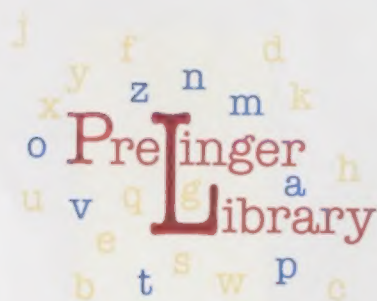


From the collection of the



San Francisco, California
2008

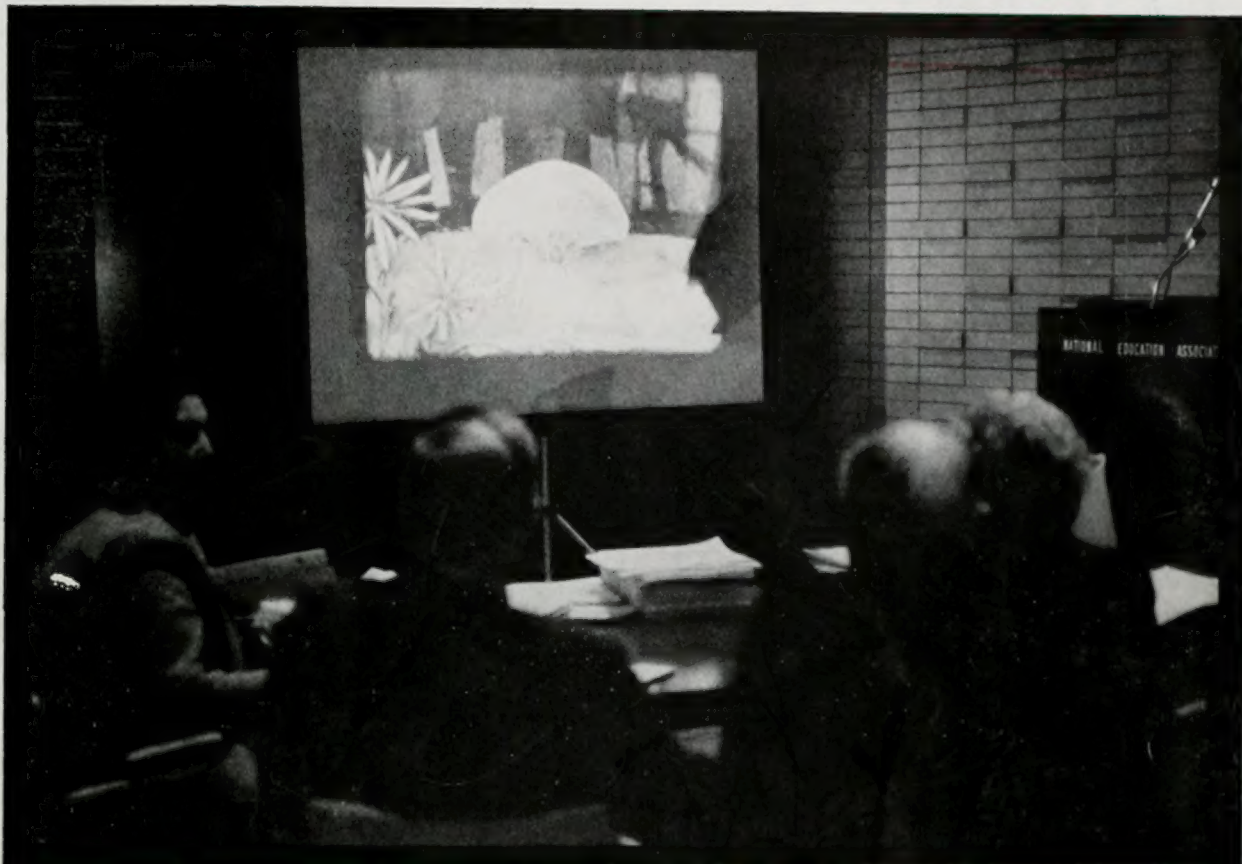
Business Screen

JANUARY • 1971

THE VISUAL COMMUNICATIONS MAGAZINE

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BUSINESS INFORMATION DIVISION

JAN 21 1971



1970's MOST HONORED FILMS



plus...

1971

Film Festival

Planning Guide

Funny people, vacationers. They travel hundreds of miles to resorts. Then fish all day. Go boating. Play tennis. Water ski. Golf. Or sightsee.

Then at night, what do they like to do?

Watch films about travel. Or fishing. Boating. Tennis. Water skiing. Golf. Sightseeing.

If it's your company's film they watch—or if you'd like it to be—maybe you should know more about these people.

We can tell you.

We just completed a detailed research study of the resort audiences who view these films. And it proves that if you have a film—or plan to make one—on sports, recreation, travel, or other interesting subjects, you won't find a more receptive audience anywhere.

Knowing these people is our business. Every

year Modern's unique Resort Cinema operation distributes sponsored films to more than 1200 resorts from coast to coast. Hotels, motels and camps that play host to over 6 million film-viewing vacationers every summer.

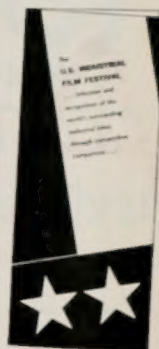
Knowing them could be your business, too. That's why we'd like to send you a free copy of our informative resort cinema audience survey. We'll also show you how these active, high-income family groups can be watching *your* sponsored film this coming summer.

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U.S. INDUSTRIAL FILM FESTIVAL

**invites
your
participation**

- Fourth Annual GOLD CAMERA AWARDS selecting and honoring the worlds' outstanding 16mm industrial motion pictures and 35mm filmstrips.
- GOLDEN DECADE COMPETITION selecting and honoring the most outstanding 16mm industrial motion pictures produced during the 1960's.
- FILMFEST SEMINAR featuring outstanding speakers, panelists, demonstrations and selected film and filmstrip screenings.



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Write for free Festival brochure...
Additional entry forms, Rules
and Regulations . . . or complete
entry form shown below.

HOW TO ENTER

1. Prepare entry forms in duplicate. (Photo copy for additional entries)
2. Mail entry form with fee to: U.S. Industrial Film Festival, Suite 216, 161 East Grand Avenue, Chicago, Illinois 80611 U.S.A.
3. Ship films separately to same address.
4. Entry forms, entry fee and films must arrive prepaid at Festival Headquarters on or before March 1, 1971.
5. There is no limit to the number of entries.

Entry Fee: 16mm Motion Picture — \$50 per film U. S. Funds
35mm Filmstrip — \$30 per film U. S. Funds
35mm Filmstrip series — \$30 first strip, \$10 each
additional strip U. S. Funds

GOLDEN DECADE AWARDS

Special 1971 Event

Selection and recognition of the ten most outstanding industrial motion pictures produced during the 1960's. Each film entered must have previously won recognition in a generally recognized festival. To enter, complete entry form below.

OFFICIAL ENTRY FORM

TITLE OF ENTRY		RUNNING TIME/min.		☐ 16mm MOTION PICTURE
YOUR NAME		PHONE	TODAY'S DATE	☐ 35mm FILMSTRIP
NAME OF YOUR ORGANIZATION		ADDRESS		
		ZIP		
NAME OF SPONSOR		ADDRESS		
		ZIP		
NAME OF PRODUCER		ADDRESS		
		ZIP		
TYPE OF PRODUCER (CHECK ONE GROUP)				
☐ COMMERCIALY PRODUCED	☐ GOVERNMENT PRODUCED	☐ IN-PLANT PRODUCED	☐ UNIVERSITY PRODUCED	
SUBJECT CATEGORY (SELECT ONE NUMBER-ENTER ABOVE)				
1. ADVERTISING, SALES PROMOTION	7. HISTORY, BIOGRAPHY	13. PUBLIC REL. — TV/Movie Short	19. TRAINING, EDUCATION — Grades 1 thru 8	
2. ART, CULTURE	8. INDUSTRIAL, TECHNICAL PROCESSES	14. RECREATION, SPORTS, HOBBIES	20. TRAINING, EDUCATION — Grades 9 and above	
3. CITY, URBAN DEVELOPMENT	9. MEDICINE, HEALTH	15. RELIGION, ETHICS	21. TRAINING, EDUCATION — Non-scholastic	
4. CONSERVATION, ECOLOGY, POLLUTION	10. POLITICS	16. SAFETY, WELFARE	22. TRAVEL, GEOGRAPHY	
5. DOCUMENTARY	11. PUBLIC RELATIONS — Commercial	17. SALES	23. WORLD PEACE, UNDERSTANDING, BROTHERHOOD	
6. FUND RAISING	12. PUBLIC RELATIONS — Non-Profit	18. SCIENCES, RESEARCH	24. MISCELLANEOUS	
INTENDED AUDIENCE				
SUMMARY OF FILM (25 words or less)				
PURPOSE OF FILM (25 words or less)				
		IS FILM CLEARED FOR VIDEO CARTRIDGE/CASSETTES?	IS FILM CLEARED FOR TV?	CHECK HERE IF YOU OBJECT TO PUBLIC SHOWING ☐ SEE RULE 9
		YES ☐ NO ☐	YES ☐ NO ☐	
GOLDEN DECADE ENTRANTS ONLY COMPLETE THIS LINE AND ENTRY FORM ABOVE		YEAR OF PRODUCTION		
		NAME FESTIVAL IN WHICH FILM RECEIVED AWARD		

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per minute 25.00

COLOR COMMERCIALS

Direct Positive	First Spot \$ 60.00
Double System	First Spot 100.00

Each additional spot \$40.00
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BUSINESS SCREEN

Business Screen

THE VISUAL COMMUNICATIONS MAGAZINE

JANUARY 1971 VOLUME 32 NUMBER 1 75- 83530

Cleveland Public Library

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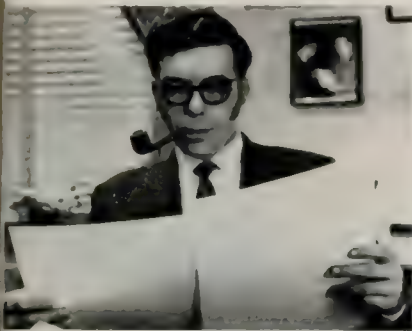
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BUSINESS SCREEN



The Decade of Achievement

As computers took their place in our society in the '50s and '60s, people learned that the machines possessed no real "magic" and would not replace human labor. Gradually, everyone has come to accept the truth in that cliché on the poster in the computer room that says in effect, "Computer results are only as good as the original material fed in."

Similarly, we have consistently held that A-V hardware is only as good as the software used in it . . . and precious little of today's gadgetry had good material used in it.

A recent survey of 300 major U.S. corporations by Michael Johns Associates verifies our belief that the audiovisual hardware boom of the 1960s is great in theory, but sadly short of real achievement in action.

"The biggest single complaint we heard," says Michael St. John, president of the surveying firm, "was that expensive A-V equipment and most packaged programs are gathering dust on shelves because they are lacking in relevance and are too general to have custom application."

The survey indicates that a key problem is the lack of motivation contained in much of the software presently available. This is brought about by several factors, including: (1) decentralization causing headquarter-conceived programs to be presented by relatively uninitiated instructors to people who normally balk at anything from headquarters anyway; (2) too great an abundance of programs conceived in ivory towers that do not relate to existing problems in the field; and (3) too great an adherence to outdated tools of the past like tours, brochures and deadly "inspirational" talks by corporate executives.

The end result of all this, says St. John, is high employment turnover, or at best, employees in the field "turned off" by a constant bombardment of material that simply isn't relevant. There is no meaningful motivation!

"What is needed," insists St. John, "are structured programs that do not rely on the ability of an individual instructor that can be regionalized to meet the needs of different areas and deal with the basic problems within a company's various divisions."

We agree. But we also believe that the picture is not quite as bleak as St. John seems to paint it. We have seen too many recent examples of really good software. We know too many people working on really good programming for all facets of corporate use.

We know the hardware is here. We know that the knowledge to create meaningful programming is available, if not fully utilized. A marriage of the proper software to the existing hardware is vital and we believe, presently nearing the altar.

We firmly believe (as we stated last month) that the 1970s will be the decade in which the dog again begins wagging the tail. By the end of this decade, matured A-V "pros" will be dictating hardware requirements to fit the specific needs of their software that works . . . and successfully motivates.

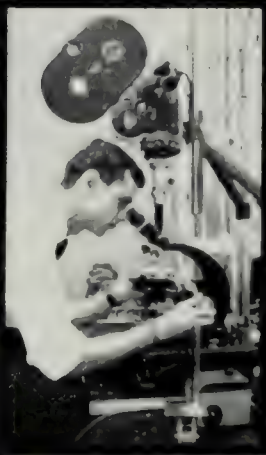
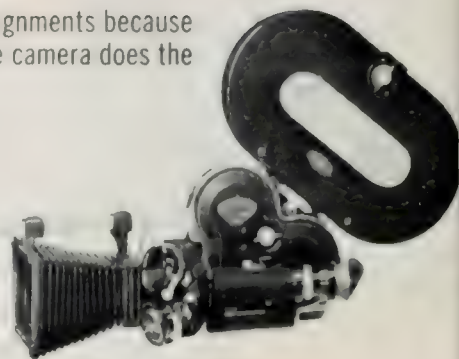
It has to . . . and will . . . happen. Otherwise, American business will be unable to maintain the pace it has set during the past quarter century. The emerging *professional* audiovisual men will provide the needed answers.

Lon B. Gregory

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JANUARY, 1971

newsreel

REPORTS ON CURRENT EVENTS AND TRENDS

"Micro" Tops in PRSA Film Competition

Micro, a film sponsored by the Western Electric Company to depict its role in the field of micro-miniaturization, was awarded the grand prize of the second annual Public Relations Society of America (PRSA) Film Festival, scheduled in conjunction with the PRSA National Conference.

"Micro" details current research in communication technology through the use of microphotography and split-screen techniques, with an electronic music score created by a Moog Synthesizer. Its estimated total audience to date has been 450,000 through distribution by Association-Sterling Films, New York.

Four other winners in categories determined by total cost of production were: *Number One Bush* by Crown Zellerbach (over \$100,000), *A Child Went Forth* co-sponsored by The American Institute of Architects and the United States Office of Education (\$50,000 - \$100,000), *Good People* by the Hughes Aircraft Company (\$25,000 - \$50,000), and *A Case For Beer — A Major Minor Dilemma* by the Falstaff Brewing Corporation (under \$25,000).

One-hundred-fifty-two films were entered in the competition. They were judged for the achievement of public relations as well as cinematic values by panels of PR, audio-visual and film-subject specialists.

U. S. International Festival Accenting 1971 Entries

The U.S. Industrial Film Festival is now accepting entries for its 4th annual competition. With an expanded format for 1971, the festival

has added new categories of subject matter, a special recognition for outstanding films of the past decade, and is planning a day long seminar comprised of speakers, panel discussions, equipment demonstrations and screenings of selected winning films.

"The festival has received overwhelming acceptance internationally due in part to its policy of limiting entries to 16mm industrial motion pictures and 35mm filmstrips," chairman, J. W. Anderson stated, "thus assuring the business film producer that the focal point will be on his production."

Entry forms and a brochure describing the festival may be obtained by writing the U. S. Industrial Film Festival, Suite 216, 161 East Grand Avenue, Chicago, Illinois 60611. Overseas entrants may cable FILMFEST Chicago.

Berkey's Oxberry Division Sold to Richmark Camera

Richmark Camera Service has purchased the operating assets of the Berkey Photo Oxberry Division for a price in the neighborhood of \$750,000.

The Oxberry Division resulted from the 1965 purchase by Berkey Photo of the Oxberry Corporation. Oxberry Optical Printers and Animation Stands are popular throughout the film industry. Many of the techniques used in making animated cartoons and TV commercials were developed by John Oxberry, founder of the company, who will become associated with the Richmark enterprise.

Richmark will manufacture and sell Oxberry products and will take over responsibility for units in warranty.

Wildlife Federation Needs 16mm Footage of Wildlife

A world-wide search for motion picture footage on wildlife and conservation has been launched by the National Wildlife Federation.

The Federation is particularly interested in action scenes involving animals and illustrating animal behavior and footage that dramatizes ecological problems.

Film-makers are encouraged to donate footage to the Federation as a tax-deductible contribution. However, leasing or purchase can be negotiated.

Inquiries should be directed to the National Wildlife Federation Film Library, 245 W. 55th Street, New York, New York 10019.

The Communicators Acquires Worcester, Mass. Film Corp.

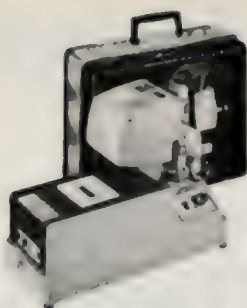
The Communicators, Inc. has acquired the Worcester Film Corporation, Worcester, Mass. Worcester Film will continue operations as a subsidiary company.

Founded in 1918 by Floyd Ramsdell, Worcester Film has produced more than a thousand industrial films over the years, and is nationally known for its pioneering work in three dimensional systems.

First Color Processing Lab for Alberta Opens

The first professional film color processing laboratory in Alberta has gone into operation at Cine Audio Limited, 10251 - 106 Street, Edmonton.

Company president N. J. (Nick) Zubko says the lab went into production at mid-October. Processing and printing of commercial Ektachrome EF 7242 and equivalent types of film is now in full swing.



Make sales training more effective with DuKane Cassette Micromatic

Tape Cassette snaps in — sound and filmstrip work together *automatically* to help your training and selling efforts. The Cassette Super Micromatic tape sound filmstrip projector is the most versatile unit ever developed.

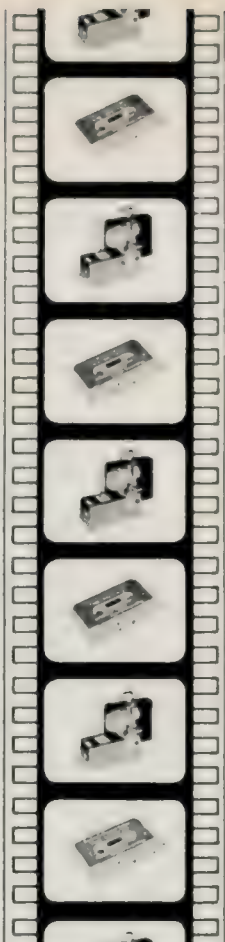
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the audiovisual calendar

FEBRUARY

25th Annual Calvin Workshop, February 1-3, Calvin Communications, Kansas City, Mo.

MARCH

Association for Educational Communications & Technology (formerly DAVI), national convention and exhibit, March 21-26, Philadelphia, Pennsylvania.

APRIL

Photo Expo '71, sponsored by National Association of Photographic Manufacturers, April 17-25, McCormick Place, Chicago.

109th SMPTE Technical Meeting and Exhibition, April 25-30, Century Plaza Hotel, Los Angeles.

U.S. Industrial Film Festival, April 29, Palmer House Hotel, Chicago.

MAY

American Film Festival, sponsored by Educational Film Librarians Assn., May 11-15, New York Hilton Hotel.

JUNE

Atlanta International Film Festival, June 18-26, Regency Hyatt Hotel, Atlanta, Ga.

JULY

National Audio-Visual Association annual convention, July 17-20, Convention Center, Cincinnati, Ohio.

AUGUST

University Film Association, 25th annual conference, August 15-21, University of Wisconsin, Madison.

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the screen executive

Harold Hinkle, formerly of Pathe Laboratories, has been promoted from production manager to vice president in charge of production for Movielab, Inc. . . . **Canyon Films, Inc.** has announced that **Donald W. Jessup**, formerly of Centron Corp., is now with them as director of sound. Jessup designed and invented multi-channel presentations, automated presentations, and sync-sound in formerly impossible location situations . . . The appointments of **Charles Dieterich** as director of marketing and of **Don Freeberg** as manager of advertising and promotion for Xerox Films were recently announced; the company, begun only 18 months ago, is a part of the Xerox Education Group; the group has its headquarters in Stamford, Conn. . . . Award winning producer-writer **Charles B. Smith**, formerly with Universal Pictures, has joined Audio Productions of New York and California as executive producer . . . Named at Barbre Productions, Inc. as general manager was **Edwin C. Metcalfe**, veteran television executive; and **H. J. Anderson** was selected to fill the newly created post of executive producer. These announcements are the latest step in an expansion program which began in midsummer 1970 . . . Former free lance film producer, **Robert Anderson**, has joined Layson Productions, Waukegan, Ill., as director of photographic services. Anderson, with 32 years of photographic experience, will oversee all phases of audio-visual aids and commercial photography . . . Promotions at Arriflex Company of America include **Bruce E. Harris**,



HARRIS



ILDAU

former vice president and sales manager, to the position of executive vice president Harris succeeds

Victor James, who is going into semi-retirement; also at Arriflex, **Peter M. Ildau**, former assistant sales manager and government contract administrator, was named vice president, sales; and **Volker W. Bahnemann** assumes the newly created position of vice president, marketing. Bahnemann previously



BAHNEMANN



GATES

headed the company's repair and technical services departments . . . In a major move to strengthen their position in the sound business, **Carl Gates** was named as VP of marketing for the Califone Roberts Division of Rheem Manufacturing Company. Gates was formerly director of market planning for the consumer products division of RCA . . . **Michael Kucharo** has been named as producer-director and sound engineer for Swartwout Film Productions and the Arizona Film Center. At the Center Kucharo will supervise all sound recording work, assume responsibility for unit production and act as film editor on special assignments . . . CBS Electronic Video Recording has appointed **Leon J. Knize** as vice president, licensing. He will be responsible for developing manufacturer interest in licensing agreements to produce EVR teleplayers for North America. . . . The 11th Annual International Broadcasting Awards sponsored by the Hollywood Radio and Television Society, is scheduled to be in Chicago in mid-January, 1971. **Fred A. Niles**, President of Fred A. Niles Communications Centers, Inc. has agreed to serve as chairman of a Television Creative Screening Panel. Niles will be serving IBA in this capacity for the tenth straight year. These awards honor the "world's best" radio and television commercials . . . Congratulations . . .

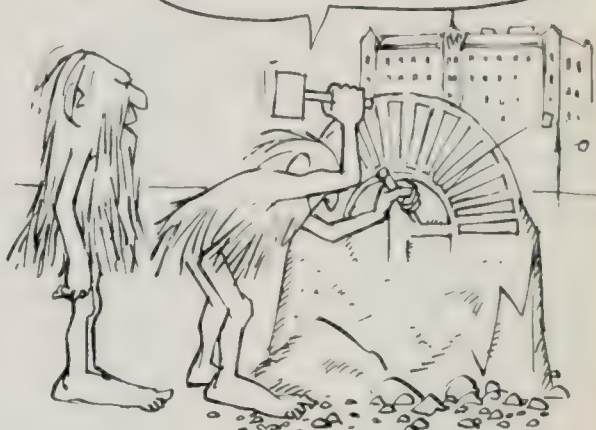
SAY, CALVIN,
WHAT ARE
YOU DOING?

MAKING A NEW LOGO
TO GO WITH MY
NEW BUILDING.



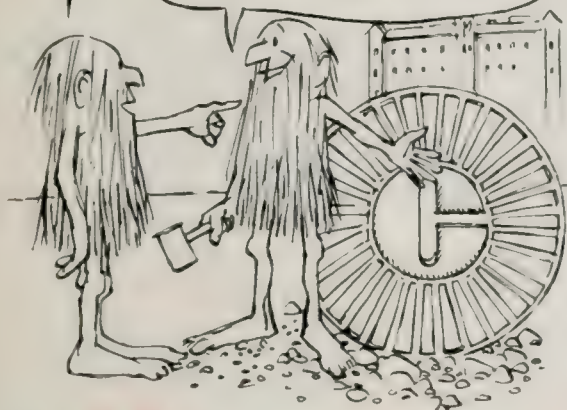
WHAT'S
A LOGO?

A SYMBOL...
A MODERN GRAPHIC
DESIGN SHOWING
I STAY AHEAD OF
TODAY'S FILM DEMANDS.



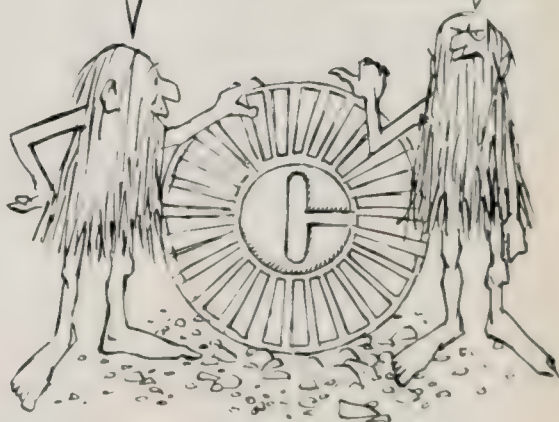
WHY
THE NEW
BUILDING?

SO I'LL HAVE ROOM
TO PRODUCE THE HIGH-
QUALITY FILM WORK
PEOPLE WANT, AND
ECONOMICALLY. THERE...
MY LOGO'S FINISHED.



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IS A FAILURE TO
COMMUNICATE.



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PARADOX: All writers promote the fact that their films have won awards at Film Festivals, but no writer believes that the best films receive awards at Film Festivals.

In all the years I've been writing films, and in all the conversations I've had with other writers who write films over the years, I have yet to meet a single scriptwriter who believes that the awards at Film Festivals go to the best written films, or for that matter that they go to the best produced films. And yet . . . both I and all the other writers I know invariably make a point of mentioning the fact that a particular film has won a Golden Mercury, or a Cine Golden Eagle, or a Chris, or what have you, especially in those cases where you're trying to sell your services to a new producer or client. Now . . . how does that make sense to you? If you don't believe that an award is an indication of superiority, why play it up as a sales tool?

Paradox: Nobody believes in film festivals, but they keep proliferating.

Every year brings a new crop of film festivals, and the only way they can survive, or increase, is if they are supported by producers and clients . . . and writers, who are usually on the judging committees. Now if nobody believes in them, how come they keep proliferating and prospering? Because, dear friends and readers, *they are profitable!* Profitable for whom? you ask . . . for lots of people, friends. For the sponsors, the producers, the clients and . . . for the writers.

I myself can testify that although I have placed many ads for my services over the years in many journals of commerce, the only ad which ever paid off in direct inquiries and sales was one in which I listed all the films I had written that year along with all the awards at national and international film festivals won by those films. There is something mysteriously magical and powerful about the words, "Award-Winning-Film" that makes people turn around and look atten-

tively at whatever is on the screen.

And, if you really want to make a good investment . . . put a title on your film showing the Venice Mercurio D'Oro or whatever your film has won. Those leaders are really like little golden fingers of support for your sales message. They're expensive of course, especially since they usually have to be added a couple of months, or even a year after being released. But oh, Brother, are they ever worth it even if you only put them onto your house films!

Clients love awards because nobody knows how to judge a film. And it gives a client the extra security he needs to be able to defend a film he's made, (and therefore also all the decisions he had to make in producing the film), if he can point to a series of awards and certificates of merit won by the film produced under his aegis and/or leadership.

The sponsors of film festivals are the real winners, though. There is enormous profit in a film contest or festival, if it is done on a commercial basis. In fact, if it is *not* done on a commercial basis, it will probably lose money, paradoxically, because it will attract better films! But just look at the income from a film festival . . . entry fees, banquets, travel expenses, even charges for winners' plaques. One gruesome contest won by a film of mine required me to come up with \$75 for the winner's plaque, which turned out to be a \$6.00 vacuform plastic wall hanging. Luckily I didn't win "Best of Show," which was \$100.

Paradox: Good film festivals, which are prestigious, usually lose money for their sponsors, but bad film festivals, which are notorious, are usually very profitable for their sponsors.

Now how can that be? The answer, Friends, is in the judges. If the people sponsoring the film festival are interested in improving the quality of films and the industry in general, they will select good judges to do the judging . . . and

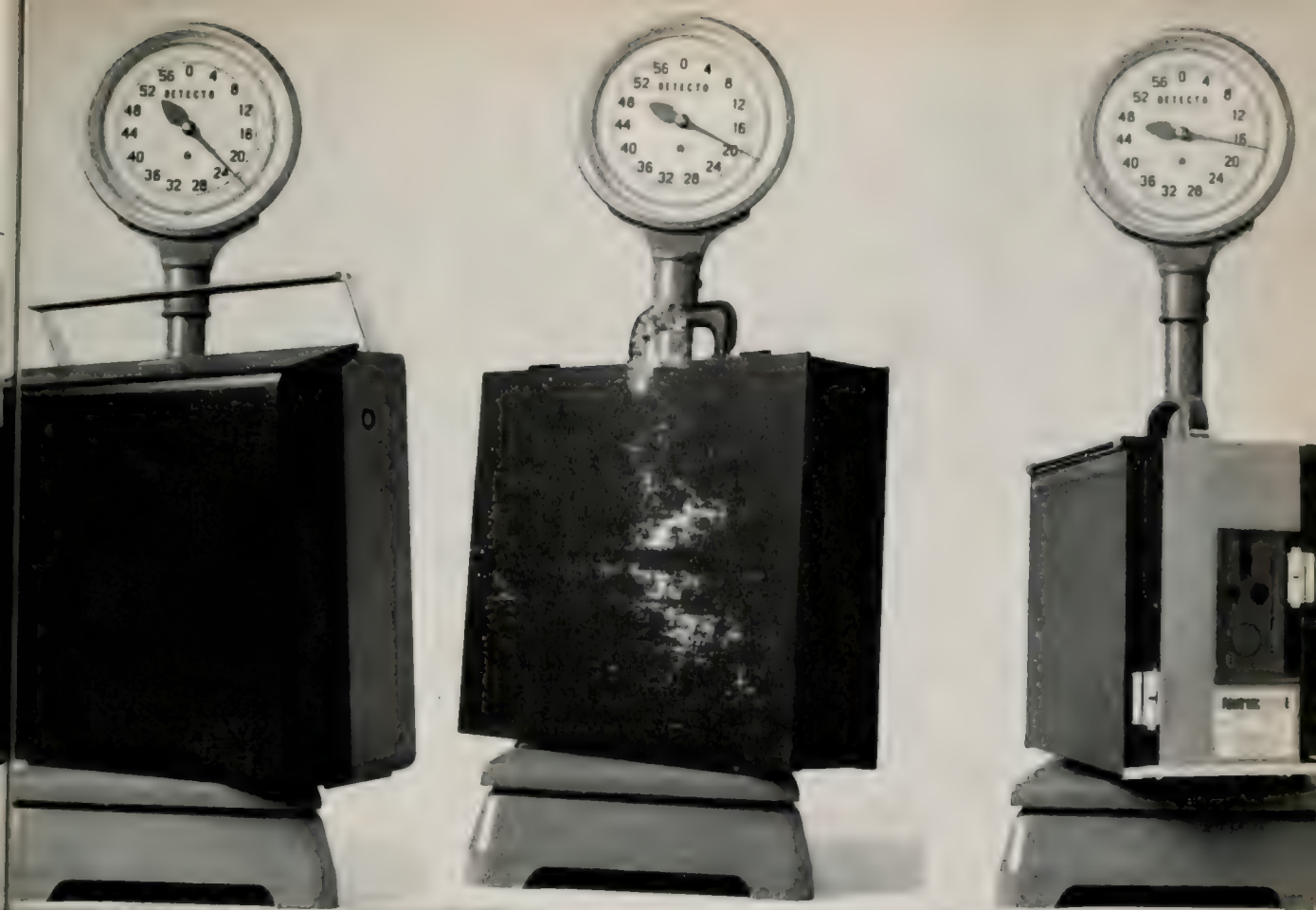


that will cost them some important amounts of money. Prominent people who are interested and qualified will not waste their time in private screenings just for the prestige of having their names printed in a program or of being introduced at a hotel beef dinner. Judges who are competent, qualified, prominent, and interested in films are also going to be expensive . . . which is the way it should be. So if you want to make money on a festival, you just can't afford good judges.

On the other hand, if you get local producers to judge films, they usually send over their production co-ordinators because they're too busy themselves. So the entire "raison d'etre" of the film festival, the judging and awarding of prizes, is a volunteer effort by unqualified people who themselves have an axe to grind. This kind of thing never matters to the winners. The winners of awards at Film Festivals usually feel that they are very deserving of the awards granted to them, and they usually have very little to complain about regarding the running of the contest, the judging, or the awards. It's the *losers* who feel cheated.

There are exceptions to all these rules of course. I don't think anybody ever minded losing to "Why Man Creates" which has won practically every contest it ever entered. The way to cope with competition is never to enter a film *against* a film like "Why Man Creates!" And this is entirely a practical suggestion. If a client is open and frank

Continued on page 16



Until now, a big screen projector meant big weight.

Big screen portable projectors are big sales and training helps. But they've frequently been too heavy to carry around. Too cumbersome. And so, too often they got left behind.

But now there's a big screen one that's light enough.

The MPO Videotronic Super 8.

Weighing in at just 16½ pounds, it's almost 3 pounds lighter than its lightest competitor, and nearly 5 pounds lighter than its heaviest. (See chart.)

Which means a lot to the salesman that's carrying it.



Yet, with all its lightness, the Videotronic Super 8 has even more features than others in its class: unique 2-way projection—on its own built-in screen, or converts to large wall picture; optional reel-to-reel attachment which shows up to 60 minutes of film; 150 watt halogen quartz lamp; full year guarantee (three times longer than competition) backed up by 35 years of projector manufacturing.

So now if you want a big screen portable projector, you can get a light one.

And the lightest one of all is the MPO Videotronic Super 8.

For more light on the subject, call, write or fill-in and mail the coupon.

MPO Videotronic Projector Corp.
Division of Optico Inc. 222 East 44th Street
New York, New York 10017 (212) 867-8200
Also in Chicago/Hollywood

- ☐ I would like to receive more information about the MPO Videotronic Super 8
☐ I would like to see a demonstration of the MPO Videotronic Super 8

NAME _____

ADDRESS _____

CITY, STATE, ZIP _____

At the weigh-in:

Fairchild 7021	21 pounds
Bohn Benton	19¼ pounds
MPO Videotronic	16½ pounds

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PARADOX continued

with me, I can practically assure him of an award for his picture. You have to pick the right festival, with the right judges, and the right competition against you, and anyone can win an award, with almost any kind of picture, regardless of merit or lack thereof.

Of course, if you want to win an award with real prestige, an award that really means something to people who know the fine points and the differences between awards, well then you have to be frank and open with me about a year in advance of planning the film.

I think we all know what kinds of pictures win awards . . . they share certain basic characteristics of approach and technique and style, and yes, even certain characteristics of subject matter *per se*. The 'festival picture' is a genre all its own . . . and anyone can buy or have it if he wants to spend certain kinds of money and is willing to put the film in the hands of writers and producers who understand the 'festival film' and who produce such pictures routinely. I'm not sure this is a *good* development, but I *am* sure it is a *growing* development. I have had more inquiries and interest shown in 'festival films' this year than in any previous year. In normal times, only one or two clients out of a dozen express any interest or desire in winning awards. But this year, practically every client, and every producer I've worked for, has been very interested in the possibilities of entering film festivals. That's not necessarily a good sign. It may even be a bad sign . . . one of a weakening marketplace, which requires bolstering by artificial means.

And film festivals have become very artificial . . . very structured and routine . . . very familiar and *outré*. There is the routine of judging by unknowns. Just this morning one of my producer friends showed me, (with some annoyance and impatience), an invitation in the morning's mail to be a judge of a film contest. It also suggested, *sin verguenza*, that he should assign "eight or nine of his creative people" to the judging chore as well! That ended his own personal interest in this or any other film competition.

All judgments of films follow the

same routine. For those few of our readers who may, incredibly never have been judges or "screeners" in a film festival, I will describe the process. The honored judges, usually five or seven, gather after office hours in some neutral producer's screening room. The first film to be shown is fifteen minutes long, and they watch it all the way through to the end title. (That is the last time this evening any film will be seen to the very end.)

The second film is seen about half-way through. The third film is shown only for about five minutes. And after that, the next twenty-five films or so are looked at for about two to five minutes, unless some really exciting picture comes along. But that doesn't happen too often. You get so you can judge them in the first sixty seconds or so. Or at least, you get to the point where that's about all your patience will permit. Obviously, this means that if you're going to try to win awards at film festivals, that first sixty seconds had better reach out and grab the judges, because it may also be your very *last* chance, unfair though that may be.

Paradox: Although it becomes a dull, boring, routine, annoying process which is largely a terrible waste of time, there is no activity more valuable to a writer than serving as a judge at a film contest.

Now, maybe on the surface that doesn't make too much sense in view of the paragraph just preceding it, but it is still a true statement, and there is a wierd kind of logic behind it. The reason it's so helpful to be a judge is not that you see new trends in the good films as they come along. In fact, the vast majority of what you have to wade through is simply garbage . . . and derivative garbage at that. But the experience does one very important thing for you *it shows you what not to do!* To repeat and to emphasize: **JUDGING FILMS FOR A FESTIVAL TEACHES YOU WHAT NOT TO DO!**

And then finally, it's the night of the big awards dinner. This is another all-too-familiar routine to anyone who's watched the Emmys or the Oscars on TV, or to anyone who's been through it. (There is one departure from the norm. If it's a foreign film festival, the company president and his wife usually go

over to receive the award on behalf of the company, although he may have put all sorts of obstacles in the way of producing the film.)

You struggle into you iron lung Tux, pay some Neanderthal character \$5.50 to put two new dents in your fenders, smile insipidly through a hospitality hour with two watered drinks, submit yourself to the indignity of the standard hotel banquet with its fruit cocktail in a warm cup, its string beef congealed on a cold platter, and its melted mocha ice cream. Then you listen to a keynote speech by a puerile politician who has just been defeated for re-election, and finally the announcement of the winners of the awards.

It starts with clapping for the first winner, but after 37 more winners in 17 classifications you begin to lose track. The clapping stops. After all, why should the runners-up clap for producers of films they feel are inferior to their own submissions? The most embarrassing problems at the awards banquet are the awards for which nobody appears as claimants. If they don't want to win, then why did they enter? Did the mail fail? Did their baby-sitter disappoint them? It's always a mystery. And those speeches of thanks! Those effusive congratulations from the professionals to the people who hired them, for their wisdom and creativity! Enough already! I think the worst festivals are those where they tell you in advance you *may* have won, but you have to come to the banquet to find out for sure. That's really dirty pool!

The best summary of an Awards Banquet I've ever heard was at a recent Festival which I shall call the Podunk City International Film Festival. My client had won an award for the film I had written and he returned to the table beaming and joking about how surprised, pleased, and tongue-tied he had been on the platform. It was unfortunate, but unknown to my client, one of the losers in the same category as our winner, was also at our table. He listened for a while, then turned and said to me . . . "It's just like poker, Stan." I looked puzzled, and he shrugged and explained . . . "The winners make jokes, and the losers cry 'deal!' Just like poker . . . except the odds are tougher to figure."

**get in the
winner's
circle**



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MOTION PICTURE LABORATORIES
HOLLYWOOD ☐ CHICAGO ☐ NEW YORK

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By **THOMAS W. HOPE**
Hope Reports
Rochester, N.Y.

Forecast '71: A-V Market Improvement

Business films will have a better year in 1971 than they did in 1970. This is the consensus of the opinions of a number of leaders in motion picture production, laboratory services, and print distribution.

Although it will be several months before the 1970 level of industrial film production, release printing and circulation is determined, it is generally agreed that 1970 was not a vibrant year.

General economic conditions in the United States have probably reached a low point at year's end and are beginning to show signs of improvement. The industrial film busi-

ness felt the impact of the recession but appears to be improving. A number of film producers and laboratories have reported in November and December 1970 that activity is picking up.

Just how 1970 film business compares with 1969 is difficult to ascertain right now. It probably was off slightly. In contrast, there is a strong likelihood that the education AV market had a better year in 1970 than in 1969. They could mean that for the entire audio-visual industry in this country 1970 may be about level with 1969 or possibly even up slightly.

The year of 1970 has taken its toll. In the East at least four motion picture producers have gone under. Several film laboratories have had a difficult year.

On the West Coast the situation was almost as bleak. On the surface it appeared quite dismal, but some of the pessimism was actually based on the hard-hit Hollywood feature film business. This coupled with less television production, especially of commercials, colored the total picture.

Film production activity through the central portion of the United States was brighter. While there were spots of gloom, production held up much better, or at least bounced back much quicker.

The sound filmstrip has had several excellent years — led by the school market where the medium has been recently "discovered." Business and even government use of that medium continues or is improving. For example, the medical field which has never been a strong market for sound filmstrips is experiencing new use of that tool.

Several government agencies which had all but abandoned the filmstrip a few years back are now back in production. Both the Navy and NASA are examples.

Eight millimeter, ala super 8, has made solid gains in the past few years. The amount of super 8mm film used rose sharply in 1969 but appears to have leveled off in 1970 or even dipped. Hope Reports

looks, however, for an increase in super 8mm during 1971. The gain, on the other hand, will not be spectacular until more models of super-8 sound projectors are introduced and catch on with customers.

Generally speaking the various AV equipment lines should do well in 1971. In 1970 most of them outperformed the software items.

Electronic systems, ala videotape recording, television (both broadcast and closed-circuit) plus the newer cassette forms such as CBS's EVR (electronic video recording), are not expected to make a significant splash in 1971. The actual introduction of EVR has been repeatedly moved back and is now supposed to be ready for delivery in early 1971. Just as in the 8mm film area, confusion exists in the minds of potential buyers as to which video cassette system will be the one that will be widely accepted and used in coming years.

Hope Reports does not look for any one electronic, video cassette system to become a major factor in audiovisual communications at least in 1971 and possibly for more years than that. This subject is expected to be fully explored in *AV-USA 1970* (the annual Hope Reports market review) which is scheduled for release in July 1971 or earlier.

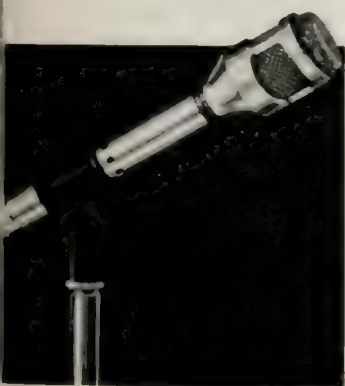
Television film use appears to have reached a peak. The looming market of cable television is being watched carefully and could prove to be one of the more significant developments of 1971.

In-plant industrial film activity has been slow in 1970. Furthermore, it is not expected to bounce back quickly because corporation executives do not want the responsibility of adding people until they can solidly justify any expansion.

While the recession of 1970 has hurt the film business and some individuals, in the long run, fat which assiduously collects during prosperous times must be trimmed off from time to time. The AV industry is in a solid position and the 1970 decade will see unprecedented growth.



Boom Boon.



We've taken our most versatile, best-performing unidirectional studio microphone, the *Shure SM53*, and made it even more versatile by developing a complete boom accessory system that equips the SM53 for every conceivable boom and "fish-pole" application! Shure design engineers started with a major breakthrough in design: a small, lightweight, extremely effective isolation mount. They developed a super-flexible isolation cable, a pair of highly-efficient front-and-rear windscreens, and a 20" boom extension pipe. Finally, they developed a complete boom assembly that combines unusually small size with superb control and noise isolation. Result: an accessory lineup that makes every Shure SM53 studio microphone a complete microphone system! Write: Shure Brothers Inc., 222 Hartrey Avenue, Evanston, Illinois 60204.



SHURE

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needs right now.

Oh, really?

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How do you want your 8MM?
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black and white? Optical or
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Magnetic or optical track?
Do you need complete lab
work or just loading?
How about titles? Music?
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Our facilities are the most
sophisticated in the world.
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all 8MM loading is done under

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A Division of Wometex Enterprises, Inc.

Phone (305) 377-2611

New York (212) 279-8555
or call Reela in Miami

Since a decision on buying new tires for the family car normally rests with the man of the house, tire distributors are particularly busy on Saturday mornings, the one day most men have free.

With a lot of customers and a limited number of salesmen, several hundred Michelin tire distributors throughout the country have turned to Fairchild Seventy-21 audio visual systems as auxiliary salesmen. And by the time that a human sales counterpart is available to take the order, the customer's choice is often a Michelin tire rather than one of many other brands supplied by the distributor.

Developer of the renowned radial tire and Europe's largest tire manufacturer, Michelin Tire Corporation has been using Fairchild projection systems for a number of years to establish and boost radial tire sales in the United States. Urging its distributors (carefully selected to uphold the prestige image of the company) to use the Fairchild Seventy-21 as a sales aid, Michelin has made dramatic sales inroads against tires produced by domestic tire manufacturers with tremendous annual advertising budgets.

"A small investment in a few hundred projectors, has worked wonders in increasing radial tire sales year after year for Michelin," says a Michelin spokesman.

The company has produced four films for display, at the consumer level, on Fairchild projectors demonstrating confidence that the Michelin tire sells itself.

"Safety has become one of the most important factors in tire sales over the past few years. Yet, despite the advertising and promotion by manufacturers of major tire brands in the United States, many customers don't walk in and request a particular name. They ask for the safest and best tire for their money," says the Michelin spokesman.

This is where Michelin, with the help of a Fairchild Seventy-21 Super 8 audio-visual sound system, sells itself.

Michelin has about a thousand distributors throughout the United States who also handle most of the other major American tire brands. The Michelin X radial tire is comparably priced to the premium

Films Help Sell Michelin Tires

With a series of four-minute films at the point-of-purchase, Michelin tire distributors save salesmen's time and improve tire sales.

grade of most domestic manufacturers.

But instead of taking five or ten minutes to explain the safety and other features of a tire, the salesman walks the customer to a projector on display, inserts one of Michelin's four film cartridge presentations, and lets the customer see for himself. The operation is so easy that if the customer isn't convinced by the end of the first four minute film, he can slip in the second, third or fourth cartridge by himself."

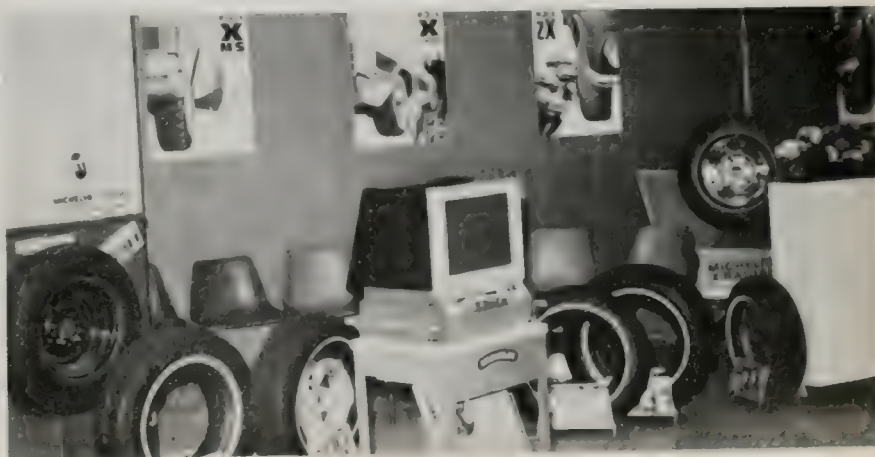
Michelin is convinced that these presentations are substantially more effective than an oral explanation by a salesman. "While a customer is watching the Michelin radial tire sell itself, the salesman is free for five or ten minutes to assist other customers."

Michelin has been marketing its radial tire in the United States since 1950, two years after development by the company in France. Combining steel cabling in rubber casing, the Michelin radial tire has been hailed as the most significant advance in the tire life and road safety in years. In the United States, Michelin radial tires for trucks have

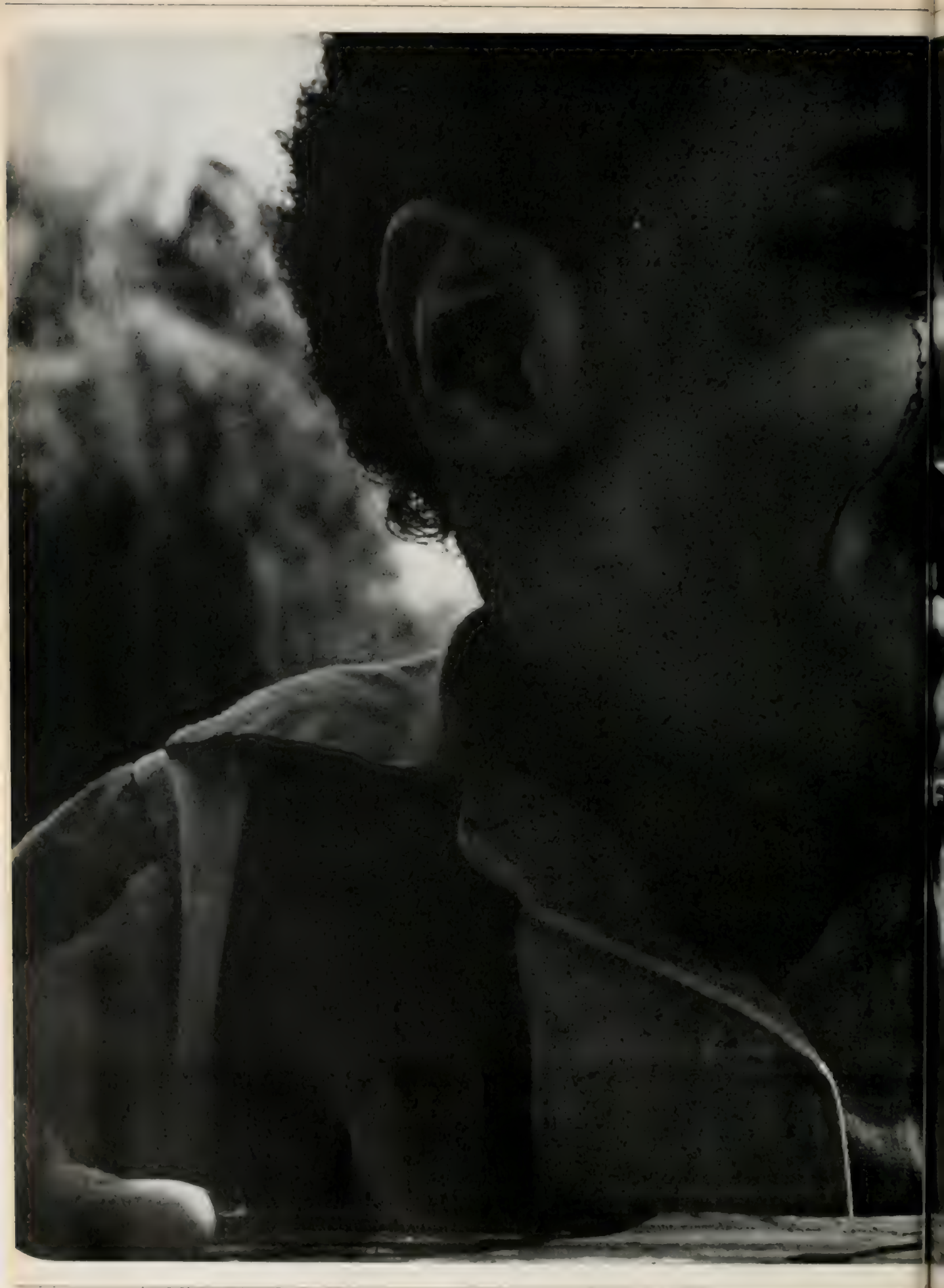
been available since 1950, and for passenger cars since 1955. Despite this fact, American tire manufacturers have expressed interest in radial tires only in the past two years, more than a dozen years after Michelin began selling its safety concept to American automobile drivers.

"In addition to technical presentations, films play an important part in selling large orders. In such cases, you go to the customer, not vice versa. Taking a little projector, without disrupting and cluttering an executive's office with bulky screens and equipment, makes a more businesslike impression. If you'll pardon the pun, it also projects a better image of your company and its product."

With 200 Fairchild Seventy-21 units already on order or in use by Michelin distributors throughout the country, the company expects to project its quality image and product all over the United States, increasing sales each year. Worldwide, nearly 100 million Michelin X radial tires have been sold to date in 150 countries and territories.



Michelin tire display in distributor's store features Fairchild automatic projector in center.





How long will the action wait while you change magazines?

A minute?

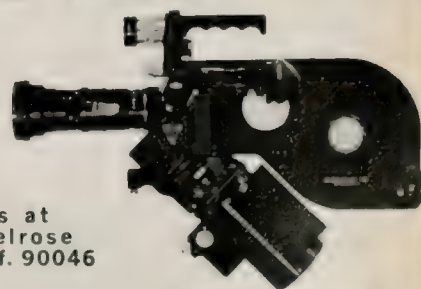
Ten seconds? It depends, of course; but ten seconds is all you'll lose while changing the NPR's magazine. That's including five seconds for checking the gate. And that's two or three *minutes* less than you lose with every other silent running camera on the market.

Snap off the old magazine, inspect the aperture, snap on the new magazine. That's all. You don't need to touch the film. The film is threaded and the loop is formed inside the magazine when you load it, before shooting starts. The rear pressure-plate is on the magazine; the aperture is on the camera body. When you snap off the magazine, there's the aperture, right before your eyes. Couldn't be easier to clean.

With unscripted action that won't wait, you can leave the tape recorder running when you run out of film, and cover the lost five seconds with a cutaway later. The NPR's built-in clapper and sync pulse will automatically re-establish sync. In the studio with a script, the five-second magazine change can prevent everyone on set going off to make a phone call when they hear the dread cry: "Reload. With the NPR, it's just another take. Immediately.

The NPR's rotating two-lens turret, its precise reflex viewing, light weight, registration-pin movement, balanced shoulder-resting, and, of course, its blimp-free silence — they all make life easier, too. May we send you our NPR brochure?

eclair



Eclair is at
7262 Melrose
L. A. Calif. 90046

A-Vs On A Budget

Low budgets do not have to mean lack of sophistication in audiovisual facilities and usage. Through careful planning Denver's Fox & Co., intalled two multi-media, multi-use audiovisual rooms for less than \$3000.

The word "multi-media," "multi-screen," and "rear projection" when used in conjunction with the design of an audiovisual facility or conference room usually bring visions of massive construction, miles of electrical control wiring systems, exotic lighting systems and in general a large expense for the buyer of such a system.

This is not always the case, as a visit to the offices of Elmer Fox & Co. in Denver will attest. When the local office of this national CPA firm moved to its new quarters, the move cost more than was planned (when doesn't it?). The result was that there was very little budget left for an A-V system, let alone a sophisticated facility incorporating the terms described above.

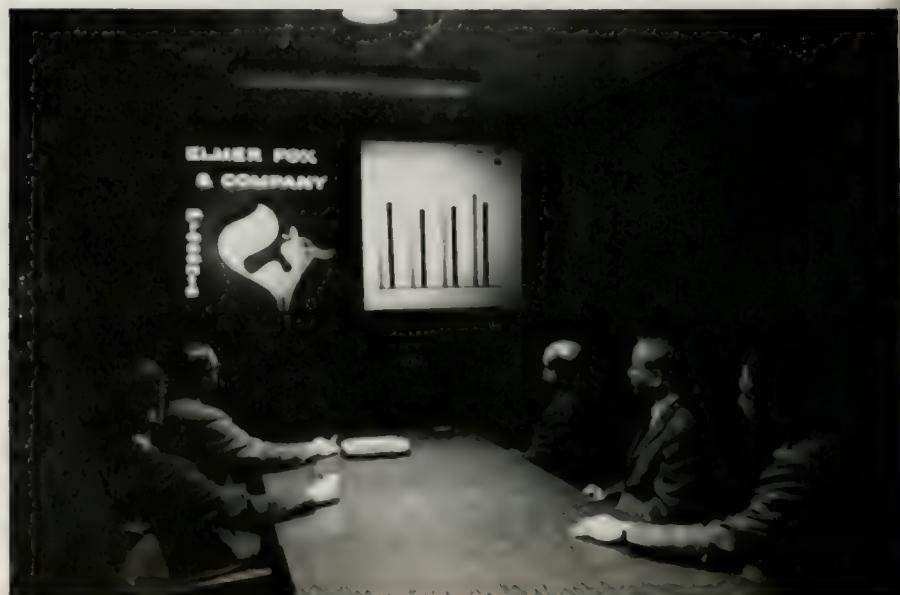
The principals of the Fox company, however, had been enthusiastic users of audiovisuals for several years, and having been exposed to some of the newer techniques, were most anxious to incorporate them in their new conference room.

Denver's Audio Visual Consultants and Visual Aids Supply Co. provided the economical solution through the careful, studied use of

the existing space at the Fox office.

There was an existing long narrow conference room . . . approximately 11 x 36 feet. Utilizing the existing doors to the room, it was divided into two rooms, one 11' x 25', the other, a smaller library/meeting/projection room was 11' x 11'. The existing lights, adequate for normal room lighting, were modified only to permit separate switching. Four low brightness cone multiplier down lights were added in the main conference room and wired for control from a manual dimmer mounted near other light switches in the room.

To separate the rooms, a divider was fashioned from two panels hinged together which could be opened and folded against one wall. Installed in each panel was a 4' x 4' Polacoat rear screen so that when the panels were closed, the main room is equipped for rear projection from the other. A Radiant 70" square screen was suspended from the ceiling in the library room and rolled up when not in use. For front projection, the divider was moved and the screen lowered.



Fox Company executives view : two-screen slide presentation on rear screens housed in specially designed divider panel.

Without projection

When no projection is being used, it is possible to open the entire area to accommodate more than 40 persons. Or, by closing the divider, both rooms may be used.

Front projection

With the room divider open and the front projection screen in use, the room lights need only be turned off to keep stray light from the screen.

Rear projection

Two Kodak Ektagraphic slide projectors are positioned on a bookshelf on the rear wall of the library, each properly aligned to each of the rear projection screens and ready for instant use.

A custom remote control system permits control of the projectors from the main conference room with a hand control which can be plugged in at several locations.

The Fox company had been making overhead transparencies for some time for use in their Beseler Portascribe projector. But they had not used slides to any degree. Part of the installation was the addition of a Kodak Visualmaker Kit which includes an Instamatic camera with pre-set copy stands. In less than a week after completion of the facility, the company had conceived, photographed and presented an entire client presentation.

Through the use of their new facility, Elmer Fox & Company is making financial statements simpler to understand and use for its customers. Management information is now presented on slides with financial data liberally interspersed on charts and graphs, and their clients are going away with better understanding than ever before. The system is also being used for staff training sessions and other programs.

So successful has been the installation, that other Fox offices are presently planning similar systems in other locations.

And, the total cost of under \$3,000 covered the entire project including all necessary equipment, wiring, construction, engineering and carpentry.



A ceiling mounted front screen provides for normal front projection of visuals (above).



With divider in place, the smaller room (left) provides a good meeting place for small groups or individual study

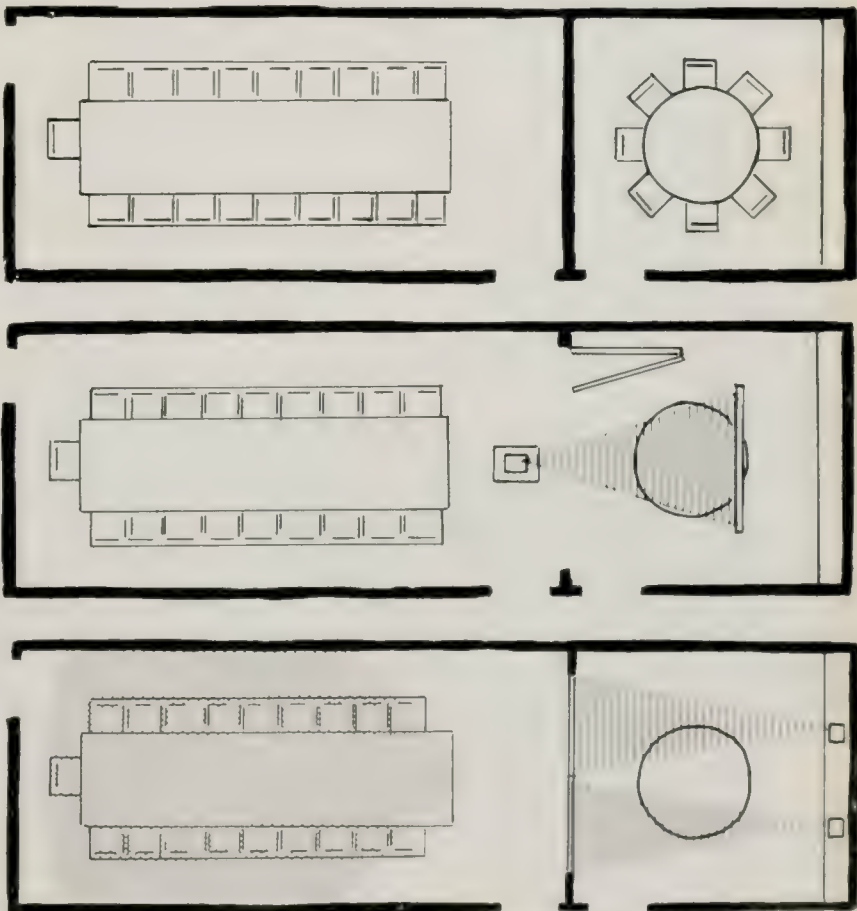


Diagram of Fox conference room(s) shows it in various forms of use: (Top) as two separate conference rooms with divider in place; (Middle) as one large front projection facility; and (Bottom) as rear screen facility with images from smaller room to rear screens in divider panel.

SCORING FORM FOR EVALUATING AUDIO-VISUAL COMMUNICATIONS

TITLE

PRODUCED BY

YEAR

DESCRIPTION or TYPE OF AUDIO
VISUAL COMMUNICATIONS TOOL

NAME OF
SPONSOR

INDUSTRY or
INSTITUTION

PRIMARY AUDIENCE for which
COMMUNICATION was intended

ORIGINAL OBJECTIVES of this
AUDIO-VISUAL COMMUNICATION

PLEASE OMIT ALL QUESTIONS THAT DO NOT APPLY TO THIS AUDIO-VISUAL COMMUNICATION

Select only one (1) score number for each of the following ten (10) questions. Write your score number for each question on the proper line and in the correct column. It will make it easier for you to arrive quickly at your evaluation and total score for the communication.

QUESTION NUMBERS	EXCELLENT 10 Points	GOOD 8 Points	AVERAGE 6 Points	FAIR 4 Points	POOR 2 Points
1. OBJECTIVES — Does this communication appeal to its intended audience and accomplish its stated objectives?					
2. COMMUNICATION — Was this communication informative and did it summarize the salient point?					
3. CONTINUITY — Were extraneous elements filtered out, and did the presentation move smoothly?					
4. INVOLVEMENT — Will this communication hold attention, secure emotional responses, and draw its audience into desired commitments?					
5. BELIEVEABILITY — Were highly technical subjects simplified, understandable, true sounding and believable without distracting the audience?					
6. TECHNICAL QUALITY — Were the technical features, such as, cinematography and sound recording professionally done?					
7. TALENT — How do you rate the casting of actors, their voices and performance?					
8. INSTRUMENTATION — Were the drama, gestures, art work, animation, multi-media charts, diagrams, maps, etc., used effectively to help present the message?					
9. INNOVATION — Were presentation effects well used, such as, music, sound effects, voice-over narration, colors, whispers, etc.?					
10. TIMING — Were the commercial introductions, credits, sponsor's image, products and publicity limited to acceptable portions of the total presentation time?					
TOTAL EACH OF THE FIVE (5) COLUMNS					
ADD THE TOTALS IN EACH OF THE FIVE COLUMNS TO ARRIVE AT YOUR TOTAL SCORE FOR THIS COMMUNICATION:					
PLACE TOTAL SCORE HERE					

The following information is to be furnished ONLY UPON THE AGREEMENT of the member of the judging committee evaluating this audio-visual communication and the Chairman of the Jury

This audio-visual communication has been scored by

Your title

Name of Place of Employment -- Company, School, College, University, Church, Profession, etc.

Your Street Address: .

City -- State -- Zip Code Number

Date of Judging:

Place of Judging

Name of Chairman, Judging Committee

Adopted and Sponsored by the INDUSTRIAL AUDIO VISUAL ASSOCIATION -- May 1970

A REALISTIC NEW FILM RATING FORM

Through the combined efforts of O. H. Peterson, Business Screen and the Industrial Audio-Visual Association, the film rating form at the left has been developed, and is offered for use by anyone judging or rating films.

For more than a year, BUSINESS SCREEN and the Industrial Audio-Visual Association have been working on the development and testing of the film evaluation form shown on page 26. We are proud to suggest and offer it to any person or group wishing to use it.

Special credit for much of the development, revision and testing of the form must go to O. H. Peterson, retired A-V specialist for Standard Oil.

For years, the evaluation, rating and scoring of audiovisual programs has been a frustrating chore for A-V specialists, film juries, producers, sponsors and users. And, various scoring forms in use varied from three to as many as sixty items to be scored, with many of different values. Few, if any, film festivals use the same or even similar rating form, which has caused much of the criticism and consternation expressed continually by entrants. One film competition is still using a form developed in 1925. Testing of various forms presently in use showed them to have a

very large "error factor."

Such forms, when used by more than one person produce an extremely wide point spread on one or all rated items. Some were too technical. Some are left too much to individual interpretation . . . and few can be used universally, i.e., by one person or a group.

What has been needed for years is a rating form that: (1) can be used by a person or a group; (2) is based on a minimum number of items of equal value; (3) can be quickly and easily tabulated; and (4) is proven to be accurate and valid in use with a low probable error factor.

This form is believed to satisfy these needs. In testing, it has produced consistently greater reliability, accuracy and validity of results.

Since its development, the form has been accepted as a standard for the Industrial Audio-Visual Association and its members. In addition, an IAVA committee comprised of Peterson, W. H. Pratt, Jr., J. C. Damon, Jr., and J. T. Hawkinson prepared and submitted the form to the American National Standards Institute's Photographic Audio-Visual Committee PH-7 for consideration as a possible national standard. It has subsequently been officially submitted, accepted and is presently under consideration by the committee.

Any good 16mm projector performs well under ideal viewing conditions. But you usually don't have (or don't want) perfect darkness or perfect quiet.

That's why you need the perfect projector for imperfect conditions. It's called the Bauer P6 automatic 300 16mm portable sound projector.

What makes it better? For one thing, the Bauer P6 has a special new high-

intensity lamp. It's the GE MARC 300 metal arc that produces nearly four times more light than conventional tungsten lamps. More light means a more brilliant picture. More vivid color. Clear images even in full room light.

The Bauer P6 has a 15-watt solid-state amplifier, for real high-fidelity sound. And a lot of other features, too: automatic threading, optional 4,000-foot

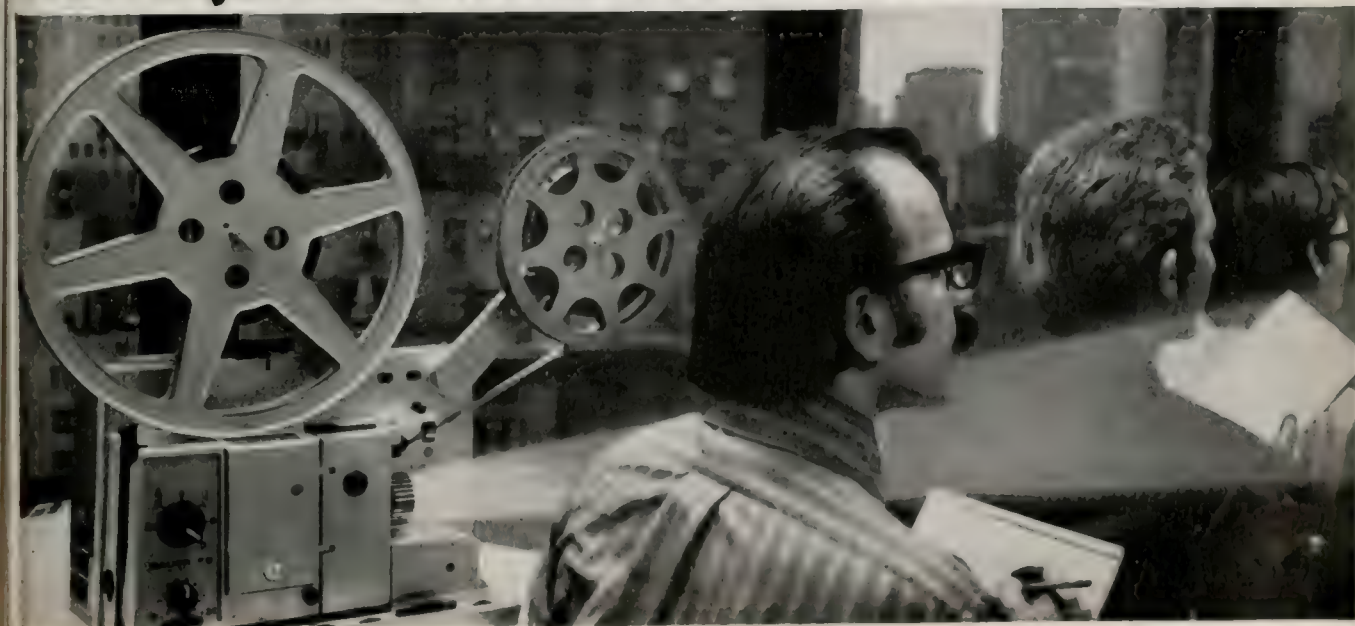
capacity and "change-over" control, and automatic fail-safe circuit to stop the projector if your film breaks.

Maybe you think that a projector that does so much should cost a lot. It doesn't. And this may be the most attractive feature of all. Write for information to
Dept. BS-1



BAUER P6

THIS PROJECTOR WORKS BEST WHEN THE CONDITIONS AREN'T.



circle 127 on reader service card

1971 FILM FESTIVAL PLANNING GUIDE

A review of leading film festivals and competitions

THE AMERICAN FILM FESTIVAL

Sponsored by the Educational Film Library Association
New York City May 11-15, 1971

The 1971 American Film Festival, sponsored by the Educational Film Library Association, representing school, university and public libraries throughout the U.S., and will be held May 11-15, 1971 at the New York Hilton Hotel, New York City.

CATEGORIES: 36 major areas of education and information, art and culture, religion and ethics, business and industry, and health and medicine will be offered for final judging by screening groups during the Festival Elections will have been made by pre-screening juries for final entries.

AWARDS: Blue Ribbon (trophy) and "Red Ribbon" second prizes plus the grand prize and "Emily." Awards to be presented at banquet, Friday, May 14, 1971. **FESTIVAL:** May Closing date for entries: January 15, 1971.

INFORMATION: Educational Film Library Association, Inc., 17 West 60th St., New York, N.Y. 10023.

THE 1970 AMERICAN TV & RADIO COMMERCIALS FESTIVAL

New York City — June 7-8, 1971
Other U.S. & Foreign Cities — May-June

ELIGIBILITY: Open to commercials broadcast in the U.S. and Canada for first time during 1970 and through January 1971. No limit on entries from sponsors, agencies, station or production companies.

ENTRY DEADLINE: March 1, 1971.

FEES: TV-\$50 per single entry, \$85 per campaign. Radio-\$35 per single entry, \$50 per campaign. \$35 to attend full day of screenings and award ceremonies.

CATEGORIES: TV — 14 product categories plus Classics which must have been first telecast more than five years ago. Special International TV and Cinema category open to entries from other countries. Radio — 14 product categories, various technique categories by market size. Optional competition for both TV and Radio is new "Effie" category for marketing effectiveness.

JUDGING: By ten regional councils of prominent advertising executives. Basic criteria for judging is each commercial's ability to communicate its sales message, visual and aural appeal and general technique skill.

AWARDS: "Clio" statuettes to "Bests" in each category, certificates to finalists.

INFORMATION: 16mm reel of winners, product category reels and audio tapes available from American TV & Radio Commercials Festival, 30 E. 60th St., New York, N.Y. 10022. Phone: (212) 693-1900.

THE TENTH ANNUAL FILM FESTIVAL AMERICAN PERSONNEL & GUIDANCE ASSOCIATION

Held in conjunction with the Annual APGA Convention at Atlantic City, New Jersey
April 4-7, 1971

CATEGORIES: Films and filmstrips in the following categories will be presented: Inter-Personal Relations; Educational and Career Planning, Rehabilitation; Counseling: The Profession, Principles and Techniques; and Guidance Films from other Countries.

SELECTION: All films and filmstrips presented at the Film Festival are previewed before the final invitation to the producer. Generally 75 to 100 films are previewed, and 25 to 30 are chosen. Selection is aimed to provide as wide a program as possible.

AWARD: "Best Film: 1971 APGA Film Festival." The winner will be recognized by a plaque and receive coverage in the June issue of the Guidepost, APGA's nationally distributed newsletter.

INFORMATION: Further information about APGA Film Festivals is available from: APGA Convention Film Festival, 1607 New Hampshire Avenue, N.W., Washington, D.C. 20009.

THE FOURTH ANNUAL ATLANTA INTERNATIONAL FILM FESTIVAL

Atlanta, Ga. June 19-26, 1971

MANAGEMENT: J. Hunter Todd, Executive Director; Cyril Fleisher, Assistant Director. Mailing address: Drawer 13258K, Atlanta, 30324 USA Phone: (404) 633-4105. Cable: INTERFILM, USA. Telex: 54-2484.

SUPPORTING GROUPS: "Forward Atlanta" (Atlanta Chamber of Commerce); The Atlanta Arts Alliance; INTERFILM.

CATEGORIES: (and entry fees): Feature film (\$200); short subjects (\$50); television commercials (\$30 each); experimental films (\$25), documentary films (\$50); student productions, no entry fee.

AWARDS: The Golden Phoenix (best of Festival); The Silver Phoenix (best film in each category); Gold Medal Special Jury Awards (for distinction in special areas); Gold, Silver and Bronze Medals for best films in each division as; industrial; educational; sales training; economics; television; safety; public relations; sports; underwater; peace, etc.

OTHER AWARDS: The Golden Dove (best film of world peace), The Eastern Hemisphere Award (best film dealing with flight), The Regency Hyatt Award (best film by a southern U.S. film producer); INTERFILM Award (cash grant to best student film); and The "Forward Atlanta" Award (best film by an Atlanta producer).

LOCATION: Regency Hyatt Hotel. Exhibition and convention in conjunction with festival including demonstrations and seminars. Public screening will be held at Symphony Hall of Atlanta Memorial Arts Center.

THE 7TH CHICAGO INTERNATIONAL FILM FESTIVAL

Chicago — November 7-21, 1971

CATEGORIES: Business & Industrial film competition plus nine other categories including television commercial and production, etc.

ELIGIBILITY: 35mm, 16mm and videotape may be entered in the industrial competition. Films produced in 1970 or 1971 are eligible. Each entry should be accompanied by a statement of purpose and specification of the particular audience for which the film was intended. Entry fee is \$35.

AWARDS: Awards are made for commercially produced and in-plant produced films in the areas of sales, marketing, public relations, training and recruiting. A total of six Gold and Silver Hugo Awards are made in addition to the issuance of certificates of participation for all films accepted in the competition.

SPECIAL FILMS: Industrial film entries which, because of budget, size, multiplicity of images or screens, are termed "special" and treated in a separate category.

SCREENING: Screenings are free and open to the public. This includes three screenings at the festival theater as well as additional industrial film programs at a separate location.

INFORMATION: Address all inquiries to Michael J. Kutza, Director, 7th Chicago International Film Festival, 12 E. Grand Ave., Room 301, Chicago, Illinois 60611.

CINE COUNCIL OF INTERNATIONAL NONTHEATRICAL EVENTS, INC.

1201 Sixteenth St., N.W., Washington, D.C. 20036

Area Code 202, 265-1136 265-6889
Managing Director, Anita Price

OFFICERS: 1969-70: President, Reid H. Ray; First Vice President, Peter Cott; Vice President Finance, Charles Dana Bennett; Information, Willis H. Pratt, Jr.; Festivals, Dr. Anna L. Hyer; Selections, Rev. David O. Poindexter; Vice Presidents-at-large, Charles A. Remant, Ott Coellin, Ralph P. Creer, Emily S. Jones; Secretary, O. S. Knudsen; Treasurer, Alfred I. Bruch; Coordinating Director, Dr. Harold E. Wigren; Managing Director, Anita S. Price; Past President, Alden H. Livingston.

HONORARY LIFE BOARD MEMBERS: Eyre Branch, Dr. Carolyn Guss, Ralph Hoy, Rev. Michael Mullen, Frank

Rollins, Brig. Gen. Webb, (ret.) J. Valter Evans.

BOARD OF DIRECTORS: Dr. Malcolm S. Ferguson, John Flory, Dr. Anna L. Hyer, Dr. John B. Kuiper, Carl I. Lenz, Alden H. Livingston, Daryl I. Miller, Peter J. Mooney, Willis H. Pratt, Jr., Ira E. Thatcher, 1972: Charles A. Lemant, Charles Dana Bennett, Alfred L. Bruch, Henry Herx, Thomas W. Hope, Emily S. Jones, Stanley McIntosh, Edward Oglesby, David Z. Shefrin, Dr. Robert W. Wagner, Dr. Harold E. Wiggen.

CATEGORIES: Agriculture; Arts & Crafts; Business & Industry; Education; Entertainment; Experimental; History, Archeology and Anthropology; Medical and Dental; Public Health; Religion and Social Documentary; Science; Short Documentary; Sports; Television Documentary; Travel; Amateur (Adult, Student and Youth).

ENTRY FEES: Professional films over 30 minutes, \$50; Professional films from 15 to 30 minutes, \$40; Professional films up to 15 minute, \$30 Amateur and Student films, \$15.

ENTRY DEADLINE: February 1, 1971.

PURPOSE: CINE is a voluntary, non-profit organization established to coordinate the selection of U.S. non-theatrical, short subject, and television documentary motion pictures (including government films) for submission to overseas film festivals. CINE is supported by interested patrons (associate, professional and sustaining).

THE 19TH ANNUAL COLUMBUS FILM FESTIVAL AND AWARDS

Sponsored by the Film Council of Greater Columbus in association with the Columbus Area Chamber of Commerce

Producers Showcase Screening at Columbus Athletic Club, October 21-22. Chris Awards Banquet: Thursday, October 21 at 7 p.m., Columbus Athletic Club.

ENTRIES: Film producers and sponsors are invited to enter motion pictures produced in 1969, 1970 and 1971 provided they have not been previously submitted to any Columbus Film Festival. Entries (in the categories enumerated below) must be accompanied by 4 x 6 cards (for preview committees) noting type of audience intended.

CATEGORIES & CHAIRMEN: Business & Industry (job training; sales promotion; industrial relations; public relations); Nils Lindquist, chairman, Lindy Productions, Inc., 4784 North High St., Columbus, Ohio 43214. Information and Education (classroom instructional films; specialized instructional, general information); Wm. Schmitt, chairman, Center of Science & Industry, 280 E. Broad Street, Columbus, Ohio, 43215; Co-Chairman, (Social Studies), Glenn S. Bittner, 803 Dimson Drive East, Health & Mental Health (health & hygiene; mental health; general medicine; professional medicine; dental), Florence F. Foyle, Assoc. Professor of Health Education, Ohio State University, 321 W. 17th St., Columbus Ohio 43210; Travel U.S. & Foreign, Daniel F. Prugh, Film Council of Greater Columbus, 280 East Broad St., Columbus, Ohio 43215. Religious Films.

Miss Delores Sherwood, Augsburg Publishing House, Audio Visual Dept., 57 E. Main St., Columbus, Ohio 43215; Graphic and Theater Arts; S. N. Hallock, Chairman, Center of Science & Industry, 280 Broad St., Columbus, Ohio 43215; Filmstrips: John F. Neff, 3820 Simley Rd., Columbus, Ohio 43026. New Student Experimental Film category under Graphic Arts; \$10 entry fee for all lengths of film including both 8mm, Super 8 and 16mm.

AWARDS: This is the 12th years of the Chris Statuette Awards, presented to the outstanding films in each category. Films receiving the Chris Statuette must be voted "best in photography, story value and technical aspects of production." Chris Certificate Awards are given to motion pictures considered "finalists" but not receiving the statuette award.

FOR ENTRY BLANKS: Write to Miss Mary Rupe, Film Council of Greater Columbus, Kresge Bldg., 83 S. High St., Room 408, Columbus, Ohio 43215. Phone: (614) 228- 8840. Phone calls after 4 p.m. may be left with automatic message center.

FARM FILM FOUNDATION PROFESSIONAL IMPROVEMENTS AWARDS

AWARDS: The 17th annual presentation of our inscribed certificate and a check for \$500.000 may be awarded to an active member of the American Association of Agricultural College editors if, in the opinion of the officers of the Farm Film Foundation there are sufficient applications for the award to warrant its continuance in 1971. If such an Award is made, the winner will be selected by a committee of three judges as having made through work in motion picture production the most outstanding contribution to the advancement of agriculture, home economics, rural-urban relations, and the public interest during the past two years. Honorable Mention Awards of \$50.00 each may also be given at the discretion of the judges.

PRESENTATION: The Awards, if given, will be presented at a dinner co-sponsored by the Farm Foundation and the Foundation for American Agriculture at the annual meeting of the American Association of Agricultural College Editors scheduled for July 12, 1971 at Cocoa Beach, Fla.

ELIGIBILITY: Any active member of AAACE engaged in some phase of motion picture production is eligible to apply for the Award.

ENTRIES: All entries and inquiries should be sent to Edith T. Bennett, Farm Film Foundation 1425 H. Street, N.W., Washington, D.C. 20005. Closing date for entries is May 1, 1971.

ANNUAL INFORMATION FILM PRODUCERS OF AMERICA AWARDS

Sponsored by the Information Film Producers of America, Inc., "Cindy" Awards Presented at Annual Meeting of IFPA, San Diego, Calif. November, 1971.

ANNUAL AWARDS COMPETITION in recognition of outstanding information films. The purpose of the IFPA awards is to stimulate constant improvement in the quality of informational, public relations and educational films, and their effective utilization by industry, business, education and government.

CATEGORIES: Public Information, Technical Information, Promotion, Industrial Relations, Education and Enrichment.

ENTRY INFORMATION: Any film completed for release during the period August 1, 1970 through August 1, 1971. More than one film may be submitted by the same member or organization. Entry fee per film is \$25 for members, \$40 for non-members. For additional information, write Film Competitions Chairman, Information Film Producers of America, Inc., P.O. Box 1470, Hollywood, California 90028.

THE 12TH ANNUAL INTERNATIONAL BROADCASTING AWARDS

Sponsored by the Hollywood Radio and Television Society

ELIGIBILITY: Open to radio and television commercials broadcast during 1971 in any nation in the world.

CATEGORIES: Twelve television and nine radio commercial categories. In addition, special sweepstakes awards for both television and radio at annual presentation dinner.

JUDGING: Forty creative screening panels meeting in several countries make initial judging. Final judging panel consisting of 23 judges representing advertising companies, advertising agencies, production companies and broadcasters.

CRITERIA: Excellence in broadcast and television commercial presentation including audio and visual quality, sales message impact, and overall technical skill and techniques.

ENTRY FEES: TV-\$25; Radio-\$20

AWARDS: Special trophy presentations to winners in 12 television and 9 radio categories. IBA awards to approximately 250 finalists in judging. And, a special "Man of the Year" award presented annually to the person judged the outstanding man of the year in international communications.

INFORMATION: Additional information, entry forms and data on past winners may be obtained from the Hollywood Radio and Television Society, International Broadcasting Awards, 1717 N. Highland Avenue, Hollywood, California 90028. Phone: (213) 465-1183.

14TH INTERNATIONAL FILM & TV FESTIVAL OF NEW YORK

October 19-22, 1971
Americana Hotel

PURPOSE: To honor those individuals and companies who contribute to the greatness of the industry with their outstanding creations. A coincidental seminar held during the festival provides a showcase for new developments and a forum for the sharing of new ideas and techniques.

CATEGORIES: Inclusive, encompassing all phases of film production from Filmstrips, industrial films, television and cinema commercials to filmed introductions, titles as well as public service

Continued on next page

FESTIVALS continued

television programs, featurettes and multi-media presentations

ENTRY INFORMATION: Any production completed after September, 1970 is eligible for entry. There is no limit to the number of films, programs or commercials which may be submitted.

ENTRY DEADLINE: September 1, 1971.

INFORMATION: Complete data and entry information is available from Herbert Rosen, festival chairman, Industrial Exhibitions, 121 W. 45th St., New York, N.Y. 10036

PRSA FILM FESTIVAL

BACKGROUND: Sponsored by the Public Relations Society of America in conjunction with its annual conference.

CATEGORIES: Limited to public relations films. Judging emphasis is on PR value of the film plus technical excellence. Additional information and festival criteria for 1971 will be announced at later date.

LOCATION: 1971 awards ceremonies will be held in conjunction with annual PRSA conference in mid-November at the Washington-Hilton Hotel in Washington, D.C.

INFORMATION: For additional data and entry information write PRSA Film Festival, 845 Third Ave., New York, N.Y. 10022.

THE 28TH ANNUAL NATIONAL SAFETY FILM CONTEST

Sponsored by the National Committee
on Films for Safety

ELIGIBLE FILMS: All motion pictures produced or released during 1970 whose primary objectives are safety or which have important accident prevention sequences. Contest entry deadline will be March 5, 1971.

CATEGORIES: Motion pictures, (16mm) in each of five fields: 1. Occupational. 2. Home. 3. Traffic and transportation. 4. Recreational and Sports. 5. General. Judged separately are television and theatrical subjects, TV shorts and spots.

AWARDS: Bronze Plaques will be awarded to top winners in each of the various areas of safety. Awards of Merit will be given to other films for special reasons of subject treatment, production excellence and/or unusual contribution to safety. At the discretion of the judges, awards may be given separately for "instruction-teaching," "documentary," and for "inspirational" purpose films.

One of the plaque winning films may be designed "Safety Film of the Year" and receive appropriate recognition.

PRESENTATIONS: Films winning the Bronze Plaque will be shown Monday, October 25, 1971 in the Grand Ballroom of the Conrad Hilton Hotel during the National Safety Congress and Exposition in Chicago, Illinois. Plaques will be

presented at that time to representatives of sponsors of these films by the Committee's chairman. Award of Merit winners will receive their awards after the final judging which is at the end of April. All winners will be notified immediately after the judging.

INFORMATION ON AWARDS PROGRAMS: Write to Wm. E. Wendland, Secretary, National Committee on Films for Safety, 425 N. Michigan Ave., 5th Floor, Chicago, Illinois, 60611.

TRAVEL FILM FESTIVAL

CATEGORIES: Government produced film featuring travel within U.S.; Government produced film featuring foreign destination; Commercially produced film featuring travel within U.S.; Commercially produced featuring foreign travel; any entry featuring sports or outdoor recreation; any entry featuring travel or vacations using recreational vehicles.

SPONSOR: The Travel Film Festival is co-sponsored by Sunset Magazine and H. Werner Buck Enterprises.

ELIGIBILITY: Any film produced and/or released between January 1, 1971 and December 31, 1971. Films should be 16mm and have English sound tracks or subtitles.

AWARDS: Sunset Trophy and \$500 Grand Prize to entry judged best of all categories. Winner in each category receives plaque. Best three films in each category shown during run of Sports & Vacation Show in several cities.

INFORMATION: For information and entry details write Sunset Travel Film Festival, 1665 W. Katella Ave., Anaheim, Calif. 92802.

U.S. INDUSTRIAL FILM FESTIVAL

Chicago — April 29, 1971
Palmer House Hotel

BACKGROUND: The U.S. Industrial Film Festival was created in 1967 specifically to serve the needs of the industrial film medium. The festival initiated the concept of separating entries by type of producer (see "Organization") and is the only industrial festival offering winners orchestrated color leader film highlighting their achievement.

OBJECTIVES: To highlight the industrial film and its effectiveness as a communications medium; to provide producers, sponsors and distributors an opportunity to showcase their productions; and to enable the industry to maintain an increasing standard of excellence through competitive comparison.

ELIGIBILITY: Entries from any country produced or released within the year prior to the March 1 deadline are invited. Entry is limited to 16mm industrial mo-

NOTE: For entry forms and additional information about any of the festivals listed, please write directly to the festival, not to BUSINESS SCREEN.

tion pictures and 35mm filmstrips produced for industry, associations, government or educational organizations. Entries must be in English, have English subtitles or accompanied by an English script.

ORGANIZATION: Entries are separated by type of production into four groups:

- Commercial productions
- Government productions
- In-plant productions
- University productions

Each entry is judged within its own group. Each group contains 24 identical subject categories. Filmstrips are likewise separated from motion pictures utilizing the same groups and categories.

JUDGING: Entries are rated on a point basis considering such factors as: effectiveness of film; audience motivation; clarity; photography and sound.

AWARDS: Each entry receives a "Certificate of Entry" acknowledging its receipt. One first place "Gold Camera" award is given for each subject category within each group for both motion pictures and filmstrips. Those films not winning a first place award but deemed of festival quality are presented a "Certificate of Creative Excellence." Three special awards are presented each year. They are: The *Business Screen* magazine award to the outstanding Advertising-Sales Promotion film; the *Back Stage Publication* award to the outstanding Public Relations entry and the Chairman's Special award for outstanding creativity.

FILMFEST SEMINAR: This year the festival will conduct a day-long seminar the day of the festival comprised of speakers, panelists and demonstrations of equipment.

ENTRY DEADLINE: March 1, 1971

INFORMATION: For complete details and entry information, write J. W. Anderson, chairman, U.S. Industrial Film Festival, Suite 216, 161 E. Grand Ave., Chicago, Ill. 60611. USA Cable: Filmfest.

11TH ANNUAL WESTERN HERITAGE AWARDS

April 24, 1971 — National
Cowboy Hall of Fame and
Western Heritage Center
Oklahoma City, Okla.

CATEGORIES: Western motion picture, factual television program, fictional television program, documentary film.

ELIGIBILITY: Any individual organization or company may enter its best Western productions in appropriate categories released between January 1, 1970 and April 1, 1971. 16mm films.

ENTRY DEADLINE: January 8, 1971
AWARDS: Winners in each category will be presented a "Wrangler" trophy at annual ceremonies in Oklahoma City.

INFORMATION: Write Western Heritage Awards, National Cowboy Hall of Fame, 1700 NE 63rd St., Oklahoma City, Okla. 73111.

THE MOST HONORED FILMS OF 1970

The Annual "Consensus Selection" of Business Films
Which Received Top Festival Awards in 1970

BUSINESS SCREEN presents and salutes the top award-winning business films of the past year; listed alphabetically with some of their honors on the following pages. We include only those films having received four or more awards during 1970.

This "consensus selection" is a fair and impartial compilation of the awards garnered by the films listed in various national and international (results supplied by the Council on International Nontheatrical Events) competitions.

Anansi the Spider

Producer: Gerald McDermott Films Inc.

Distributor: Landmark

Golden Eagle — CINE

Certificates of Participation — Cracow-VII Inter'l Festival of Short Films

Edinburgh-XXIV Film Festival

Tehran-V Inter'l Festival of Films for Children

Anim/8

Producer: MPO Videotronics, Inc.

Sponsor: Rohm and Haas Co.

Golden Eagle — CINE

Gold Medal—Atlanta Inter'l Film Festival

Certificates of Participation—

Florence-XI Inter'l Festival of

Industrial Films CEIF

Venice-XIII Golden Mercury Film Prize

Apollo 12: Pinpoint for Science

Producer: A-V Corporation

Sponsor & Distributor: National Aeronautics & Space Administration

Golden Eagle — CINE

Certificates of Participation —

Antalya—Turkey Film Festival

Belgrade-VI Inter'l Festival of

Scientific & Technical Films

Brussels-VI Inter'l Week of

Educational & Teaching Films

Budapest-Electrotechnical Film

Exhibition (BEF '70)

Buenos Aires-VII Inter'l Exhibition of Scientific Films

Edinburgh-XXIV Film Festival

Rio De Janeiro-II Inter'l Scientific Film Festival

II TV Educational Review

Rome-XVII Inter'l Electronic, Nuclear & Telecommunications Review

Salerno-XXIII Inter'l Small-Sized

Film Festival

Trento-XIX Inter'l Festival of Mountain & Exploration Films

Trieste-VIII Inter'l Festival of Science Fiction Films

Beloved Island

Producer & Distributor: S.A. Films, Inc.

Sponsor: Roosevelt Campobello

Inter'l Park Commission

Golden Eagle — CINE

Chris Certificate—Columbus Film Festival

Certificates of Participation—

Adelaide-Auckland-XI Inter'l Film Festival

Brussels-XX Inter'l Week of Tourism & Folklore Films

Brake Free

Producer: Carson Davidson Productions

Golden Eagle—CINE

Silver Medal & Certificate-Venice-XXII

Inter'l Exhibition of Films For Children

Certificates of Participation—

Buenos Aires-VII Inter'l Short Film Festival

Cork-XV Film Festival

Cry of the Marsh

Producer, Sponsor & Distributor—Bill Snyder Films

Golden Eagle—CINE

Chris Certificate-Columbus Film Festival

Blue Ribbon-American Film Festival

Certificate of Participation—

Salerno-XXIII Inter'l Small-Sized Film Festival

Dandelion

Producer: John Perry Films

Golden Eagle—CINE

Certificates of Participation—

Cork-XV Film Festival

Edinburgh-XXIV Film Festival

Gijon-VIII Inter'l Festival of

Childrens Films

Tehran-VII Inter'l Educational Film Festival

Duke Ellington at the White House

Producer: USIA; Sidney J. Stiber Productions, Inc.

Sponsor & Distributor: USIA

Golden Eagle—CINE

Certificates of Participation—

Buenos Aires-VII Inter'l Short Film Festival

Edinburgh-XXIV Film Festival

Panama-VIII Inter'l Film Festival

ESS... A Touch of Tomorrow

Producer: Vision Associates

Sponsor: American Telephone & Telegraph Company

Distributor: Local Bell Telephone

Office: Modern Talking Picture

Service, Inc.; Association-Sterling Films: Western Audio Visual

Enterprises

Golden Eagle—CINE

Certificates of Participation—

Belgrade-VI Inter'l Festival of

Scientific & Technical Films

Trieste-VII Inter'l Festival of

Science Fiction Films

Venice-XIII Golden Mercury Film Prize

The Faces of Jocotepec

Producer: James H. Reese

Sponsor & Distributor: Education

Communications Center, State

University College at Brockport

Golden Eagle—CINE

Chris Certificate-Columbus Film Festival

Certificates of Participation—

Bilbao-XII Inter'l Exhibition of

Documentary Films & Short Films

Edinburgh-XXIV Film Festival

Fish: Master of Movement

Producer: Reela Films

Distributor: Association-Sterling

Golden Eagle—CINE

Certificates of Participation—

Padua-XV Inter'l Exhibition of

Scientific & Educational Films

Paris-VIII Inter'l Festival of

Submarine Films

Ustica-Inter'l Review of Underwater Films

Venice-XXII Inter'l Exhibition of Films for Children

Freedom to Explore

Producer: Audio Productions

Sponsor: Alabama Space & Rocket Center

Golden Eagle—CINE

Chris Statuette-Columbus Film Festival

Chris Certificate-Columbus Film Festival

13th Inter'l Film & TV-Festival of New York

From the Ground Up

Producer, Sponsor & Distributor:

Federal Aviation Administration,

Golden Eagle—CINE

Chris Statuette-Columbus Film

Festival

Continued on next page

MOST HONORED continued

Chris Certificate-Columbus Film Festival
Bronze Plaque-National Safety Council
Gold Camera-U.S. Industrial Film Festival
Certificates of Participation—
Belgrade-VI Inter'l Festival of Scientific & Technical Films
Bilbao-XII Inter'l Exhibition of Documentary Films & Short Films
Budapest-Electrotechnical Film Exhibition (BEF '70)
Venice-XIII Golden Mercury Film Prize

Full Fathom Five

Producer, Sponsor & Distributor:
Pyramid Films
Golden Eagle—CINE
Certificates of Participation—
Paris-VIII Inter'l Festival of Submarine Films
Ustica-Inter'l Review of Underwater Films
Trieste-VIII Inter'l Festival of Science Fiction Films

Golfers

Certificates of Participation—
Cologne-UNICA-GALA Amateur Film Festival
Malta-IX Golden Knight Inter'l Amateur Film Festival
Marburg-II Inter'l Amateur Film Festival
Tokyo-VII Inter'l Amateur Film Contest

Grand Tour

Producer: Vision Associates, Inc.
Sponsor & Distributor: Pan American World Airlines
Golden Eagle—CINE
Chris Certificate-Columbus Film Festival
Silver Medal-Atlanta Inter'l Film Festival
Certificate of Participation—
Brussels-XX Inter'l Week of Tourism & Folklore Films

Hey, How About Right Now?

Producer: Henry Strauss Associates
Sponsor & Distributor: Armco Steel Corporation
Golden Eagle—CINE
Chris Certificate-Columbus Film Festival
13th Inter'l Film & TV-Festival of New York
Certificate of Participation—
Florence-XI Inter'l Festival of Industrial Films CEIF

How Many Lifetimes

Producer: Moynihan Associates, Inc.
Chris Statuette-Columbus Film Festival

Chris Certificate-Columbus Film Festival
Gold Medal-Atlanta Inter'l Film Festival
Silver Medal-New York Film Festival

I'm a Man

Producer: Peter Rosen Productions
Distributor: Contemporary Films, Ltd.
McGraw-Hill; Inter'l Television Trading Corp.
Golden Eagle—CINE
Blue Ribbon-American Film Festival
Chris Certificate-Columbus Film Festival
Certificate of Participation—
Venice-XXI Inter'l Exhibition of Documentary & Short Films

An Impression of John Steinbeck —Writer

Producer: USIA; Donald Wrye
Sponsor & Distributor: USIA
Golden Eagle—CINE
Certificates of Participation—
Anatolia-Turkey Film Festival
Bilbao-XII Inter'l Exhibition of Documentary Film & Short Films
Buenos Aires-VII Inter'l Short Film Festival
Edinburgh-XXIV Film Festival
New Delhi-IV Inter'l Film Festival of India
Tokyo, Osaka, Kanai, etc-XVII Inter'l Cultural & Scientific Film Festival
Venice-XIII Golden Mercury Film Prize
Tel Aviv-III Israeli Inter'l Film Festival

Inland Sea Odyssey

Producer: Mario Ghio Production Group, Ltd.
Sponsor: Kiekhaefer Mercury Corp.
Distributor: United Artists Corp.
Golden Eagle—CINE
13th Inter'l Film & TV-Festival of New York
Certificates of Participation—
Antalya-Turkey Film Festival
Brussels-XX Inter'l Week of Tourism and Folklore Films
Florence-XI Inter'l Festival of Industrial Films

In The Company of Men

Producer: William Greaves Productions Inc.
Chris Statuette-Columbus Film Festival
Chris Certificate-Columbus Film Festival
Gold Medal-Atlanta Inter'l Film Festival (Special Jury Award)
Blue Ribbon-American Film Festival

It Couldn't Be Done

Producer: Mendelson Productions, Inc.

Sponsor: American Telephone & Telegraph Co.

Golden Eagle—CINE

Chris Certificate-Columbus Film Festival
13th Inter'l Film & TV-Festival of New York

Certificates of Participation—
Cordoba-IV Inter'l Festival of Experimental & Documentary Film
Mannheim-XIX Inter'l Film Week

Kites to Capsules

Producer, Sponsor & Distributor:
Centron Corporation, Inc.
Golden Eagle—CINE

Chris Certificate-Columbus Film Festival

Silver Cindy-IFPA Film Festival
Gold Camera-U.S. Industrial Film Festival

Certificates of Participation—
Belgrade VI Inter'l Festival of Scientific & Technical Films
Bilbao-XII Inter'l Exhibition of Documentary Film & Short Films
Edinburgh-XXIV Film Festival
Salerno-XXIII Inter'l Small-Sized Film Festival

Tehran-VII Inter'l Educational Film Festival

Trieste-VIII Inter'l Festival of Science Fiction Films

Venice-XIII Golden Mercury Film Prize

Light

Producer & Distributor: Owen Murphy Productions, Inc.

Sponsor: American Telephone & Telegraph Company
Golden Eagle—CINE

Certificates of Participation—
Budapest-Electrotechnical Film Exhibition (BEF '70)

Cannes-XXIII Inter'l Film Festival
Colombo-III Inter'l Film Review of Colombo (Ceylon)

Cracow-VII Inter'l Festival of Short Films

Edinburgh-XXIV Film Festival

The Martian Investigators

Producer: Robert Drew Associates
Sponsor & Distributor: National

Aeronautics & Space Administration
Golden Eagle — CINE

Chris Certificate-Columbus Film Festival

Certificates of Participation—
Budapest-V Festival of Technical Films

Rome-XVII Inter'l Electronic, Nuclear & Telecommunication Review

Rio De Janeiro-II Inter'l Scientific Film Festival

Rome-VI Inter'l Review of Didactic Films & II Inter'l Review of TV

Educational Films
Trento-XIX Inter'l Festival of Mountain & Exploration Films

Micro

Producer: Owen Murphy Productions,
Sponsor: Western Electric Co., Inc.
Distributor: Western Electric Co.
Inc.; Local Bell Telephone Companies
and Association-Sterling Films
Golden Eagle — CINE
Silver Hugo-Chicago Film Festival
Grand Prize Award-PRSA Film
Festival
Silver Phoenix-Atlanta Inter'l Film
Festival
Silver Cindy-IFPA Film Festival
Gold Camera-U.S. Industrial Film
Festival
Certificates of Participation-
Belgrade VI Inter'l Festival of
Scientific & Technical Films
Budapest-Electrotechnical Film
Exhibition (BEF '70)
Padua-XV Inter'l Exhibition of Scien-
tific & Educational Films
Trieste-VIII Inter'l Festival of
Science Fiction Films

Microsecond

Producer & Distributor: Dan
McLaughlin
Sponsor: IBM Corporation
Golden Eagle — CINE
Certificates of Participation-
Cordoba-IV Inter'l Festival of Experi-
mental & Documentary Films
Cracow-VII Inter'l Festival of Short
Films
Padua-XV Inter'l Exhibiton of
Scientific & Educational Films
Venice-XXII Inter'l Exhibition of
Films for Children

Mike's Race

Producer: Summit Films, Inc.
Sponsor & Distributor: Waterville
Company, Inc.
Golden Eagle — CINE
Chris Certificate-Columbus Film
Festival
Certificates of Participation-
Kranj-III Inter'l Festival of Sports
& Tourist Films
Trento-XIX Inter'l Festival of Moun-
tain & Exploration Films
Venice-XXII Inter'l Exhibition of
Films for Children

The Moebius Flip

Producer: Summit Films, Inc.
Sponsor: Hart Ski Co.; TWA; Ski
Magazine; White Stag
Distributor: Modern Talking Picture
Service, Inc.; Association-Sterling
Films; TWA Sales
Golden Eagle — CINE
Gold Camera-U.S. Industrial Film
Festival
Certificates of Participation-
Edinburgh-XXIV Film Festival
Kranj-III Inter'l Festival of Sports
and Tourist Films

Trento-XIX Inter'l Festival of Moun-
tain & Exploration Films
Venice-XIII Golden Mercury Film
Prize

Number One Bush

Producer: John J. Hennessy Motion
Picture
Sponsor: Crown Zellerbach Corp.
13th Inter'l Film & TV-Festival of
New York
Chris Statuette-Columbus Film
Festival
Chris Certificate-Columbus Film
Festival
Category IV Winner-PRSA Film
Festival
Gold Camera-U.S. Industrial Film
Festival

Nzuri: East Africa

Producer: Summit Films, Inc.
Sponsor: Trans World Airlines
Distributor: Association-Sterling
Films
Gold Medal-Atlanta Inter'l Film
Festival
Golden Eagle — CINE
Chris Certificate-Columbus Film
Festival
Certificate of Participation-
Tehran-V Inter'l Festival of Films
For Children

Oceanographer in the Polar Regions

Producer: Audio Productions, Inc.
Sponsor: Oceanographer of the Navy
Distributor: Naval Photographic
Center
Golden Eagle — CINE
Venice-XII Golden Mercury Film
Prize
Certificates of Participation-
Buenos Aires-VII Inter'l Exhibition
of Scientific Films
Milan-XI Inter'l Review of Maritime
Documentaries
Rio De Janeiro-II Inter'l Scientific
Film Festival
Rome-XVII Inter'l Electronic, Nuclear
& Telecommunications Review
Trento-XIX Inter'l Festival of Moun-
tain & Exploration Films

Of Men and Demons

Producer: The Hubley Studio, Inc.
Sponsor: IBM World Trade Corp.
Distributor: Modern Talking Picture
Service, Inc.; Paramount Pictures
Golden Eagle — CINE
Certificates of Participation-
Buenos Aires-VII Inter'l Short Film
Festival
Mannheim-XIX Inter'l Film Week
Nyon-II Inter'l Film Festival
Salerno-XXIII Inter'l Small-Sized
Film Festival
Venice-XXVI Inter'l Exhibition of
Documentary & Short Films

One Man: Blaine Johnson

Producers: United States Information
Agency; Guggenheim Productions,
Inc.
Sponsor & Distributor: USIA
Golden Eagle — CINE
Venice-XIII Golden Mercury Film
Prize
Certificates of Participation-
Belgrade VI Inter'l Festival of
Scientific & Technical Films
Buenos Aires-VII Inter'l Short Film
Festival
Tehran-VII Inter'l Educational Film
Festival

Outward Bound

Producer: Summit Films, Inc.
Sponsor: Outward Bound, Inc.
Golden Eagle — CINE
Silver Cindy- IFPA Film Festival
Chris Certificate-Columbus Film
Festival
Gold Camera-U.S. Industrial Film
Festival
Certificates of Participation-
Kranj-III Inter'l Festival of Sports
and Tourist Films
Oberhausen-II Inter'l Sports Film
Festival
Tehran-VII Inter'l Educational Film
Festival

Reflections of a Company

Producer: John J. Hennessy Motion
Pictures
Sponsor: Crown Zellerbach Corp.
Distributor: Modern Talking Picture
Service, Inc.; Crown Zellerbach
Corporation
Golden Eagle — CINE
Silver Cindy-IFPA Film Festival
Chris Certificate-Columbus Film
Festival
Silver Medal-Atlanta Inter'l Film
Festival

Rodeo

Producer: Concepts Unlimited
Distributor: Marlin Motion Pictures
Ltd.; Cinema V
Golden Eagle — CINE
Certificates of Participation-
Berlin-XX Inter'l Film Festival
Buenos Aires-VII Inter'l Short Film
Festival
Edinburgh-XXIV Film Festival
Tehran-V Inter'l Festival of Films
for Children

Storm of Strangers

Producer & Sponsor: National Com-
munications Foundation
Distributor: ACI
Golden Eagle — CINE
Blue Ribbon-American Film Festival
Gold Medal-Atlanta Inter'l Film
Festival
Chris Certificate-Columbus Film
Festival

Continued on next page

MOST HONORED continued

Certificates of Participation-
Edinburgh-XXIV Film Festival
Venice-XXI Inter'l Exhibition of
Documentary & Short Films

The Stronger

Producer: Young Productions
Sponsor & Distributor: Doubleday
Multimedia

Golden Eagle — CINE

Blue Ribbon-American Film Festival

Certificates of Participation-
Adelaide-Auckland-XI Inter'l Film
Festival
Edinburgh-XXIV Film Festival

Turned On

Producer: Pyramid Films
Sponsor: Warren Miller
Distributor: Pyramid Films; United
Artists

Golden Eagle — CINE

Certificates of Participation-
Colombo-III Inter'l Film Review of
Colombo (Ceylon)
Kranj-III Inter'l Festival of Sports
& Tourist Films

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Oberhausen-II Inter'l Sports Film
Festival

Panama-VIII Inter'l Film Festival
Salerno-XXIII Inter'l Small-Sized
Film Festival

Trento-XIX Inter'l Festival of Moun-
tain & Exploration Films
Venice-XXII Inter'l Exhibition of
Films for Children

Up Is Down

Producer: Goldsholl & Associates
13th Inter'l Film & TV-Festival of
New York

Chris Statuette-Columbus Film
Festival

Chris Certificate-Columbus Film
Festival

Golden Dove Award-Atlanta Inter'l
Film Festival (Best Film Con-
tributing to World Peace)

The Wad and the Worm

Producer: Doug Smith (Age 15)
Golden Eagle — CINE

Certificates of Participation-
Cannes-XXIII Inter'l Festival of
Amateur Films

Malta-IX Golden Knight Inter'l
Amateur Film Festival

Tokyo-VII Inter'l Amateur Film
Contest

The Warm Coat

Producer & Sponsor: U. S. Atomic
Energy Commission

Distributor: USAEC Domestic
Foreign Film Libraries; USAEC Div.
of Public Information, Audio Visual
Branch

Golden Eagle — CINE

Certificates of Participation-
Buenos Aires-VII Inter'l Exhibition
of Scientific Films

Rome-XVII Inter'l Electronic, Nuclear
& Telecommunications Review
Salerno-XXIII Inter'l Small-Sized
Film Festival

Tours-XIV Inter'l Festival of Short
Films

The Way of a Trout

Producer: James W. Wilkie
Sponsor: Continental Machines, Inc.
Golden Eagle — CINE

Chris Certificate-Columbus Film
Festival

Blue Ribbon-American Film Festival
Certificate of Participation-
Oberhausen-II Inter'l Sports Film
Festival

West Texas

Producer: West Texas Company
Sponsor: University of Southern Calif
13th Inter'l Film & TV-Festival of
New York

Chris Statuette-Columbus Film
Festival

Certificates of Participation-
Malta-IX Golden Knight Inter'l

Amateur Film Festival
Mannheim-XIX Inter'l Film Week
Venice-XXI Inter'l Exhibition of
Documentary & Short Films

We Used To Call It Printing

Producer: Peckham Productions, Inc.
Sponsor: E.I. DuPont de Nemours
& Co.

Distributor: Association-Sterling
Films

Golden Eagle — CINE

Gold Cindy-IFPA Film Festival
13th Inter'l Film & TV-Festival of
New York

Chris Certificate-Columbus Film
Festival

Gold Medal-Atlanta Inter'l Film
Festival

Blue Ribbon-American Film Festival
Gold Camera-U.S. Industrial Film
Festival

Certificates of Participation-
Florence-XI Inter'l Festival of In-
dustrial Films
Venice-XIII Golden Mercury Film

What Will Poor Robin Do Then?

Producer: Dennis Knife Production
Sponsor: Merck Sharp & Dohme
Distributor: Association-Sterling
Films

Golden Eagle — CINE

Chris Certificate-Columbus Film
Festival

Certificate of Participation-
Buenos Aires-VII Inter'l Exhibitio
of Scientific Films

Woman Is

Producer: Fred A. Niles Communica-
tions Center, Inc.

Sponsor: American Standard, Inc.

Golden Eagle — CINE

Chris Statuette-Columbus Film
Festival

Chris Certificate-Columbus Film
Festival

Certificate of Participation-
Venice-XIII Golden Mercury Film
Prize

X-Ray, Ultrasound, and Thermo- graphy in Diagnosis

Producer: Schenkerfilm, Munich

Sponsor: The Upjohn Company

Distributor: The Upjohn International
Film Library; Upjohn International
Golden Eagle — CINE

Gold Camera-U.S. Industrial Film
Festival

Silver Medal-Atlanta Inter'l Film
Festival

Chris Statuette-Columbus Film
Festival

Chris Certificate-Columbus Film
Festival

Certificate of Participation-
London-British Medical Association
Film Competition 1970

picture parade

REVIEWS AND PREVIEWS OF NEW VISUALS

new this month

ASSOCIATION-STERLING FILMS

Discovering the Orient presents a colorful, informative introduction to Thailand, Hong Kong and Macao, Taiwan and Japan. Presented by Japan Air Lines, 26 minutes.

A Day in Tokyo is a fascinating look at the old and the new in the capital of Japan, the largest city in the world. 23 minutes. Color. JAL.

Glimpses of Enchanting Japan looks in on life and customs of the Japanese people surrounded by their country's gorgeous scenery. 30 minutes. Color. JAL.

The Inland Sea of Japan is a journey through the Seto Naikai, a region of blue seas and pine-studded islands so picturesque that poets have described it as "half-Heaven, half-sea." 28 minutes in color. JAL.

Kyoto, Ancient Capital of Japan is an exquisite city that embodies all that is spiritual and cultural in traditional Japan. 28 minutes. Color. JAL.

Building for Tomorrow presents a view from the campus . . . the story of a great university meeting the challenges of today and looking forward. The University of Akron is the subject. 13 minutes. Color.

Aurum. Gold is synonymous with all that is precious, beautiful and affluent. It is a constant theme in mythology, literature and films. This film explores this precious commodity. Produced by Athos Film Productions, Ltd. in association with Gazelle Film Productions Ltd. 29 minutes. Color.

National Football League Action Films, a series of 28 minute films in color, presents an exploration of the world of professional football behind the scenes and on the gridiron. Sponsored by American Express.

The Investor and the Marketplace, 22 minutes, color, was sponsored by the American Stock Exchange. It uses live action scenes at the Amex, graphically-animated sequences and colorful re-creations of the old outdoor market to show relationships between our country's economic system, the investing public and the Exchange itself.

Yeast Dough Shaping Made Easy shows how to turn dough enriched with a new rapid-mix yeast into gourmet treats. Sponsored by Fleischmann's Yeast, the film is 13½ minutes in color.

We Came in Peace was sponsored by Gulf Oil Corporation. Man's dream of conquering space is developed in this definitive documentary of space exploration from Jules Verne to the moon landing by the Apollo II astronauts. 38 minutes. Color.

Land of Japan — Its Traditional Technology. An exploration of the Japanese "folding" culture in which transistorized thinking was born. Lack of space has forced the Japanese to compact everything. 28 minutes. Color. Japan Trade Center.

Japan on Wheels, 27 minutes in color, shows how the Japanese are using nuclear power for medical and industrial purposes. Also tours this beautiful country and shows the newest cars. Japan Trade Center.

Japanese Youth — Opportunity in Industry, Japan Trade Center, is a fascinating study of how a young industrial worker wins an international vocational training competition. 27 minutes. Color.

Japanese Design, 27½ minutes, color, Japan Trade Center. The uncommon art of Japanese design, from many thousands of years ago to the present, is depicted in this beautiful film.

A Tale of Two Cities uses the cities of Tokyo and Matsue to show the variety of Japanese Life. 27½ minutes. Color. Japan Trade Center.

Communication is a series of twenty-six motion pictures which explore today's headlines . . . ethnic issues, the drug problem, leadership, religion, abortion, changing America. Leading figures join together to give a first-hand report on these and other national topics. Guideline Series from the National Catholic Office for Radio and Television.

ATCHISON, TOPEKA AND SANTA FE RAILWAY

Santa Fe Film Library
80 E. Jackson Boulevard
Chicago, Illinois 60604

Moving Unseen Energy, 24 minutes, color. This film examines the use of anhydrous ammonia fertilizer in today's agriculture and shows the building of a 2,000-mile long pipeline to deliver it from the Gulf Coast to the Midwest market area.

The Argentine Yard—A Design for Tomorrow is a story about the operable beautiful lakes and woods, spectacular

tion of Santa Fe's new freight handling facility at Kansas City. The film shows how computers, radar, microwave, and data information systems combine with gravity to make the unique east bound Argentine yard operate nearly automatically. Color.

INDIANA UNIVERSITY

Audio-Visual Center

Bloomington, Indiana 47401

Animals and Swimmers show how "Doc" Councilman studies the swimming movements of animals and applies them to the training of such Olympic champions as Charlie Hickox. 28 minutes. Color. Sale or rental.

Journey Into Nutrition. 25 minutes. Color. Children attending the Little Red Schoolhouse in New York City learn that common nutrient needs are met differently by various countries. Sales or rental.

Cross Country Skiing looks at this sport through the eyes of a twelve year old. 30 minutes. Black and white. Sale or rental.

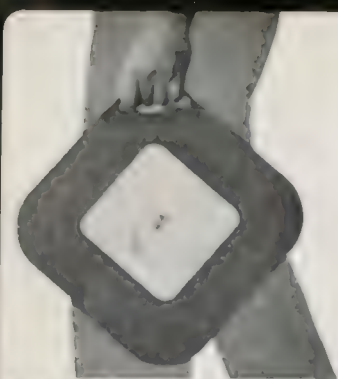
Children of the World, 28 minutes in color, tells the story of two Indian girls who live in the highlands of Guatemala. Sale or rental.

MODERN TALKING PICTURE SERVICE

The Quiet Home. Through correct, careful planning and sound conditioning, the rooms of a house are built so that noise can be kept at a minimum. This 5 minute color short presents an effective conception in home construction. It was produced by Telecine Film Studios for the sponsor, Acoustical and Insulating Materials Association. For TV.

Moving Unseen Energy. The vital role played in today's agriculture by the chemical anhydrous ammonia is shown in this 23 minute color film sponsored by Gulf Central Pipeline Company. Viewers will also see men and machines building a 2000-mile pipeline across seven states from the Gulf Coast to the Corn Belt. For TV. *Daimyo*. The Government of Kanagawa Prefecture of Japan is the sponsor of a 13½-minute color film featuring the popular year-round resort of Hakone which is located south of Tokyo and close to the magnificent Mt. Fuji. Produced by International Motion Pictures Co., Inc., the film abounds in scenic attractions, such as

Continued on next page



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PICTURE PARADE continued
mountains, and world-famous hot
springs. For TV.

The Story of Human Enterprise —
Winner of three awards, this 29-
minute color film relates the dramatic
story of one of the world's largest
tree farmers. It shows how foresters
assure a perpetual crop of timber and
the production and use of plywood,
gypsum, pulp, paper containers and
chemicals, as well as beautiful
glimpses of wildlife. A company's ex-
tensive efforts toward air and water
pollution control are briefly covered.
Northwestern, Inc. is the producer
and Georgia-Pacific Corporation the
sponsor. For TV.

Air-cooled Engine-uity. An entertain-
ing film that shows to what almost
unbelievable lengths man will go to
put the 40-horsepower air-cooled en-
gine to imaginative use. In 8 minutes
we see how the air-cooled sportsman
can now seek adventure off the road,
on ice, on rivers and lakes, and in the
sky in an amazing variety of craft
for fun and relaxation. Marathon In-
ternational Newsfilm Service produced
the color film for Volkswagen of
America, Inc. For TV.

The American Elm: Plan for Survival.
The battle to save the American elm
from Dutch elm disease makes a
highly dramatic 28-minute color film.
After a complete and graphic back-
ground of Dutch elm disease, it clearly
illustrates the process of infection
by the elm bark beetle. It also demon-
strates what is now being accomplish-
ed to save these elegant trees from
extinction. Produced at Iowa State
University under Elm Research In-
stitute sponsorship, the film is a spec-
tacle of beauty combined with educa-
tion. The film is available on a free-
loan basis. However, prints can also
be purchased through Elm Research
Institute.

Aerosols, the Timesavers. Indoors in
every room in the house . . . outdoors
in and around the home, schools,
plants and just about everywhere else,
aerosols do a fantastic job in a tre-
mendous variety of ways. This 4½-
minute color film not only shows how
aerosols are made and their extensive
use, but gives very vital safety hints
for the user. Sponsored by the Chem-
ical Specialties Manufacturing Asso-
ciation, the film was produced by As-
sociated Film Consultants.

Safety at the Signal. Empire Photo
Sound has produced an excellent
safety film on automatic signal
changers for emergency vehicles for
the Traffic Control Products Divi-
sion of the 3M Company. By models
and with actual vehicles in operation,
this 13½-minute color short dramati-

cally shows how traffic signals can be
controlled by emergency vehicles to
help them through traffic congestion.
For TV.

The School of the Ozarks. They earn
as they learn at the School of the
Ozarks . . . America's most unique
coeducational college for students
from poor families. Every student
participates in the work program.
This 20-minute color film focuses on
the students as they work, live and
study. It also gives some of the
school's history. The student projects
go round the clock from milking cows
to running a radio station. Calvin Co.
produced the film for the School of
the Ozarks. For TV.

*Kodak & Chevrolet Present the Of-
ficial 1970 All American Football
Team.* The spotlight is on the out-
standing college football players of
the 1970 season in this 29¼-minute
color film. Produced by Tel Ra Pro-
ductions for Eastman Kodak Com-
pany, it documents their abilities with
exciting game action sequences. For
TV.

Network. "Hot" and "cold" color . . .
flowing split screen action . . . moody,
mind-probing score are key elements
of "Network." It is a thrilling look
into the ebb and flow of the myriad
communications on which mankind
depends in the 1970's. This 14-minute
color film was produced by Owen
Murphy Productions and the sponsor
is American Telephone and Telegraph
Company. It is for theatrical distribu-
tion.

Amish Farm and House — One steps
into yesterday in this 9-minute color
film and visits a quaint old Amish
farm and house in the Pennsylvania
Dutch county . . . old stone house
. . . operating farm . . . animals . . .
crops . . . garden . . . Conestoga
wagon . . . blacksmith shop . . . old
Amish buggies . . . covered bridge.
Produced by Sam Schulman Produc-
tions, this delightfully entertaining
short on the Amish way of life is
sponsored by Amish Farm and House.
It is for theatrical distribution.

Through the Mill — The Mill is a
spectacular exhibit — a replica of a
real textile mill — in Burlington
House, the new headquarters for Bur-
lington Industries in New York City
To help publicize this outstanding at-
traction, Burlington has sponsored
this 13½ minute color film of a
group of excited youngsters "going
through the mill." The film was pro-
duced by Jacoby/Storm Productions;
the exhibit was designed by Chermay-
eff & Geismar, whose work includes
the U. S. Pavilions at Expos '67 and
'70

NATIONAL AUDIOVISUAL CENTER

Are Drugs the Answer discusses the nature and harmful effects of various kinds of drugs, such as the psychedelics, speed and marijuana. Features Dr. Alan Cohen, former disciple of Timothy Leary and now a crusader against drug abuse. Produced by the National Institute of Mental Health. 20 minutes. Color. For sale or loan.

Demand to be Heard depicts in film-o-graph form the demands of recipients of services for a voice in planning programs which affect their lives. Produced by the Social and Rehabilitation Service. 28 minutes. Color. For sale or loan.

Don't Leave It All to the Experts, 28 minutes in color, outlines the main points of the air quality act and shows a public hearing in session. Explains individual responsibility and attempts to motivate the public to take an active role in bringing about clean air. For sale or loan.

Goodbye Mrs. Pilgrim documents the story of Lavalley, St. Louis, where Union Local 688 undertook a community wide rehabilitation job. Shows warm cooperation between people in order to mend areas of social damage. Produced by the United States Information Agency. For sale or loan. 39 minutes. Black and white.

Preparing for Tomorrow's World, 26 minutes in color, examines career possibilities for high school science students in the field of nuclear science. Produced by the Atomic Energy Commission. For sale or loan.

Renaissance of a City describes the efforts of the mayor of a small rural city (Erie, Pennsylvania) to develop community cultural interests which would attract residents and visitors to the city. 18 minutes. Color. Produced by the United States Information Agency. For sale or rental.

Massive Tourist Influx Has Devastating Impact on Parks

An ironic personal comment on ecology and man's capacity for despoiling his natural environment while remaining indifferent to it is presented in *Pave It and Paint It Green*. The 27-minute film, without narration or commentary, contrasts the grandeur of Yosemite with the activities of the hordes of tourists.

Transitions from black and white to color, as well as time-lapse, speeded-up sequences, are used for poetic and satiric effect. For sale or rent from the Extension Media Center, University of California at Berkeley.

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new products review

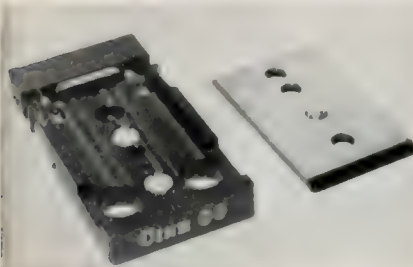
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production

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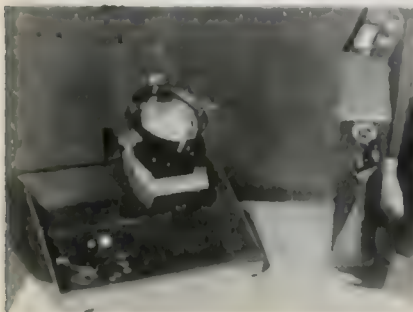


button to prevent accidental opening, mounts on tripods, body braces, etc. Both pieces offer four mounting holes for exact positioning, to insure optimal balance, and broad, flat mounting areas for best support. The base unit accepts both $\frac{1}{4}$ " and $\frac{3}{8}$ " screws and extra screws store within. *Cine 60, Inc.*
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Colortran Introduces a Portable Power Supply

The lightweight Power-Pro is a compact, portable power supply which provides 25 minutes continuous operating time. It recharges overnight (120 or 240 V AC) and is self-contained in its own charger/travel case.

Features include a state of charge meter, form fitting housing,



padded adjustable shoulder strap, and transformer isolated from line preventing accidental shock. The Power-Pro is also available in a special kit which includes the Mini-Pro light. *Berkey-Colortran.*

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The Hollywood Production Board is a lightweight compact portable folding production board suitable for studio or location work. These 4 panel boards use the standard 15" strips and header and give you 36" of workable space.

The board is designed to fit a standard attache case. Strips may be easily removed and quickly transposed to reflect any changes during production. *Hollywood Production Boards.*

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Dynair Adds Vertical-Interval Production Switcher

Dynair Electronics has added a low-cost vertical-interval three-bus mix/effects production switcher to its line of professional video programming equipment. The VS-152A is completely solid-state and



has all the capabilities necessary for professional programming, including instantaneous switching, fade-in, fade-out, lap-dissolve, superimposition and special effects.

The switcher accepts six non-composite and two composite video inputs. *Dynair Electronics, Inc.*

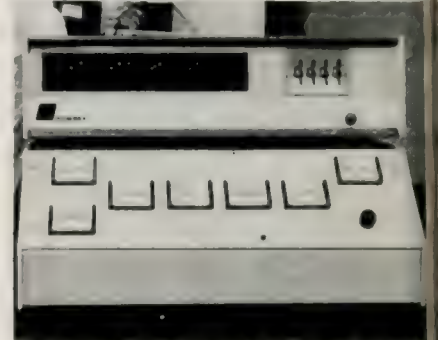
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Computer-Type Editing for Helical Scan VTR

The Rombex Edicue, a device for editing with helical VTRs, uses a semi-automatic computer-type technique which allows consistent editing accuracy up to 1/10th of a second. It is normally supplied for use

with Ampex 7800 VTRs but may be modified for use with other 1" editing helical scan VTRs.

The required editing points are found manually by the editor, then the Edicue unit takes over to back the machine up several seconds, play them down together and switch



the master recorder into record automatically. A "rehearse" mode makes it possible to preview the edit without actual recording on the master edited tape. The Edicue is available for rental. *Rombex Productions Corporation.*

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Beaulieu Introduces Endoscopic/Science Research Camera

A specially designed Beaulieu 16mm Reflex Control Camera is ideal for endoscopic motion picture studies as well as other scientific research applications. The medical camera operator can easily manipulate the entire camera, turning it slowly to meet the complex and changing photographic requirements at all times. Light control is simple.

Special circuitry interconnection permits the operator to compensate automatically for change in light



conditions. A clear viewing spot on the ground glass is the same size as the endoscopic image and allows

clear unimpeded viewing. Repositioning of the Remote Control outlet allows easier access to the camera controls when filming with the on-off switch remotely controlled. For further information, write *Herzic Corp/Cinema Beaulieu*, 14225 Ventura Boulevard, Sherman Oaks, California 91403.

TV Camera System Sees in the Dark

Spectran's Night Hawk TV camera sees in total darkness providing a picture as bright and clear as one taken under standard lighting. The system also performs well in visible light.

It consists of a IR source, a standard CCTV camera, and a tube



mounted on the camera which converts infrared light to visible light. A variety of spotlights and floodlights and a comprehensive range of lenses are available. *Spectran, Inc.*
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Modular TV System Provides Maximum Versatility

The Dage 800 television camera is compact and self-contained, and weighs only 15 pounds. It is switch-



selectable for random interlace or external drive. A third position of the switch selects another drive mode, which can be crystal-driven horizontal, 2:1 interlace, or EIA RS-170, depending on the sync generator desired. Sync generator cards are plug-in modules and can be interchanged with the camera control unit to provide a wider range of operating modes. The camera is convertible to 525/60, 625/50, 873/60 and 945/60 line-scan rates.

The camera is the basic module in a TV system which can be expanded to suit the users needs. *Visual Educom, Inc.*

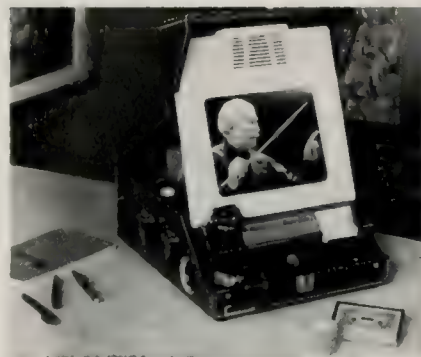
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implementation

DuKane Adds Cassette Model to "Flip-Top" Line

The Cassette Flip-Top is an automatic sound filmstrip projector that looks like an attache case until the screen is snapped open to present a brilliant, clear audiovisual story.

The 35mm pictures are changed automatically in synchronization



from electronic signals on the cassette using DuKane's 50Hz system. The cassette is compact, weighs less than 4 ounces and provides both high quality sound and inexpensive duplication. *DuKane Corporation.*

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Synchrotutor Cassette Features Auto Stop and Slide Sync

The Synchrotutor is a compact cassette playback unit designed to provide schools and industry with maximum flexibility in the use of self-paced audiovisual learning programs. It is a flush mount unit which offers synchronized sound and slide/filmstrip projection and automatic stop using a single pre-recorded cassette. It features a dual

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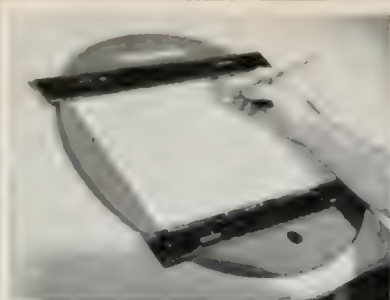
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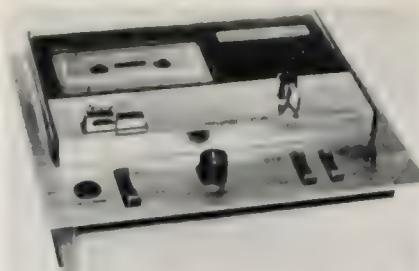
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track playback system which prevents signal bleed or crosstalk.

The Sychrotutor can be programmed to advance an automatic slide or filmstrip projector in synchronization with the accompanying audio track, and at the same time, be programmed to stop at predetermined points to enable the trainee to perform a task or make a response. *North American Philips Corp.*

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Filmstrip Sound Projector Combinations

Two fully automatic filmstrip sound projectors with built-in 30/50 cycle circuit feature solid-state circuitry with silicon transistors for wide frequency response; accurate 4-speed gear drive turntable; dynamically balanced tone arm with safety



lock, and all-speed flip-type cartridge; built-in receptacle for projector.

The model 40 is for audiences up to 75 people and has a 6" remote speaker with 25' cable. The model 60 has a built-in screen for small groups or study carrel. *Standard Projector & Equipment Co.*

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Programming Tape Recorder Features Two Pulses

The Coxco Series Y programming cassette tape recorder features two

inaudible pulses. The first pulse advances a slide or filmstrip projector while the second stops the tape recorder automatically. Voice and pulses can be recorded separately or in a single pass.

The series Y can be integrated with the Coxco student responder to provide programmed instruction. *Howe Folding Furniture, Inc.*

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Narrator Permits Preparation of Automated Sound/Slides

The Montage/Narrator 850 is a tool for the preparation of sales and promotion programs. It is a self-contained compact cassette audio synchronization system designed to



present fully automated sound/slide projectors.

Synchronization is achieved in-machine by means of electronic pulses. With a continuous loop cassette, the Narrator is practical for unattended, repeating sound/slide presentations. *Montage Productions, Inc.*

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MICHIGAN

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 48211. Phone: 313/TR 5-2450

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Swank Motion Pictures, Inc., 201 S. Jefferson Ave., St. Louis 63166. (314) 534-6300.

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Studio Art Associates, 225 East Sixth St., Cincinnati 45202. (513) 241-6330

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Sunray Films, Inc., 2005 Chester Ave., Cleveland 44114

Twyman Films, Inc., 329 Salem Ave., Dayton 45401

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Cousino Visual Education, 1945 Franklin Ave., Toledo 43601. (419) 246-3691

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Photo & Sound Company, 870 Monterey Pass Road, Monterey Park, 91754. Phone: (213) 264-6850.

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University Book Store Allied Supply Company, 2122 Central East, Albuquerque 87106.

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Moore's Audio Visual Center, Inc., 234 S.E. 12th Ave., Portland 97214. Phone: 503/233-5621.

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Deseret Book Company, 44 East South Temple St., Salt Lake, 10.

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Photo & Sound Company, 1205 North 45th St., Seattle 98103. 206/ME 2-8461

reference shelf

HELPFUL BOOKS AND LITERATURE

Four Decades of Sound Movies FILMS IN AMERICA 1929-1969, by Martin Quigley, Jr. and Richard Gertner. \$12.95. Published by **Golden Press, 850 Third Avenue, New York 10022.** Although *Films in America* deals entirely with theatrical films, it is a fascinating book for anyone with an interest in and love of films and filmmaking. It discusses every aspect of the forty years of sound movies, from the stars and the movies that made them (and vice versa) to the economic ups and downs of this precarious business.

The authors cover nearly 400 notable screen works and incorporate more than 400 well chosen stills.

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Equipment Catalog

Motion Picture Equipment Company has available a catalog containing a complete listing of cameras, lighting, editorial and miscellaneous production equipment available on a rental, lease purchase, or direct purchase basis.

Copies are available free of charge. The company is a division of *WRS Motion Picture Laboratory.*

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Worldwide Festival Directory

An extensive international directory lists film festivals by name, date, sponsor, entry fee and regulations as well as entry categories. The 180-page, hard-cover book is available for \$10.00 from *Back Stage, Inc.*

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Audiovisual Design Programs

How to design a new facility which will include projection equipment is the subject of three new visual communications programs from Kodak. "Designing for Projection," "Multimedia Classroom Facilities in Higher Education," and "A Tour of the Kodak Atlanta Marketing Education Center" point out to the educator and architect alternatives for designing a facility.

Each program includes slides, an illustrated script, and a 1/4" stereo

tape with sound on track one and slide change signals on track three. The programs are available for loan or purchase from *Eastman Kodak Company, Audio-Visual Service, 343 State Street, Rochester, New York 14650.*

Customer Training Program

A 12 page brochure describing its customer training service programs is available from Ampex. The brochure describes the training courses offered to all users of broadcast, closed circuit television, CATV and instrumentation equipment.

Courses cover four product areas: broadcast video, closed circuit television including CATV, instrumentation and professional audio. *Ampex Corporation.*

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Report on Video Cassette Market

A definitive assessment of the developing video cassette industry has been published by Edubusiness, the bi-weekly management newsletter devoted to development in the education and training markets. The study examines all key aspects of the equipment, software and markets of an industry whose sales are expected to exceed \$1 billion by 1980.

One section of the study compares playback systems presently available or under development, including videotape, miniaturized film, vinyl tape and discs. Another section provides a company-by-company report on software. *Edu-business.*

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Multi-Media Systems Brochure

A 4-page brochure describes Hamilton's full line of multi-media systems and hardware and their capabilities in the audiovisual medium.

Included are descriptions and specifications on magnetic tape handlers, projector tape controllers, paper punched tape programmers, projector dissolve systems and speaker columns and systems. *Hamilton Engineering Associates, Inc.*

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... "A" BETTER IDEA! !! The definition of the terms "A" and "B" in motion picture nomenclature is ambiguous. "A" and "B" can refer to multiple rolls prepared for effects printing and/or to eliminate visible splices. "A" and "B" is also used to refer to the type of wind of single perforated 16mm raw stock as supplied by the film manufacturer. Another use of the terms is to identify the image-emulsion position of a piece of film already processed. Three different meanings for the same term naturally cause confusion, so what standards can the industry adopt that would eliminate the present ambiguity with the least amount of confusion? As editors often use more than two rolls to achieve the effects desired, or to preserve the original film in an uncut condition, additional letters following "A" and "B", such as "C", "D", "E", "F", etc., are needed. I suggest this use of the terms for printing rolls should be continued without change.

I recommend that the use of "A" and "B" in reference to the type of wind of raw stock be discontinued and other letters substituted. Reference to the American National Standard ph22.75 indicates: "... When a roll of motion picture raw stock is held so that the roll of film is above and away from the observer and the film end unwinds from the side of the roll which is toward the observer and down, winding "A" shall have the reference edge of the film (the edge closest to the perforations) along the left side; winding "B" shall have the reference edge of the film along the right side." My recommendation is that the letter "L" be used to identify the left side (now "A" wind) and the letter "R" to identify the right side (now "B" wind). As raw stock winding essentially concerns only laboratories and sound recording studios whose personnel are already quite familiar with the use of both winds, this change in identification should present no problem.

Normally, the film manufacturer supplies 16mm raw stock with the emulsion side of the film *in*, toward the center of the roll, but the emulsion position should be indicated on the label of the can, preceding the letter "L" or "R". The code letters "EI" would identify emulsion side *in* and "EO" emulsion *out*. Adopting the letters "L" and "R" instead of "A" and "B" would actually be an improvement because the letters themselves specify the perf position.

The next use of the terms is in reference to image-emulsion position. Originally, both 35mm and 16mm silent film had perforations on both edges. When optical sound was introduced to 35mm, the track was placed inside and adjoining the perforations on one side, which decreased the size of the picture area. On the smaller gauge 16mm film however, it was suggested that one row of perforations on one edge be deleted in order to make room for the new optical track. This resulted in no sacrifice of picture size. The newly engineered 16mm sound projector, of course, had to have sprockets with teeth only on one side. So, it was impossible to flop the film over because the single perforated edge would be on the wrong side. Two things were necessary for the new sound track—it had to have the perforations on the correct edge of the film, and the emulsion position must be compatible with the picture negative.

The film manufacturer supplies raw stock in two winds—"A" and "B". If negative film is exposed in the camera, then "B"-wind raw stock must be used when recording the appropriate negative sound track. The winds "A" and "B" were very new to the trade so a lot of confusion resulted. No suitable standard existed for indicating the emulsion position of *developed* film. For want of a standard, the industry improvised and made its own. The emulsion position of the picture film, even though double perforated, was often referred to in the same term as the wind of the raw stock used when recording a sound track with the correct emulsion position for printing with the picture film.

For years I patted myself on the back because I considered myself an authority on image-emulsion position. This education was a costly one, because in 1941, before the advent of magnetic tape, I personally went on a three day location recording job and used the wrong wind raw stock. After that I made it my business to understand the winds thoroughly. After the war many producers were making similar mistakes, so in 1948 I wrote a series of technical articles, one of which was on "A" and "B" wind. Later I rewrote my article for the Handbook of the Association of Cinema Laboratories. In the handbook I accepted the erroneous use of the terms because it was the easiest way to explain it. Now, however, with the confusion between three meanings for the same terms, I suggest we drop the use of the terms "A" and "B" in reference to image-emulsion position and adopt another standard.

A simple solution to the problem would be to think in terms of the first piece of equipment that is used to photograph our subject—the camera, and the last piece of equipment—the projector. When film is threaded into a camera the emulsion always faces the lens, so why not call this position—"forward," emulsion away from the lens would be called—"reverse." When projecting the camera film after processing, it is also necessary to place the emulsion again *toward* the lens so that our image will appear with the correct orientation as to right and left. If we photographed a right-handed batter and projected it with the emulsion in the "forward" position, the image on the screen would appear to be batting right-handed. This silent film has perforations on both sides so it really has no designated wind. If we make a contact print of our camera film, the emulsion of one film is in direct contact with the emulsion of the other and therefore forms a mirror or "reverse" image (erroneously called "A" wind). If we project this print, it will be necessary for us to thread the emulsion of the print away from the lens or in the "reverse" position so our right-handed batter doesn't become a switch hitter.

Remember—"forward" image-emulsion position is always *toward* the lens, and "reverse" is away from the lens. Simple, isn't it?

Our industry should modify the meanings of the terms "A" and "B", but in order to avoid confusion I recommend that all three problems be attacked at the same time.

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gleanings

BY LON B. GREGORY



Some Exciting Prospects

It is extremely likely that our chart (page 26) comparing the various cartridges systems will be obsolete by this time next month. In the ever-changing cassette arena, it is becoming increasingly difficult to even guess what might happen next. But it was notice from Japan of the agreement amongst three of the largest potential videocassette manufacturers on a color cassette standard that leads us to believe that many of the systems specified on page 26 will not ultimately be marketed as indicated.

With the color cartridge standard agreed to by Sony, Victor and Matsushita (Panasonic), it stands to reason that others will follow the meaningful lead in this direction. The universal adoption of such a standard would undoubtedly mean more business faster for all of the manufacturers of the videotape systems involved. The move represents a solid step forward in the confusing area of videocassettes.

And confusing it is. After reading what several of those deeply involved in the manufacture or use of the systems have to say in this issue, and what those we surveyed had to say (page 23), the only positive conclusions that could be drawn were: (1) Almost everyone is interested in and excited about the potential of videocassettes; (2) industrial users want to see and learn more about the systems before making any large commitments because (3) it is generally *agreed that some workable standard is needed.*

One thing is very certain. The cassettes are coming and the real pot of gold from the manufacturers point of view is the consumer market at some time down the line. And, depending on what you read and who you choose to believe, that pot of gold is a market somewhere between \$1 billion and \$12 billion by 1980.

Before that time, however, we anticipate widespread use of the cassettes in industrial and corporate situations . . . the real "shakedown period" for the systems if you will. Industrial users will undoubtedly use them, improve them and establish the lasting guidelines.

Whether the announced cassette systems represent the end or beginning of even more sophisticated systems depends on your point of view. Regardless of the eventual outcome, they now represent exciting prospects for nearly every part of the audiovisual industry.

Lon B. Gregory



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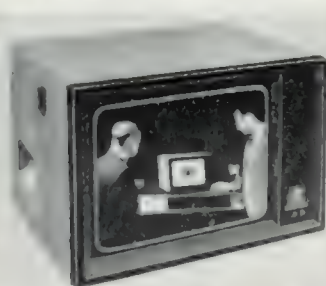
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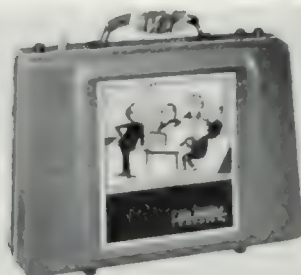
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the audiovisual
calendar

FEBRUARY

25th Annual Calvin Workshop, February 1-3, Calvin Communications, Kansas City, Mo.

MARCH

Association for Educational Communications & Technology (formerly DAVI), national convention and exhibit, March 21-26, Philadelphia, Pennsylvania.

Ontario Film Showcase, sponsored by Ontario Film Association, March 31-April 4, Geneva Park, Ontario.

APRIL

Photo Expo '71, sponsored by National Association of Photographic Manufacturers, April 17-25, McCormick Place, Chicago.

International Videocassette and Video-record Program and Equipment Market (VIDCA), April 17-22, Palais des Festivals et des Congres, Cannes, France.

109th SMPTE Technical Meeting and Exhibition, April 25-30, Century Plaza Hotel, Los Angeles.

U.S. Industrial Film Festival, April 29, Palmer House Hotel, Chicago.

MAY

American Film Festival, sponsored by Educational Film Librarians Assn., May 11-15, New York Hilton Hotel.

JUNE

Atlanta International Film Festival, June 18-26, Regency Hyatt Hotel, Atlanta, Ga.

JULY

National Audio-Visual Association annual convention, July 17-20, Convention Center, Cincinnati, Ohio.

AUGUST

AMA Education & Training Equipment Exposition & Conference, sponsored by American Management Association, August 3-5, Hilton Hotel, New York City.

University Film Association, 25th annual conference, August 15-21, University of Wisconsin, Madison.

FEBRUARY, 1971

newsreel

REPORTS ON CURRENT EVENTS AND TRENDS

NAVA A-V Selling Institute Operates under New Name

The 23-year-old National Institute for Audio-Visual Selling sponsored by the National Audio-Visual Association will be operating under a new banner this year.

In announcing a broader NAVA training program, the planning committee unveiled the new name for the sales training program.

Boasting courses from basic salesmanship to systems engineering, the *NAVA Institute for Professional Development* (as it's now called) will be held as usual in Bloomington, Indiana, July 11-15. Details on the institute are available from NAVA, 3150 Spring St., Fairfax, Va. 22030.

AFI Announces Five Filmmaker Awards

The American Film Institute has awarded a total of \$15,800 to five independent filmmakers, according to an announcement today by George Stevens, Jr., AFI director. This is the seventh time in three years that the awards have been made under the AFI grants program. The films of those selected range in content from contemporary social problems to experimental and animated subjects.

The recipients of the Independent awards are: Patricia Amlin, 33, of San Francisco, for *Autopsy of A Queen*, a documentary film fusing the historical with the present to capture a slice of essential Americana (\$2500).

Richard Bay, 22, of Nashville, Tennessee, for *Implosion*, a dramatic film about a young alcoholic who finally commits suicide (\$800).

David Brain, 29, of Glendale, California, for *Mr. Businessman*, an animated film which makes a slapstick comedy statement about the inhumanity of business ethics (\$4,000).

Andrew Burke, 22, of Yellow Springs, Ohio, for *Brown Rice*, a dramatic film describing the mishaps of two youngsters enroute to visit their friends (\$2500).

Caroline Leaf, 24, of Cambridge, Massachusetts, for "*M*," an animated film which tells the story of a man who knows something which makes him different from everyone else (\$6,000).

Duplication, Distribution Firms Prepare for Video Cartridges

Recognizing the possible potential of the duplication, cartridge loading and distribution service for the emerging videocassette market, several companies have already prepared themselves to handle the requirements.

Bonded Services and Garden State/Novo, both subsidiaries of Novo Corp., are combining their technical and distribution talents to service the field in offering "complete" physical handling services for all equipment manufacturers, producers and distributors of cartridge video programming."

Unfazed by the multiplicity of formats, Bonded VP Mort Wolson figures, "Manufacturers have to decide now about what they are going to do in duplication. They can't wait." He adds that his company "has the machinery, know-how and personnel to perform all of these services for the video cartridge market.

On the opposite coast, Tele-Cassette Enterprises is also ready

and underway, with the added potential of actually creating programs specifically for the video cartridge market. Ken Fritz and Rosalind Ross at Tele-Cassette are ready to handle the whole software ball of wax for video cartridge clients.

Still another is Videorecord Corporation (see feature in this issue).

Undoubtedly other service companies presently loading Super 8 cartridges are also preparing for the video market.

Atlanta Festival Plans Trade Fair, Symposiums

The Atlanta International Film Festival is planning to again hold an equipment exhibition and seminars during the week of the festival as it did last year.

Festival Director J. Hunter Todd reports that there will be no admission charge to the exhibits and no charge to companies participating in the exhibition. He added that it is his belief that the exhibit will grow into the largest trade fair of its kind in the country.

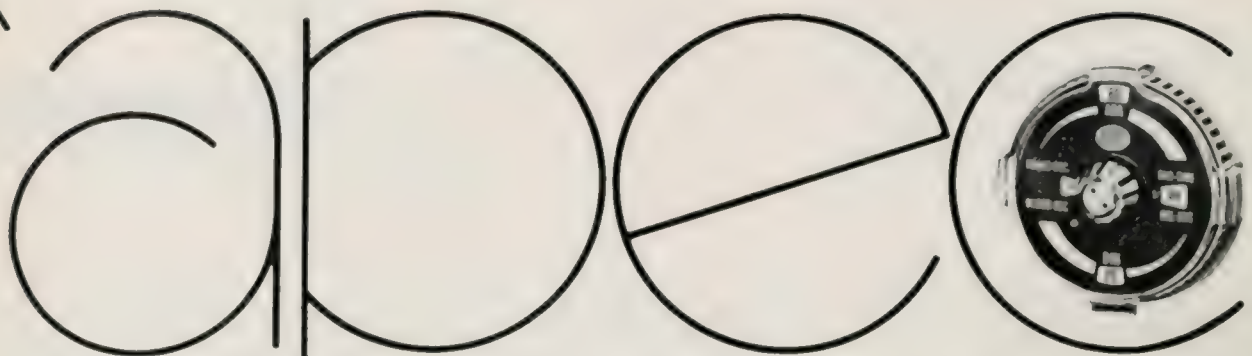
Entries Sought for Animated Film Exhibition

Film makers in all graphic techniques are being encouraged to submit films to the Animation Selection Committee for entry in the Sixth International Animated Film Exhibition. Entries will be selected by the Committee at the Los Angeles County Museum of Art on February 10 and March 9. March 8 will be the final date entries can be accepted.

The annual Animated Film Exhibition will be held again this year in the Museum's Leo S. Bing Theater.

Continued on page 12

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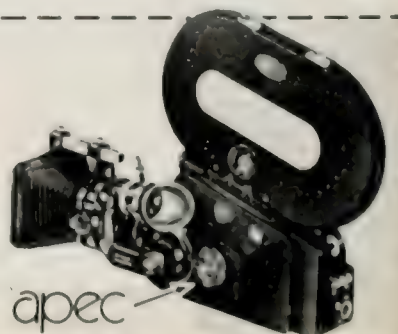
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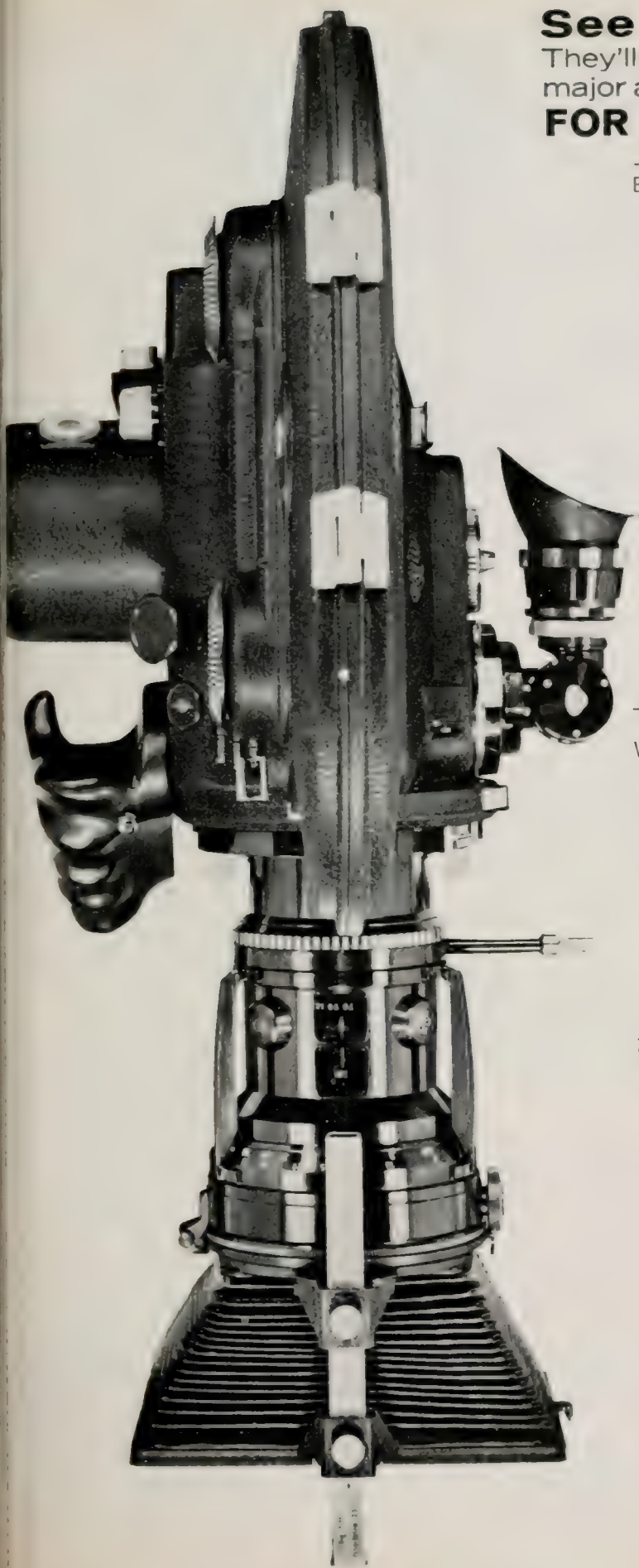
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NEWSREEL continued

ater from April 2 to April 25. Following the Exhibition, the films will circulate under the title of the International Tournee of Animation to a continent-wide audience of campuses, art centers, museums and community film events.

For additional information, write the Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, Cal. 90036.

OEO Grants \$675,000 for Training Filmmakers

The Community Film Workshop Council has been awarded a \$675,000 Office of Economic Opportunity grant to continue the Television Careers Training Program begun last year, which placed 25 young filmmakers as TV cameramen.

The aim in providing the grants is to create a vehicle for minority and low income people to gain entry into the broadcast media.

The workshops are established at various sites around the country as community based outlets for filmmaking activity of minority and low income individuals.

Nationwide Service Set for Motorola EVR Teleplayers

A national network of about 400 independent service organizations has been established by Motorola Systems, Inc., for its EVR Teleplayer.

Qualified service anywhere in the country will be provided very soon through the company's service facilities. The service will be available from Motorola regardless of how the Teleplayer units were distributed.

Singer's Graflex Division Acquires Radiant Screens

The Singer Company's Graflex Division (Rochester, N.Y.) has acquired the rights of the Radiant Screen Line of Morton Grove, Ill. for an undisclosed amount of cash.

Radiant's 160,000 square foot production facility in Morton Grove will be retained by Graflex and placed into full production shortly.

Harvest Films Begins Distribution Subsidiary

New York's Harvest Films, Inc. has formed a distribution subsidiary "to enable us to service increased cus-

tomers more efficiently than ever," according to Leo Trachtenberg, president.

The new subsidiary, Harvest A-V will provide 16mm and 35mm distribution services as well as EVR cartridge systems and other developing cassette systems.

Catalyst Environmental Films Formed by Publisher

The publication Catalyst for Environmental Quality has formed a film division in association with United Press International's UPITN Productions.

The new division at 274 Madison Ave., New York, offers a complete film production service to any firm or group concerned with environmental projects.

Presidential Citation to Kodak for Export Sales

Continued success with export sales by Eastman Kodak has garnered that company another "E Star" Presidential Award.

The highest award granted to industry by the U.S. government for Kodak was announced by Secretary of Commerce, Maurice H. Stans, and will be officially presented to Kodak Chairman Dr. Louis K. Eilers at ceremonies May 15.

The "E Star" is part of President Nixon's program to expand U.S. exports. Kodak received its first "E Star" in 1964 for the same reason.

Briefly Noted

The John B. Olsson Company, specialized production equipment company, has moved to larger quarters at 945 N. Main in Orange, California . . . New York's VPI Color Center has more than doubled its volume of post production services as a result of early 1970 expansion . . . F&B Ceco in New York has added \$250,000 worth of new equipment for rental mostly in new cameras with the goal of ultimately replacing every Arri or Eclair more than 18 months old . . . Maier-Hancock Industries, splicer manufacturers, have moved to larger facilities at 13212 Raymer St. in North Hollywood, California . . . The newest production house in Dallas is Mulberry Square, formed by Joe Camp and Jim Nicodemus, both veterans of the Dallas film scene .



"If human life has, in itself, no meaning then our first priority must be to give meaning to it by elevating it, by cleaning it from fear and hatred, slums, ghettos, hunger, ignorance and disease, by cultivating all that is good, great and beautiful in us."

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If you could use a little help from a friend with any film communications assignment, write for our free booklet "So You Want To Make A Film."

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the screen executive

The Berkey Technical division of Berkey Photo, Inc., has promoted **Bob Von Dwingelo** to sales manager, formerly a product manager, he will now direct sales and promotional efforts for Berkey's professional lighting . . . **Milt Sherman** has been named Audio-Visual sales manager for Knox Manufacturing Co.; he was previously with Radiant and Raystone . . . The new general manager of Time-Life's nontheatrical department is ex-RKO sales manager **William Finkeldey** . . . Heading national sales for Rheem Manufacturing Company's motion picture products is **Robert Wade**, formerly with Fairchild . . . **John Lord** has been



MORGAN



LORD



SHERMAN

appointed to the new position of technical services manager at DuKane Corporation . . . **Earl Morgan** is the new VP-sales for the entire VPI Services post-production and print line . . . Motorola Systems, Inc., has named **John J. Harris** to the new post of general marketing manager, in the EVR operations . . . Graflex, Inc. has named **Chris Rider** general manager of the newly-acquired Radiant Screen Corporation; **Pat Gillette** is marketing director and **Fred Sabey** will head manufacturing operations . . . **Robert J. Allen** is the new director of production and creative services at Canyon Films . . . 1971 president of Chicago Unlimited is **Dennis Altman**, creative director at Altman, Bratude & Soforth . . . **Mike Michaels** is the new music and sound effects editor at Dick Lavsky's Music House in New York . . . Televideo Productions has acquired the exclusive directorial services of **Alex March**, veteran TV director . . . **John E. (Ed) Fixari** is the marketing manager for Motorola's new Teleprogram Center, acquisition and distribution arm of the company's education and training products unit . . . **Jacques Letellier**, who has shot more commercials in more countries than any other director-cameraman, has joined New York's MPO Videotronics . . . Heading the new customer service area for VPI Services is **Joe Miraglia**, veteran post production and distribution expert . . . **Edwin Cooperstein** has been appointed general manager of Canyon Films . . . Alderman Studios writer **JoAnn Francis Gray** was recently honored as one of "the foremost women in communications" for her non-fiction work in writing and publishing . . . **Herbert S. Schlosser**, program VP-west for NBC has been named chairman of this year's International Broadcasting Awards . . . TeleMation, Inc. has named **Olcott (Bud) Mills** manager of its Atlanta regional office .

Show Films Where the Action Is

This year of opportunity: 1971 doesn't need any more predictions. What you can do is size up *real potentials*, spend more time in analysis *not* "psycho" (though you may often feel the need) and seize upon workable, fruitful ideas.

For industry's communicators: the seat of power remains in Washington, D.C. where the actions of the 92nd Congress will be closely watched. You have noted that, despite that hectic and unproductive final month of the 91st, the Congress voted to permit spending up to \$24.8 billion for school aid in three years; provided subsidies for 300 new merchant ships (by 1980); created a semipublic National Railroad Passenger Corporation to take over operation of the nation's passenger trains and set strict federal standards for job safety in industry and mines.

There are *communication potentials* in such federal actions. As, for example, in that Congressional bill authorizing \$63 million to promote railroad safety. Under the Senate passed measure, Transportation Secretary Volpe would write rules and regulations for railroad operations, including transport of hazardous materials.

And what is your company (or trade group) doing about communicating to influential agency and bureau personnel in Washington? Are you showing *filmed answers* on critical subjects like improving minority relations, anti-pollution measures taken, safety actions, job creation, etc. to the many thousands of decision makers in the Washington area.

All right, *know this*: experienced showmen like Wilson Gill and other audiovisual specialists in booking and showing sponsored films in and around Washington, D.C. can deliver *responsible films* to all kinds of audiences: clubs, lodges, commit-

tee rooms of Congress, church and PTA groups. In these audiences, as well as via *local TV* and in neighborhood theaters, *are the people you must reach*. They and members of their families are among the long-time Washington "regulars," the too-often career people as well as elected representatives of the people.

Got something *honest, forthright and truthful to say*? Then put it up there on the screens, large, lighted and convincing! Or will you "leave it up to Nader" and his eager, young and zealous attack force with the "big charge" and its too-often half-truths?

"Marginal Survival" Afflicts 16.5 Million Citizens Who Can't Read

We can't overlook that most significant survey conducted by the Louis Harris Opinion Poll last year which revealed that approximately 16.5 million Americans 16 years of age and over fall into what the Harris organization calls a "marginal survival status" — simply because they don't read well enough to function effectively.

Our nation's functional illiterates can understand sight/sound media if we'll get the tools to them: in drive-ins, churches, community halls and such. But the figures out of this survey had better be noted:

Over 4 million could not read well enough to qualify for public assistance on welfare.

A much higher 10 million would have trouble qualifying for Social Security.

Over 11 million could not qualify for a driver's license. (Hey there GM, Ford, Chrysler and American Motors!)

A higher 14 million could not qualify for a bank loan, not reading well enough to answer several key, elementary questions.

And a substantial 48 million people have a sufficiently serious reading deficiency to keep them from properly qualifying for Medicaid care.



But they still *vote*, put that "X" into the ballot boxes, *strike* when their union chiefs tell them to, and influence America's future for good or ill. The obvious contribution a public-spirited corporate sponsor should make is to provide the nation's classrooms with reading-skill media. Or reach all these people we can through channels of sight/sound communication with factual films.

Our Expanding Youth Population as Job-Seekers and as Voters

The "movies that move people" are getting to another vital segment of U.S. population, where the growth-action is becoming a *two-fold area of potentially vast PR significance*. We refer to "the young working-age segment which is growing at an abnormally rapid rate in the years ahead."

While our overall population in the U.S. should increase about 12 per cent, as it did in the 60's, the age group between 18 and 24 will expand by some 25 per cent, and the 25-to-34 group will grow by nearly 50 per cent. That's the bumper World War II baby crop growing up. And they can be reached by your films!

Match that up with combined Congressional and Supreme Court decisions allowing 18-to-21 year olds to vote in future national elec-

Continued on next page

family portrait.



You're looking at the new Seventy-Series of Super 8 magnetic sound "pop-in" cartridge movie projectors by Fairchild. These projectors are helping to set sales records for many of our clients' companies. Used in sales and management training, in point-of-purchase on the retail counter and in exhibit displays, these compact rugged projectors attract, enhance, explain - even close a sale.

You've seen the portrait. If you'd like a free copy of our family album (a brochure giving all the facts and figures), please write.

The Seventy-Series by Fairchild.



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CAMERA EYE continued

tions. Youth groups and civic organizations (audience potentials) are already moving to spur registration and voting by these young people.

The states will also be moving to liberalize age and residency requirements to permit the same age groups to vote in state and local elections though only eight of them now permit under-21 voting.

Show Them the Truth and Let Them Make the Decision

At 73, movie-great Frank Capra was in Washington recently to speak at the National Archives' showing of World War II films, including many of the documentaries he directed in that era. We'll never forget the *Why We Fight* series among which *Battle of Britain* and that tremendous Russian epic are most memorable. Capra worked for Columbia until 1942 when he joined the army to make films for General George Marshall's Special Services Unit.

When he spoke at the American Film Institute, introducing his film, *Mr. Smith Goes to Washington*, the old master said:

"General Marshall was working with undernourished, undereducated recruits. One day he said to me, 'I think these boys can do the job if they know what the hell it's all about — if the reasons we give them are worth fighting for.'"

"So I made one decision: to show people what the truth was about the war and let them decide for themselves."

Now if somebody up there in the Defense Department had only said, "let's show our people what it's all about in Vietnam."

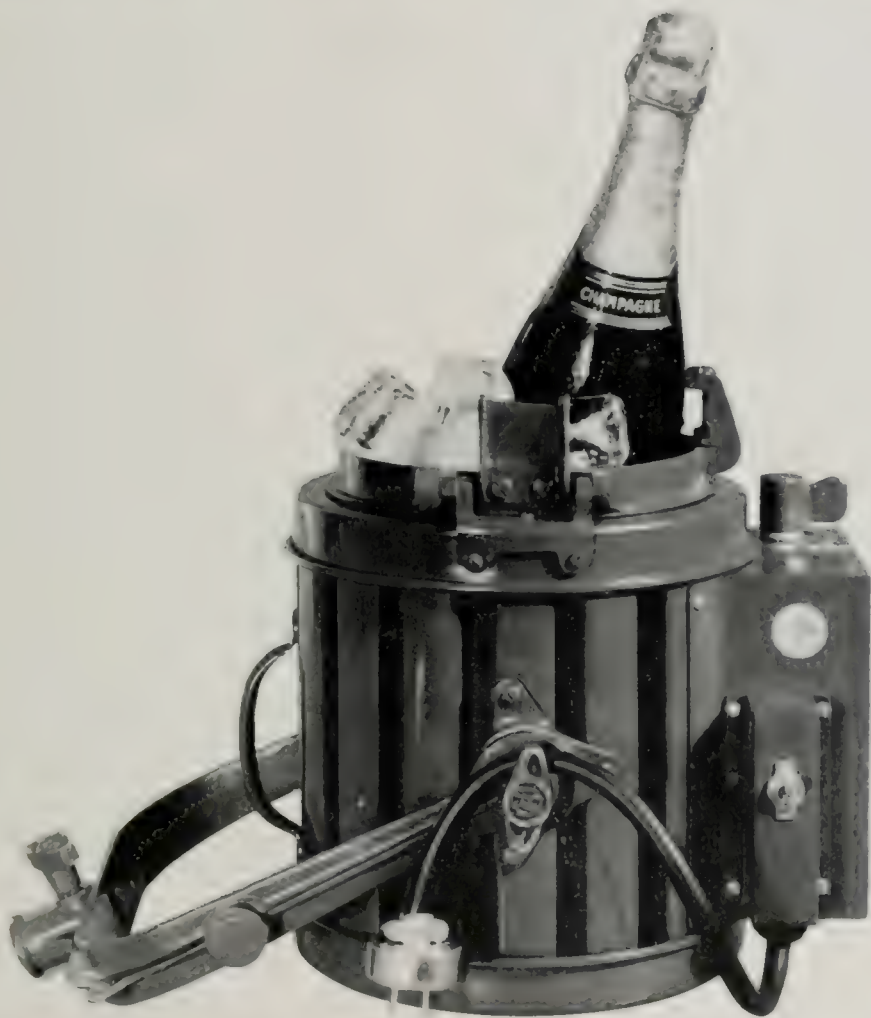
And/or take it to the home front and tell us why this great nation needs to drift along in confusion, doubt and ignorance with all that remains to be done . . . "ask not what your country can do for you, but what you can do for your country."

Tips on Surging Cable-TV and A "Private Eye" for Training

Tips for progress-minded A-V execs: keep track of cable television this year. It now has legal standing

Continued on page 18

champagne lighting on a beer budget?



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CAMERA EYE continued

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Public TV: the Fourth Network & Some Items That Needed Print

More figures to think about: the U.S. "fourth network" public and educational TV has grown to an affiliation of 198 stations in 48 states. More than 8 out of 10 U.S. families now have sets that can receive these public-television stations. Their program chiefs welcome *honest, factual* sponsored films on key public interest subjects.

More than 250,000 college students in the U.S. operate, without pay, 1,000 programs for mentally-retarded children; more than 200 American corporations donate tools and money to 140 schools in Latin America to help train 150,000 students "to earn a self-supporting, self-respecting future more friendly to the United States. And in 160 American cities 18,000 businessmen act as Big Brothers to young lads who lack and desperately need that sort of counsel, friendliness and help."

The Credo of This Columnist

It's appropriate, we think, to close this month with a quote from the president of San Jose State College. Speaking to members of his faculty about the role of the college and university in today's world, John H. Bunzel said:

"... the truth is that none has any existence or reality without a past. One function of the university is to help discover what is new. But another is to preserve and reclaim the old for each new generation. These dual tasks create continuous tension between the demands of continuity and the demands of change."

We think of this as pretty akin to a Credo for Camera Eye. **OHC**



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paradox

BY STANFORD SOBEL

PARADOX: In taking a public stance, we enthusiastically support every important technological advance or innovation . . . BUT, at the same time we secretly fear and distrust the effects of such innovations upon our own special area of filmmaking.

Videotape has changed my life several times. It has altered my perspectives . . . affected my creative freedoms . . . and even helped to determine where I live. Furthermore, it has done all these things, not in any one or two indirect and isolated manners, but in direct, specific, important, and powerful ways. Because of its influence and its technological effects upon writing techniques, I have several times been forced by videotape to make a choice between the two horns of a dilemma, both of them undesirable.

It's no particular surprise that new developments sometimes seem to be threats rather than opportunities. After all, we have to adjust ourselves to some kind of predictable routine in order to survive, and if we're constantly having to reprogram our mechanisms of adjustment, the results can be very insecure and upsetting.

I cherish with some nostalgia those days of live TV drama when corpses would sometimes get up and walk offstage, brushing their backsides free of dust. Or great actors of stage, screen, and radio would forget their lines and fail to take up their speeches on cue. They just stood there, sort of squinting at the idiot boards which they could not see because of their refusal to wear glasses on camera. And in live TV commercials, who can forget the cigarette spots where the MC took a long, enjoyable drag of his favorite cigarette, and promptly went into a coughing fit before he could deliver his lines of ecstatic enjoyment of the smoothness and mildness and pleasure.

Everyone has his own favorites, of course, but my own personal fa-

vorite live TV commercial was done for a famous, nationally advertised beer. One of the great personality announcers of the fifties poured himself a tall, bubbling froth of the pilsner, took a small sip, and then went into his pitch about its fresh, invigorating flavor, the delicious natural carbonation, and all the rest. A few seconds after he finished, the camera cut back to him in error, and there he was, pouring the rest of the glass into a slop bucket, which was bad enough in itself. What really made this particular spot my favorite boo-boo of live television was the expression on his face. It was pure disgust, an exquisitely pained grimace of total abject rejection, the same expression you sometimes see on a hospital orderly performing the duties he sometimes has to perform. And the way the announcer held the exquisite crystal glass by the ends of his two fingers reminded me of the way I held an opossum by the tail the first time I ran over one and had to remove it to the side of the road.

Those were some of the obvious problems which were solved, first by films and then by videotape. But of course there were far more important creative problems which videotape helped to solve in the days of "live" TV drama.

Videotape in drama first began to affect the writer's structure of his script at the time of the "Playhouse 90" series. That was the first dramatic series on TV which, for example, permitted flashbacks. During the days of live TV, if you wanted to show a flashback, or a scene of the major character at a different time, place, or period of his life, you had to figure out some kind of a transitional scene to cover the passage of time. And, during this transitional scene (which was usually extended by the commercial), the actor could change costumes, be made up to look different, and pick up the new props he needed for his entrance. Since these



transitional scenes were obligatory, but usually had no other dramatic rationale, it was extremely difficult to structure them into the drama so as to maintain the forward dramatic thrust of the action. In fact, one of the underlying causes for the leisurely pacing of these early live TV dramas was the inclusion of the scenes required for prop, make-up, scene, and costume changes.

But with the advent of videotape, the writer was freed from the strictures of the classical Greek unities of time, place, and plot. You could have a scene of a man in the prime of life followed immediately by a dream sequence of him ten years previously, or thirty years from now, or brawling with an adversary. That was a liberating force directly affecting the writer's creative freedom. It goes without saying, however, that it did not automatically and immediately result in better writing, or more original plays, or anything of that kind. But it did allow the writer greater latitude and mobility of time and space.

Perhaps the most important thing that was ever said to me about the advent of videotape was a comment of Walter Lowendahl's, which I'm sure he doesn't remember, but which established a new attitude on my part — an attitude which has served me well through the changing times of tape, super-8, cassette, cartridge, EVR, and what have you. Regular readers of this column are aware that I make a practice of never mentioning anyone by

name who is still active in the industry, as Walter is. I keep these columns anonymous, not because I'm afraid of lawsuits, but because I have tried to relate to broad generic principles, to industry-wide trends, and to large-scale problems, rather than to individual personalities. But, as I said in my very first column, I plan to break my own rules whenever a broader purpose can be served, as in this case.

Walter Lowendahl was Executive Vice President of Transfilm at the time, and videotape had just begun to establish itself as a coming thing. In a fit of depression one day, I asked him whether he thought this would mean the end of the film industry, and should I start planning for some other career, and how would this affect the writer when you could just rewind a tape and play the scene a different way, and what about the possibility of films that write themselves, and all the rest of the nonsense people were spouting?

Walter thought for a long quiet pause and then he said: "It's just another way of capturing an image . . . Good ideas will never be outmoded by machinery."

Learn to use it

In retrospect, that seems so obvious. But it did change my life. I decided not to be scared by videotape, but to learn to use it. And, obviously, as the years went by, it established itself as a vital element in TV, as a desirable element in closed-circuit sales conventions and shows, and in a lot of other ways. And . . . we learned to use the videotape wisely and well. But . . . it certainly did *not* make film obsolete, and . . . it made writers more important than ever before. (That is what is known as a personal professional plug).

Similar things are happening today. If you get an EVR assignment, you will find that you must first shoot the show on 16mm film, because in the present state-of-the-art, 16mm is the most workable form to begin with if you want to end with an EVR cartridge. Needless to say, a year from now that may not be the case, but that's the name of the game . . . technological change.

Personally, I like technological

change. I like to learn all there is to know about it so I can sound hip and also so I can adapt my writing in order to survive. I know that for example, writing a lot of wide screen meetings with all their special advantages and limitations helped me to do a better job of writing conventional films.

And, quite frankly, I get terribly bored with the simple repetition of previously established techniques I have already mastered. I can understand why performers hate to repeat their hits on the Ed Sullivan show, which they do. I once talked with Benny Goodman about this. (Two big names in one little paragraph, let's just watch it!) He said the reason is that if you want to improve, you have to keep trying new ways of playing, that a real performer wants to practice the things he has trouble with, not the ones he's already mastered, or that come easily to him.

I like that idea . . . I like the basic idea of challenge. I think that if you want to be in this business and enjoy it, you *have* to like the idea of challenge. The kinds of people who give this industry vibrancy and originality are not afraid of new technologies, but tend to regard them warmly without falling into the trap of believing they will solve all their problems overnight, just by buying some new lens or camera or gadget or product or technology.

On the other hand I fear and tremble when I meet a client who leaps into every new technical process fifteen minutes after reading the first press release. That's bound to spell tragedy every time. The brand new technique can cover up a lot of basically bad ideas . . . but it can never substitute for really good ones. And films, my friends, come out of good ideas . . . whatever the techniques that may come along.

PARADOX is a regular column written from the writer's viewpoint each month. It is written by Stanford Sobel, a New York-based freelance writer, whose scripts have been produced in all the technologies mentioned in the column.



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Festivals Are not the Same

Editor's Note: The following comment was written by J. W. Anderson, chairman of the U.S. Industrial Film Festival in response to Stanford Sobel's "Paradox" column dealing with film festivals in our January issue.



J. W. Anderson has extensive experience in industrial film production, both as a sponsor and producer. He has served as judge and advisor for numerous film festivals, having

just completed the chairmanship of the second annual Public Relations Society of America Film Festival. He is the creator and director of the U.S. Industrial Film Festival, now approaching its 4th annual competition.

An article in the January issue of *BUSINESS SCREEN* sought to take to task certain aspects of film festival management. In many ways it reminded us as typical of the cynics who proclaimed, after the 1968 Democratic National Convention in Chicago, that all Chicago cops are irresponsible bullies. Others draw equally broad conclusions when they say that all black people are lazy and shiftless. It's a "paradox" to note, however, that there are over 300 black millionaires in the United States and that recently a couple of Chicago cops were cited for brav-

ery. This clearly illustrates that all Chicago cops are not the same just as all black people are not the same. Citing these men for bravery was an example of the recognition and honor that humans have sought from their fellow man and coveted for centuries. Such recognition may be simply a pat on the back for a job well done or it may be a Nobel Prize, a Pulitzer Prize, an Oscar or even a Purple Heart. To the recipient, it is a mark of success, a job well done, a symbol of achievement.

It should be clearly noted that film festivals are not all the same either, and we are fortunate to have some very good ones in the U.S. Festivals provide an important function by creating an opportunity for the producer or sponsor to improve the quality of his standards of production excellence through competitive comparison. Festivals provide an ideal basis for advertising and publicity campaigns for the recipient and they work! This was pointed out in one of the more positive areas of the article when the writer stated that "... the only ad which ever paid off in direct inquiries and sales was one in which I listed all the films I had written that year along with all the awards at national and international film festivals won by those films." I know personally of film contracts that have been let because the producer's work was first brought to the attention of the sponsor through festival recognition. At the U.S. Industrial Film Festival, we frequently receive letters and calls from potential sponsors requesting recommendation of a producer for a forthcoming film. Our reply is to furnish a copy of the current list of winners. Potential sponsors seek to evaluate a producer's credentials and festival awards form an important cornerstone of these credentials.

Festival judges came in for some criticism in the article but isn't it interesting to note how truly good films such as *Why Man Creates* which the author mentioned, consistently win high honors in festival

after festival? Judges must be capable and attentive in order for them to frequently select the same film as tops from the many hundreds entered in numerous unrelated events. They do not make the selections merely on a film's track record either. As an example, even *Why Man Creates* was relegated to a secondary position behind the Netherlands-produced *Vision of a Reality* in the 1969 U.S. Industrial Film Festival. Really fine films do stand out and invariably are highly honored by these independent judging groups as evidenced by the records attained by such modern day classics as *Subject: Packaging, Micro, Imagination 10, Monument to a Dream, A Fable*, etc.

In judging a film, there are many factors that contribute to its recognition, but each element of creativity is but a part of the most important factor — effectiveness. Therefore judging forms should be structured to stress this point. A good judging form is the result of years of experience and along with carefully prepared instructions, will properly guide the judges. Our judging form is reviewed yearly by our board of advisors to be certain it is as perfect as we can make it. A committee reviewing the selections of a sub-committee is another commendable check employed in evaluating films. But remember, judges are not too unlike an audience. If a film does not attract their immediate attention and hold it, in all probability it will fail to hold the attention of the audience, too.

Festivals have made a substantial contribution to the film industry by allowing cross pollination of ideas and fertilization of creative thinking. Exchanges of ideas are a necessary and desirable stimulus. Do not shut yourself off from such an exchange. This is the very reason you read *BUSINESS SCREEN*. Get involved in festivals for they can bring successful rewards through recognition. Success breeds success and festival recognition can build profitable businesses.

The Cassettes Are Coming

During the next 18 months, cassettes will be coming . . . fast. Here's how Business Screen found potential industrial users to be awaiting them.

The cassettes are coming! Videocassettes, that is. Ever since the first news "leak" about the CBS/EVR system, the industry has been deluged with announcements of new systems. The term videocassette is not really accurate to cover many of the systems being developed and discussed, but for lack of a better term, we will use it. Small, lightweight and economical, they appear to promise the ultimate A-V magic . . . individual usage through any ordinary TV receiver.

There are no less than 20 different announced systems presently at various stages of development. Only one (EVR) has reached the market as of this writing. They range in system type from film variations (EVR) to vinyl tape (Selectavision) to magnetic tape (Ampex, Sony, Panasonic and many others) to the newest entry by Telefunken which is a plastic foil disc similar to an ordinary phonograph record. The technique for recording and duplicating programs on the systems also differs.

In terms of sheer numbers, the majority of the announced systems are videotape, differing mainly in the size, shape and volume of the cartridge, although there are some differences in the tape itself in some systems. How many of the systems ultimately reach the market remains to be seen, and undoubtedly many of them will be marketed in a slightly altered format and design.

While most of the publicity surrounding the various systems has been about the consumer market with predictions ranging from \$1 billion to \$12 billion by 1980, little serious attention has been paid the industrial market where the systems will most certainly be used first. It is no real secret that it is here in industrial usage that new audiovisual products are really tested. It

is here where the ultimate success or failure of a product is often determined. And, in light of the fact that videocassettes are really the outgrowth of the ever smaller (physical tape size) format videotape market, it is a natural.

In order to get a real feel for the industrial user's thinking in terms of videocassettes, BUSINESS SCREEN surveyed several hundred of its readers who are in charge of leading industrial or government VTR installations.

The results of the study were diverse and enlightening, particularly in terms of prevailing attitudes about the concept of videocassettes themselves.

We asked respondents whether they were presently using EVR or had any cassette system ordered in quantity. We also asked if cassettes were or would be under consideration for future use by them. And, we asked them to describe their current feelings about them and how much of an effect playback vs. recording/origination system capability had on their consideration.

Surprisingly, we found only three cases of companies making a sizable commitment to any cassette format (EVR in each case). The predominant attitude was "wait and see" for a variety of reasons. We found that several companies have already ordered one each of two or three systems in order to make their own comparisons based on their particular needs.

The big questions

The hesitancy on the part of industrial users to commit themselves to any of the videocassette systems hinges upon two basic factors, *cost* and *standardization* (or lack of it). At the time of our survey, there was no standard. Now, however, one appears to be emerging at least for the tape cartridges themselves (see chart

footnote). And, industrial users already in the midst of the Super 8 cartridge standardization hassle are not at all anxious to rush into another. Thus, the hesitancy or "wait and see" attitude expressed by many. The cost factor runs deeper in the minds of industrial users than just the consideration of the cost of the unit. Most of those queried feel certain that ultimate mass production and sale of videocassettes will bring the cost of the unit itself well within reasonable ranges. The big question mark was in the cost and time factors of duplication and cartridge loading. Some feel quantity limitations and time needed for mass duplication are serious drawbacks to many of the proposed systems.

Despite manufacturers approach to the contrary, business users do want solid standardization, which offers system compatibility or interchangeability of cartridges.

While none of our correspondents felt they needed a recording capability with each unit, 85% said recording/origination capability was vital in their ultimate selection. Future is bright.

Despite the expressed hesitancy and questions raised, nearly every person surveyed agreed that the cassette concept is great, adding that they are at least interested in learning and seeing more about them.

AT&T's Willis H. Pratt, Jr., best summed up the feelings of those we surveyed when he commented, "Videocassette systems have a great potential. The speed of their development (and utilization) will depend on the manufacturers' ability to standardize and reduce costs to a point where large numbers of devices can be made available and programs will be interchangeable. Until this is done, industry will go slow to avoid investing in hardware that may be soon outmoded."



**you change the
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in five seconds
and you don't
touch the film.**

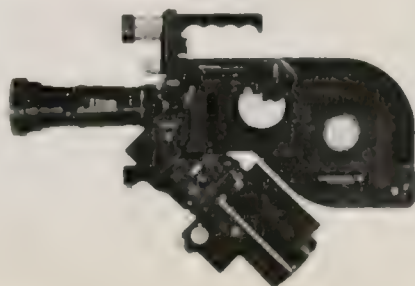
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Snap off the old magazine, check the aperture, snap on the new magazine. That's all. No threading; no loop to form; no blimp to climb in and out of. You don't need to touch the film at all. The film is threaded and the loop is formed inside the magazine when you load it, before shooting starts. The rear pressure-plate is on the magazine, the aperture is on the camera body. When you snap off the magazine, there's the aperture, right before your eyes. Couldn't be easier to clean.

With unscripted action that won't wait, you can leave the tape recorder running when you run out of film, and cover the lost five seconds with a cutaway later. The NPR's built-in clapper and sync-pulse will automatically re-establish sync. In the studio with a script, the five-second magazine change can prevent everyone on set going off to make a phone call when they hear the dread cry: "Reloading." With the NPR, it's just another take. Immediately.

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Comparative Analysis of Video Cartridge Systems

	AMPEX	PANASONIC	SONY	CARTRIVISION	EVR	SELECTAVISION
1 System type	magnetic videotape	magnetic videotape	magnetic videotape	magnetic videotape	optical film, flying spot scanner	Holographic tape laser and vidicom
2 Recording capability	yes	yes	yes (with dapter)	yes	no	no
3 Date for production units	mid-1971	(NI)	late 1971	June, 1971 for comb. w./TV set; late '71 for separate Cartrivision unit	Industrial models being delivered	Late 1972
4 Price (production unit)	b/w player \$800 (E) record/player \$900 (E) color player \$900 (E) record/player \$1000 (E)	(NI)	\$400 (E)	Comb unit \$895 (E) \$400-500 (E) for separate unit	\$795 — Industrial \$300-\$400 (E) consumer	\$400 (E)
5 Price of blank cartridge	30 min. — \$13 (E)	(NI)	30 min.—\$10 (E) 100 min. \$25 (E)	15 min.—\$10; 30 min.—\$13 60 min.—\$17; 120 min.—\$25	(NA)	(NA)
6 Cartridge playing time	30 mins standard 60 min. extended	30 min.	100 min.	15, 30, 60 and 120 min.	color-25 min. b/w-50 min.	30 min.
7 Accessories available	camera, portable power pack	camera equipment.	camera equipment recording adapted	b/w vidicon camera	(NI)	(NI)
8 Software producer tie-ins	(NI)	(NI)	(NI)	United Artists, British Lion, Avco Embassy Pictures	numerous	(NI)
9 Dimensions of unit	Record/player-11x13x4 ¹ / ₂	14x15x5	15x16x8	17x20x12	22x20x9	20x11x7 (E)
10 Weight	15 lbs.	33 lbs	40 lbs.	50 lbs.	40 lbs.	(NI)
11 Storage medium	magnetic videotape	magnetic videotape	magnetic videotape	magnetic videotape	silver halide film	vinyl tape
12 Tape/film velocity magnetic videotape	7 ¹ / ₂ ips	7 ¹ / ₂ ips	3 ¹ / ₄ ips	3.8 ips	6 ips	7 ¹ / ₂ ips

1 These codes apply to the chart (NI) indicates no information (NA) indicates not applicable (E) indicates present estimate

2 Information in above chart is based on data available from manufacturers in December and January

3 Chart includes only those manufacturers who have shown or demonstrated working prototypes or models of equipment specified

4 While there is yet no universal standard in the equipment, last month, Sony Corporation, Matsushita (Panasonic) and Victor Co. of Japan announced agreement on specifications for a color videocassette standard utilizing a tape width of 3/4 in.; a two reel flat plane cassette, 60 minute playing time; and cassette dimensions of 8.70" wide, 5.51" deep, 1.26" high.

5. Within this chart, the word cartridge is synonymous with deep, 1.26" high

By **HOWARD J. ZUCKERMAN**
President,
National Teleproductions Corp.

Ever since the day when the boys in Tom Edison's lab filmed the antics of "Fred Ott's Sneeze," this world as been entertained, informed, convinced, and even educated by an ever-widening scope of moving visuals. Once the exclusive domain of film, this medium has now come of age as electronic photography through the rapid advancement of television. We believe that videotape is on the threshold of replacing chemical photography in many of its basic applications on a widespread scale. It's beginning now and will become obvious within the next three to five years.

The potential of videotape cassettes is as large as the present visual communications field itself. Virtually everything that is being done and reported in magazines can be done right now through the use of videotape. Add to this the fact that tape is quicker to process than film (it's instantaneous) and generally less expensive (as much as 25%) and the advantage lies with tape from the beginning.

Miniaturization will produce compact, portable, lightweight units that will be a boon to sales people in the field. Take a look at some of the miniature TV sets on the market today. These units can, through the use of cassettes, quickly adapt to a variety of demonstrative programs that are not affected by the amount of light in the client's office. Consider a multi-media sales meeting presentation produced on videotape. The advancement in computerized editing and cueing techniques can turn a highly complex mixed-media sensation into a simple one-push-of-the-button affair. Yes, even slides can be programmed as still frames, thus eliminating forever the risk of jamming and other gremlins that haunt projectionists. Quick to produce . . . no waiting for lab processing . . . no waiting to see workprints . . . computerized editing and cueing . . . cheaper in final form . . . cheaper in quantity duplication . . . that's what videotape cassettes can mean right now in the visual communications end of business and industry. But tomorrow it means broadened

Videotape Cassettes: the end of the beginning

Here's how a commercial videotape producer envisions the ultimate effect of the touted cassettes. He sees it as still another important "communications explosion."

vistas of communications with even bigger audiences.

The success and refinement of film was encouraged by the demands of millions of movie theatre ticket-buyers. The same will happen with videotape cassettes, but these units will be in homes. In fact, videotape cassettes may just be a giant shot in the arm for an ailing movie industry, helping to recapture many of the more than 65 million weekly admissions lost since 1946. And, as this happens, a ready-made audience will be developing for business public relations "free" films or videotapes. Consider the latitude of sell available to your organization when you supplement your annual report or capital financing campaign to selected persons with a videotape cassette documentary to support your print material. Corporations could file cassettes with every major brokerage house in the country to introduce the corporation to the broker and prospective investors. Recruiting could be made easier by a cassette which the prospective recruit could take home, plug into the TV

cassette player and find out about you. Sales personnel could take their refresher or new model training tapes home for viewing at their leisure.

Why can't this be accomplished on film? Do you have a 16mm projector in your home? Most of us don't but soon we *will* have a cassette playback unit that works through our own television sets. In fact, today an enterprising management man may recognize the fact that new electronic equipment is most often purchased by the more affluent and influential — the most difficult market to reach for any purpose. A direct mail program utilizing videotape cassettes for playback on the prospect's new machine would be a new and valuable sales tool.

Videotape cassette systems are a reality today. And, of course, production facilities for all phases of business and industry videotape are already well established and experienced. Investigate videotape cassettes. You'll find out for yourself we're on the edge of yet another great explosion in communications.



Meet the Author

Howard Zuckerman, in addition to being president of National Teleproductions, is program manager for WTTV-TV in Indianapolis and serves as a free-lance producer/director for TV Sports, Inc., a major packager of televised sporting events. With more than 15 years experience in all phases of TV production, Zuckerman is considered an outspoken missionary of videotape in all of its diverse forms.

EVR Moves from Promise to Reality

EVR is here and available now. CBS believes it will emerge and remain as the "dominant if not only (cassette) system of choice."

By ROBERT E. BROCKWAY
President, CBS-EVR Division

In its February, 1969 issue *BUSINESS SCREEN* covered the first public demonstration of monochrome EVR at the New York Hilton. The article, titled, "EVR—Promise of the Future?", described the CBS Laboratory prototype model seen in action in December, 1968 for the first time. *BUSINESS SCREEN* approved—but wound up its summary on EVR with this observation:

"There are still many questions to be answered by the potential EVR user, when it becomes available sometime in 1970."

The article then asked four questions which I should like to answer now, based on what has taken place in these intervening months.

Question #1: EVR quality is very good, but is it better than VTR quality?

Comparing all the demonstrated as well as announced target standards in this new video field, only one system can deliver 625 lines of horizontal resolution, EVR. Only EVR, printed on actual film, protected from handling and wear in its hard round container, has chalked up actual performance records of 1,500 repeat plays with no appreciable wear. Is EVR quality as good as VTR? Its image quality surpasses all VTR's here seen to date except perhaps TV studio equipment in the \$75-\$100,000 price range, operated by professionals.

Question #2: Which will be the most convenient?

We are confident that EVR will prove to be the most convenient system for millions who will embrace pre-recorded video for cultural pursuits, for training and education, for instructions in everything from golf to how to install and oper-

ate modern appliances, and for entertainment and enrichment of every kind, displayed on their television sets at times they choose.

Convenience begins with ease of acquiring cartridges, either by rental or purchase. Convenience requires ease of operation. EVR will be available wherever people shop; also in public and private libraries, in theatre lobbies, record shops, through cartridge clubs and probably super markets.

Ease of installation? EVR hooks up to the antenna terminals of any television set. You can use a dime as your screwdriver.

Question #3: Which will be ultimately cheaper?

Our firm conviction, based on electronic realities, is that EVR players, when they are built into television sets, will leave all other hardware well behind in cost.

On software prices, there are several answers. EVR becomes economically viable, both for the CBS Electronic Video Recording Division to process and for customers, at fifty duplications. At that number and higher, combined economy and quality will favor EVR by a wide margin. EVR being highly price-volume sensitive, the more cartridges needed, the lower the per cartridge cost.

People who require only one copy, or a few, will find greater economy in a VTR. In the same way, those who need to record their own product for immediate playback will turn to VTR. EVR is interested exclusively in high quality prerecorded video applications.

Question #4: Present videotape recording equipment is improving steadily and will undoubtedly be better in 1970 (when EVR is commercially available) than it is today. How will the two compare then?

Like VTR, EVR has also been

in continuous development over the last year and a half. By gaining a full year on the original timetable for introduction of color EVR, EVR chalked up developmental progress more dramatic by far than any technological advances revealed in VTR. Continuous research and development will keep EVR the quality leader and make it increasingly, not decreasingly, the economy leader.

After posing these four questions, *BUSINESS SCREEN* summed up with the observation,

"As of this writing (February, 1969), EVR appears to have several inherent advantages, but its ultimate success or failure rests in the hands of the potential users of the system, whether their use be for business, government, education or home. They are the ones who will have to decide if EVR will do the job they want it to better and/or cheaper than whatever else is available."

A progress report on this subject is very much in order. When *BUSINESS SCREEN* went to press with its February, 1969 issue, we had announced only a single EVR customer. *BUSINESS SCREEN* well wondered what additional reception EVR would have in the marketplace.

The following month The Equitable Life Assurance Society of the United States announced that its training and communications programs would go on EVR cartridges, and that 1,200 teleplayers had been ordered from Motorola.

Across the country, a wide variety of commitments to EVR began coming in, signed contracts covering many educational and industrial training applications. Notable among them has been an ambitious new educational program created by Field Enterprises Educational Corporation, eventually intended to instruct and enrich all ages from pre-schoolers to the aged. The University of California, Los Angeles decided to convert courses in small business administration to EVR.

While all this has been happening, the EVR Partnership (50% CBS, 30% Imperial Chemical Industries Ltd., 20% CIBA Ltd.), based in London, announced and progressed hardware and software agreements affecting The United

Kingdom, France, Italy, Germany, Austria, Switzerland and the Scandinavian Countries. More recently, color EVR was demonstrated in Tokyo to major electronics firms there.

Meantime, Motorola revealed its own entry into distribution of software. A comprehensive plan has been announced for training the continent's paper merchant sales force of 17,000 with EVR players in their homes. The prestigious BNA Films Division of The Bureau of National Affairs decided to convert its 16mm management training series, *The Effective Executive*, to EVR cartridge format. National CATV Program Library, Inc. of

Dallas revealed a broad program for supplying Community Antenna cable systems with programming menus — on EVR cartridges.

There are many more of which I will mention just one because of its strategic importance in this field.

The company is 20th Century-Fox Films. Its spokesman was movie pioneer Darryl F. Zanuck, 20th Century's chairman of the board and chief executive officer. He announced that some 1,500 feature films would be duplicated on EVR cartridges to begin a major new motion picture industry. This move, towards rental of feature films for viewing in the home, was later endorsed by Fox's board of directors.

Zanuck, cited EVR's unique complete protection of valuable film rights and properties from piracy as a major reason for his decision.

At this writing, no other system demonstrated or announced has compiled more than the smallest fraction of the quantity of corporate and educational community investment committed to EVR. Feature films committed to systems other than EVR are dwarfed by the size of the Zanuck endorsement alone. We confidently predict that for education and business uses in the field of pre-recorded video, EVR will remain the dominant if not only system of choice.

By SAMUEL C. GALE Director of Marketing Videorecord Corp. of America

The videorecord, no matter what form it takes, will be one of your most important communications tools during the next decade and beyond. It has the power to make a passive TV set into an interactive learning system through the use of visually stimulating on-line programming and responsive off-line programming and material.

But, what about programming?

There are seven areas of opportunity when considering the use of videorecords:

1. Custom community educational programming,
2. electronic merchandising,
3. free film distribution,
4. training,
5. internal communications,
6. electronic publishing, and
7. entertainment.

Custom Community Educational Programming falls into the category of formal education. Only the videorecord of the future will provide this type of programming in an interactive and self-pacing (relaxing) way. Gone will be the days of darkened

What About Software?

Videorecord Corporation is one of the first and most comprehensive firms preparing to meet the software needs of the cassette market.

rooms, bulky projection equipment and central film repositories.

A student will be able to select his own subjects of interest and either play the information "on site" or take it home in the format that meets his at-home videorecord standard.

For example, Videorecord Corporation will not only make its medical education programming available (initially in the CBS EVR format) for hospital consumption via VCA's national Videorecord distribution system, but will also offer the continuing education portion of its production to doctors, either in their home or office via VCA's Videorecord Club of America.

Electronic Merchandising will be another natural result of the introduction of the videorecord. The problem with broadcast television as we now know it is that it reaches

too many people! With the advent of videorecords, it will be possible for profit-oriented business to penetrate selective target audiences at a cost estimated to be twice that of existing broadcast cost-per-thousand rates. Think about that for a moment: *Qualified*, demographically controlled buyers at approximately twice the cost of existing "shotgun" figures.

In electronic merchandising, the videorecord can be a point-of-purchase traffic builder . . . a decision maker . . . a customer retainer. It is result oriented; and it should be produced with that basic thought in mind.

Free Film Distribution via the videorecord can help business reach audiences not now covered by existing 16mm film distribution systems.

It has been estimated that there are more than 1500 sponsored film producers in the United States. I can foresee a time in the not too distant future when the sponsored film will be produced with the following thought in mind: Will the *individual* want to select this message for his own benefit?

The days of audience figures for the sake of audience figures will diminish. The messages will become more specific . . . more edu-

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Meet the Author

Samuel C. Gale is director of marketing for Videorecord Corporation of America, Westport, Conn. Videorecord is engaged in the production and distribution of programming for the emerging cartridge television industry with particular emphasis on the fields of education, entertainment, and health sciences. Active in audiovisual activities since 1960, Gale was previously vice president of sales for Capital Film Laboratories and head of his own company, Corser Enterprises.



SOFTWARE continued
rationally oriented . . . and (once
again) more result oriented.

Training and Internal Corporate or Institutional Communication in education and industry will begin to utilize the videorecord because of its qualities already mentioned. Not mentioned so far, however, is the fact that once the videorecord player is installed in a training situation, it can also be programmed to time share other messages such as electronic merchandising or entertainment.

For example, we are already working with a major insurance company where we will not only be supplying them with videorecord

hardware on a lease basis (thereby taking the justifiably difficult hardware decision off their shoulders), but supplying them with our own Videorecord Club software that will be used by their agents when they are not viewing company-sponsored training and internal communication messages.

Electronic Publishing is an area of great concern at many publishing firms now. The question is: How soon should they enter the field, and in what areas of end-user interest?

It's our belief that many of the home study and continuing adult education courses now available can be programmed to fit the video-

record format. The learner-viewer can start and stop the program at will. This feature, combined with fast forward and reverse operation, opens the possibility for interactive self-paced instruction. The learner can be programmed to respond on and off-line workbook, programmed text, three-dimensional manipulative or real-time activity. All this without expensive computer-assisted devices!

Entertainment. I saved it for the last. For it will be the last to surface in videorecord terms. We can't really envisage existing "total entertainment" programming making it big via the videorecord during the early years. In the first place, the ma-

Cassettes and Beyond-se

NITA president says industry will play a vital role in whatever happens with cassettes, but suggests going slowly for now.

By THOMAS F. HATCHER
Manager, Learning Systems
Equitable Life Assurance Society

Recently I attended a seminar on Video Cartridge, Video Cassette, and Video Disc Turmoil. In a few weeks the First International Cartridge TV, Videocassette, and Video Disc Conference will be held . . . and yet in both cases everyone is talking about the same thing . . . a record of some event which, when placed in a device, can be played back through a standard television receiver. So why don't we have early agreement that what we are talking about is a "videorecord" regardless of what form it takes? Look at all the space we'll save!

Why does business and industry have an interest in videorecords? Let's see if we can't develop rationale. Books like *Age of Discontinuity* by Peter Drucker and *Future Shock* by Alvin Toffler make us acutely

aware that change is occurring at an ever increasing rate. Probably due to this and the computer, we have more information and knowledge than ever before developing at an ever increasing rate. Furthermore, the pace of change forces on us as individuals a need to know at an ever increasing rate.

No longer can we afford to deal with these situations in the traditional manner of moving people to the information, such as classroom instruction, large conferences, meetings, etc.

We must find an effective way of moving visual information, supported with audio, to the individual, where he wants it, when he needs it.

In many cases in business and industry this means from a headquarters location to many detached offices, or from a central location to individuals working in the field

This covers a range of people such as salesmen, managers, engineers, maintenance men, service personnel, dealers, distributors, plant operators, and many others.

What is it these people need to know? Generally, I think it can all be covered in six areas. I consider a company is maximizing the potential of video when it is effectively producing programs in all six areas.

Administrative communications is any communication of an administrative nature which members of an organization need to know; *Skill training* is the most pressing need in most any organization and it never seems to go away; *Product introduction* is an ongoing need for nearly all companies; *Ideation* is the presentation of ideas, concepts and thoughts as a means of fulfilling the mind's capacity to entertain ideas; *Reality* is the most important area because it is here that we take advantage of the unique characteristics of video and videorecords for programming human behavior; *Edutainment* is a method of presenting educational material in an entertaining way. *Sesame Street* is the best current example.

Put together all six add up to ASPIRE — a simple way of remembering them.

Well now, if these are things that people in business and industry need to know, how do we get it

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Meet the Author

Thomas F. Hatcher is manager of learning systems for The Equitable Life Assurance Society of the U.S., and current president of the National Industrial Television Association. At Equitable, he is responsible for the development and installation of new communications and learning programs using electronic support systems. A graduate of New York University, he is also a member of the American Society for Training and Development, AECT, NVCA, NAEB



major networks are not going to sit on their hands and let the videorecord take over the image orthicon tube! But . . . in the second place, it will be uneconomical for them to manufacture certain types of entertainment fare.

We see videorecord entertainment programming taking the form of:

1. How-to series,
2. classics (plays), and
3. real life drama.

In the long run, the market place will determine the type of entertainment programming brought to the individual. We can assure you that there will be programming introduced that has not been possible to introduce via the broadcast tele-

vision medium. Man's imagination, or the lack of it, will determine the ultimate evolution of this type of programming.

When the history of videorecords is written . . . when all is said and done . . . it will probably say that we embraced all videorecord systems, that a "standard" was never achieved. There was room for playback and playback & record.

It will say that for the first time in history, selective film or tape messages were distributed at a cost everyone could afford.

It will say that the videorecord became a new, vital communications tool in world society.

It will say that people developed

a new philosophy of programming and its use. A liberating manifesto: Declaration. Intent. Servitude to a cause . . . like young eyes, committed to their own inner feeling.

It will say that we were loving . . . personified in our own ability to love ourselves while fostering an adequate educational body in our world politic.

We moved into a time that changed the scope of human mental interaction.

We maintained this new direction . . . this new philosophy . . . unencumbered by the restrictions of the past.

And after all, isn't that all we could expect? or give?

User Leaders Speak Out

By LEE COYLE

President, Industrial Audio-Visual Association

Personally, I find little excitement, from a professional standpoint, in watching a half dozen or more fine companies play "King of the Hill" to see which of their totally incompatible video cartridge systems will survive.

The home market is undoubtedly the great prize for these imaginatively conceived devices, and that is as it should be. Half-inch cartridge systems cannot, and possibly will never fulfill the qualitative needs of the professional industrial AV fraternity. At best these systems are analogous to super 8 as it compares with 16mm: a useful tool of severely limited application.

As the seventies advance, American industry will fully realize the potential of television for communication and training. Color will be commonplace, and the advent of a sturdy video cartridge playback-record unit of high quality and performance will undoubtedly come to be, but I strongly doubt whether any of the present multiplicity of formats will be acceptable to the vast industrial market that is swiftly evolving.

Some manufacturer is, I suspect, about to steal a long lead in this market by offering the industrial user a video cartridge device with substantially greater capabilities than those now projected.

IAVA president sees cassettes as step toward even more sophisticated systems . . . adding that greater reliability is a must.

The future of audio-visual communications in industry will necessitate the development of a dependable, sophisticated cartridge device using one-inch magnetic tape. I foresee limited application of devices employing film which is neither versatile nor economic.

The professional gains very little from the advent of the half-inch cartridge recorder compared to the benefits possible from a one-inch self-threading device. Since simplicity of operation is the major feature of such devices, I suspect that a one-inch cartridge system designed specifically for the professional market: CATV, industry, and the broadcaster, will virtually exclude half-inch cartridge units from the professional field.

I opt for a one-inch cartridge format and negate film and half-inch tape devices as of limited usefulness to industry in the future. Nothing

but rugged and adaptable equipment will win a place for itself in the typical industrial CCTV system of the late seventies.

Industry by then will have made a major commitment to TV as a prime communications tool for training and employee information. Color will be standard. Unlike most industrial CCTV installations today, tomorrow's companies will not put all their marbles in a central production studio. Throughout an industry one-inch cartridge color recorders will serve training staffs in field locations. Coupled to a camera, these cartridge records will provide field people with instant playback training sessions, role-playing studies, or in the production of modest programs of limited application or usefulness. All of the tapes produced on these one-inch cartridge recorders will have sync

Continued on next page

Meet the Author

Dr. Lee Coyle is audiovisual and CCTV manager for Ohio Bell Telephone Co., and current president of the Industrial Audio-Visual Association. A widely published author in literature and the humanities, Dr. Coyle has also written, directed and produced a number of motion pictures and slidefilms for Ohio Bell. At the present time he is supervising the design and construction of one of the first major color CCTV installations in the country.



HATCHER continued

to them — videorecords, of course!

Generally, as far as business and industry is concerned, videorecords are primarily and simply distribution systems — a way of disseminating a videorecord which has been originated by some other system — pre-recorded videorecords if you will — either by the company itself or by some organization contracted to do it for the company.

I don't see much prospect for general programming for the business and industry market. Under ASPIRE, most companies feel their needs are unique and, therefore, must be satisfied by them or specifically for them. If this remains true, then it would seem to follow that the major application of a videorecord system in business and industry will be as a company-wide distribution system of programs produced by or for the company.

A note to general program producers: Don't despair — remember that the users of these company systems are also consumers and, since the consumer market will most likely be developed through the institutional market, it may be wise for you to develop a shrewd marketing strategy that will allow you to identify these users and gain access to them. What better way to obtain consumer market demographics on

a test basis, so you can have relevant and saleable programming available when the consumer market finally does break open.

Frequently people ask me why I chose EVR for our company. Because we needed a national distribution system of video programs in 1968, which was when we saw a demonstration of EVR, evaluated it and determined it would suit our needs. Nothing has developed since that time to change our needs or our decision.

As to the future of videorecords, I would expect to see three basic systems:

1. A device which plays back encapsulated film converting optical images into video for viewing through a standard TV receiver. Examples are EVR and announced Super 8 systems. These systems require processing between the original source and the end product and thus are more economical when used for distributing large numbers of copies of material which will remain unchanged for an extended period of time.

2. A device which plays back encapsulated magnetic tape for viewing through a standard TV receiver. While only prototypes exist today, examples demonstrated in the United States are the Sony, Ampex, Panasonic and Avco systems. All of these systems purport to record

as well as play back. However, quantity distribution of these tapes will require duplication of source material. Unless a method of high speed, low cost quantity duplication can be developed, fulfillment of these systems will be costly and tedious. At the time of this writing, there has not been any demonstration of a production model high speed duplicator in the United States. These tape systems, if duplicable, will satisfy small quantity copy needs very nicely.

3. A device which plays an eight or twelve inch disc of wafer-thin material at extremely high speeds thus producing a video picture through a standard TV receiver. This system requires processing of source material into the disc format. It would appear to be most economical where very high quantities of five or twelve minute segments of material are required. Here again only prototypes such as Teldec have been demonstrated in the United States.

If all this seems confusing to business and industry people, there is no need to be dismayed — just keep exploring, testing and evaluating ideas and products, for one thing is certain — by the end of this decade videorecords will be as common as audio records — and business and industry will have played a major role in making it happen.

COYLE continued

pulses compatible with studio-produced masters, giving them the capability of being efficiently edited into those masters and then duplicated without loss of quality.

Television equipment cannot be the sole preserve of AV specialists at Headquarters if it is to reach its optimum potential as a communications tool as commonplace as the telephone.

Now if this communications potential is to be realized in the future, the cartridge recorder must meet high performance specifications. At the present time, the half-inch format just can't stand tall enough. It does not have the time base stability necessary to dub up to one-inch for editing into studio-produced tapes; in addition, the economy promised by the half-inch

format is largely fictional. Tape savings would be minimal and maintenance would probably be higher unless special heavy-duty versions of the basic device were designed. In addition, susceptibility to theft would be excessive for the half-inch cartridge recorder considering its attractiveness for home use.

All in all, the half-inch format is less than desirable for industrial use in a fully integrated television system. In a playback-only situation, however, the format may be acceptable, its susceptibility to theft and its lower quality notwithstanding.

In any event, the emergence of a cartridge loading video recorder signals the beginning of a new phase for CCTV: recorder-playback units promising lower cost, easier portability, and greater sim-

plicity of operation. The last quality is of paramount importance to the growth of CCTV as a communications and training tool, for the strongest resistance to the use of a VTR comes from the non-professional user: it takes a kind of heroism for him to thread the monster and to face the crises of tracking, tension, and color adjustment.

One day, perhaps twenty years from now when the problems of format and of incompatibility are ultimately resolved, it may be possible to turn industrial house organs into TV cartridges or video disc recordings for distribution to the homes of employees; but when that time comes, I suspect that the employee will just dial a company number and get the good news on the large-screen wall attachment of his Color Picturephone.

Sixty years ago, before the days of the filmstrip projector, the 16mm or 8mm motion picture projector, and 99 per cent of the other hardware to be found on dealers' shelves today, Jamison Handy had an idea that people could be persuaded to adopt attitudes and learn new skills through the use of pictures, and more particularly, through a succession of moving pictures.

Handy, now president of the Jam Handy Organization, one of the nation's leading visual communications firms, was then a young man serving an apprenticeship in the communications field as an assistant in the editorial and advertising departments of the Chicago Tribune, who had never forgotten his first realization of the magic of pictures dating back to his boyhood, when he often spent much of his allowance for glass slides to show on his stereopticon.

One of Handy's projects on the Tribune which had given him the greatest satisfaction was the inauguration of a series of pages of popular science pictures — photographs — which showed how things worked.

The illustrated pages, with inspirational articles by Herbert Kaufman, were so successful that they were syndicated throughout the United States and encouraged Handy to leave the Tribune and form a company designed to use pictures in business education and training — the Herbert Kaufman and Handy Company, predecessor to today's Jam Handy Organization.

In a recent conversation with BUSINESS SCREEN's publisher, Bob Seymour, Jam Handy spoke about some of his early experiences in the audio-visual world working with his first client, the National Cash Register Company:

"We found that John Patterson, the president of the company, had over 20,000 slides — glass slides. Many were carefully designed in elementary attitudes to portray buy-and-sell situations, of presentation and acceptance or rejection, right way and wrong way, simple sketches. You could put them together for sales instruction. It was like a Chinese alphabet with 3,000 characters.

Every different facial or bodily attitude, every retail situation could be pantomimed, visualized and il-

Jamison Handy--- Founder of Business Audiovisuals

His career chronicles the history of audiovisuals in business, yet the man who pioneered slidefilms, industrial films, sound teaching, and several mechanical techniques feels there is much yet to be done.



luminated. All the actions and reactions in demonstrating, desirable and undesirable, could at least be suggested, vividly.

"Patterson had long used simple devices to focus people's attention on what he was talking about. Long before he had slides, he had used wooden matches on his desk to represent men. In conversation he would take one match as a body, and the head of the match as the head of a man, and other matches for arms and legs. Whether with one man or a group, he would make a visual impression. He had the same basic audio-visual idea that Tom Edison had. I think he may have gotten it from Edison, who had a conviction that pictures were going on at all times in people's minds. Patterson believed that thinking was in terms of vision. You don't know what mental show your prospect is projecting in his own

brain. You'd better do something to influence what those pictures are.

"You can see that with John Patterson's match men and later his glass slides in 1911, he really had the beginning of a business screen. Our first job at National Cash Register was to inform and enthuse sales people, first with "turnover" charts, which we now call flip-charts. And we also started to train NCR service mechanics with outlines of gears and levers on the charts. John Patterson had one basic idea on those charts which is that no sheet of paper, no matter how big you make it, is big enough for more than one idea, and I've been trying for 50 years to teach that to The Jam Handy Organization and to all its clients."

"About this time some businesses needed technical education so much that they were ready for in-plant schools," Handy told us. "We had one of our first opportunities of this nature working on the problems of servicing the "nickel snatcher" coin boxes of the Illinois Bell Telephone Company. We developed in collaboration with them a program to use animated technical drawings and glass slides to show how coin boxes were constructed, how they worked or failed, and how to fix them.

"Next we got into training long distance telephone operators with phonograph recordings. At the beginnings of long distance operation, the operators couldn't be allowed

Continued on next page

HANDY continued

to gab too freely. We had to figure out the shortest standard way to handle calls with the least conversation. We brought in sound on the phonograph to let operators hear how their own voices sounded.

For years the Georgia "Crackers" couldn't understand the "New Joisy" speech or broad Boston



"A's" or vice versa. Likewise, there was much trouble between the Scandinavians in the Northwest and the German accents in Milwaukee, to say nothing of the Germans in Cincinnati and Missouri. There were all those dialects . . . making it necessary to standardize the phrases to get them to have some sort of common language. So, we brought sound into training, although not yet synchronized with pictures."

At about the same time, Handy began to syndicate motion pictures (sponsored by metropolitan newspapers) on news, travel and particularly on how appliances worked, into motion picture theatres.

"Household appliances and new kitchen conveniences were just coming into popularity in the years before World War I. They were elementary in those days, but people got into trouble even with can openers. They needed at least to know which end was the handle. Women, and men, too, were really interested in that stuff. The theatres had felt there was no entertainment value or audience interest in anything but love, murder, mystery and crime. But we sold the idea that, after all, the people who are coming to theatres are the same people who read newspapers and they are interested in the news. So we succeeded in putting facts in the theatres, along with the fiction. Hearst followed us immediately with the Hearst-Pathé News. During this time, we made a deal with one inventor of the ani-

mated cartoon who had the idea of using transparencies through which you could use the same background through an entire sequence and make the action changes over the basic background picture. We knew Windsor McKay, a cartoonist who was working for Hearst, needed 16,000 separate drawings for each reel of motion picture film. We made a deal utilizing the animated technical drawings. It was probably the first time technical animation was used on the screen.

"We also tried to get schools to do an educational job with motion pictures, but they would not. So, we went into the theatres with entertaining worker education, all with the purpose of putting business on the screen in a useful way. We arrived at the point where we were using animated technical drawings to show how things work and how to work them, when World War I came along. At that time mechanized artillery was coming in. We had



the French 75. We had the machine gun and we were putting internal combustion engines into the ship launches. In the military they were suffering from lack of skilled manpower as were the manufacturers, and they needed mechanical education for drafted men.

"We had to give them training in all things mechanical and we had an opportunity to make a national demonstration in World War I of what could be done with pictures. And we did it.

"During the war, and shortly thereafter we began having a lot of difficulties with motion pictures. Motion pictures in training sessions didn't permit anyone to talk. I wanted learners to talk. The motion picture didn't allow the instructor to talk except in goose-step with the film. Mechanized, up front, he had to look back over his shoulder at the screen.

Or, if he was at the rear of the

room with the projector, he couldn't see the trainees and their faces, which expressed whether the training messages were 'taking' or not.

"So, after the war we were still looking for ways to get people to



talk and to question. Sound pictures hadn't yet been invented. So we had to invent 'talking pictures.' We called them that though they didn't do the talking. They permitted start-and-stop comment while the group looked. So that is when we originated the strip film. We got three inventors working on a start-and-stop film control in a small package. Up to that time, we had only motion picture film in thousands of feet and projectors that only a weight-lifter could lift and move.

"Today, everybody knows what a slidefilm or filmstrip is — a film of slides in a row. The pictures don't move, but they change and can present exhibits with or without text and impel moving pictures in the mind. The first pictures we made with a filmstrip were based on one frame for each scene. Instead of a long ribbon of moving picture films, a short strip with "springboards" was provided for activating minds, with the details left out for illustrative use, supporting talk and for stimulating discussion.

"I realized, long after, that I didn't originate the basic idea. It was suggested by exhibits I had seen as a boy in the "Palace of Mines" at the World's Columbian exposition. I had adapted the idea from the real mineral specimens — not pictures, but brief printed text printed under each. I didn't realize at the time where I got the idea. But maybe 26 years later, I figured I was inventing this simple way of showing things. It wasn't by intention that I found that in the slidefilm I had also a vest-pocket unbreakable substitute for glass slides, as well as the low-cost substitute for yards and yards of costly, tangly film. I wasn't smart



Executive planning session includes (l. to r.): Handy, Hughes Southwell, executive vice president; Robert Thomas, VP-marketing services; Edward Brennan (seated); W. E. Hunter, executive vice president (seated); and Alan Kidd, VP and creative director.

enough to know I had that. I was aiming only to get "talking pictures" as we called them. Why? Because they let the learners talk, they let the teachers talk, everybody could talk. From this standpoint we now had talking pictures. We had to rename them when Warner Brothers' Vitaphone arrived and Fox came out with the Movietone as the successor to the silent moving pictures.

"But, we had sound: first with printed text on the film to be read out loud, and later, recorded sound. Soon we had synchronized recorded commentary if the subject called for it and the listener was informed on the subject. We made separate recordings. We put only the gist of it, the sum and substance of it, in text on film. But we expanded on the text you see, to show pictures of anything that was new in the experience of the audience, so they could see what the instructor was talking about or had to prove or dramatize visually. In demonstrating the first slidefilm machines to prospective buyers the first screen we would use was somebody wearing a light colored suit or uniform, projecting on his back to show that getting or carrying a screen was no problem."

Between the World Wars, the

Jam Handy Organization grew into the largest company of its kind in the country . . . and one of the most innovative. In 1930, JHO produced the first musical comedy at a business convention for the Coca Cola Company. Also in 1930, in Detroit, Jam Handy established the first talking picture studio for industrial pictures. And, in 1937 the first Technicolor business film, *Refreshment Through the Years*, was made for Coca Cola.

During World War II, the Jam Handy Organization produced more than 2,000 training aids for the Army and over 5,000 for the Navy. Handy actually conceived the idea of mounting 16 millimeter motion picture cameras (synchronized to shoot between propeller blades) in combat and reconnaissance airplanes for recording and debriefing purposes — thus supporting verbal combat reports with visual accuracy.

It was also at this time that Handy originated the use of motion picture techniques for flight simulation and target practice to develop and test proficiency in aerial gunnery. In cooperation with the military, he helped to develop over 600 other optical and auditory training devices of a simulative character.

We asked Handy if he thought

we were doing a better job in industrial education now that we have so many modern training tools.

"I am totally unsatisfied with the progress of learning," he said, "because it is still too much of a headache, regardless of the acceptance of ear and eye devices we have obtained.

"There are still too many instructors who pride themselves on the number of students they can flunk. In our military training operations, we learned the practicality of the objective of having 99% of the class learn. Because the penalty of training without each trainee's learning was death. We never made any 100% training objective, but at least we got to the point where the proficiency of the instructors was raised by means of audio-visuals of every kind. Their effectiveness was measured by the number of trainees whom they succeeded in showing the what and the how.

"The 'untrainables' of today are one of our biggest challenges. We are dealing with a dying of know-how — of the skills that haven't been transferred from those who have them to those who do not. People know so many things that aren't so and they see so many things that aren't there.

To be concluded next month

picture parade

REVIEWS AND PREVIEWS OF NEW VISUALS

More than Geology, "Museum" Is Lunar Science

Museum of the Solar System is a 23 minute color film intended to "describe scientific investigations of lunar explorations" . . . specifically the analysis of moon rocks. It does that and considerably more.

Produced and distributed by Stuart Finley, Inc., Falls Church, Va., *Museum* visits the labs of seven of the principle investigators evaluating moon rocks and soil to see how they conducted their studies and what they discovered.

The average viewer of this film aimed primarily at students will find far more interest in the equipment and procedures than in the study results themselves. Nearly resembling scenes from a science fiction movie, some of the testing labs shown in the film are loaded with exotic equipment and provide a colorful and amazing testimony to the infinitesimal minuteness involved in the study of fragments of moon rock too small to even be seen with the naked eye.

In addition to students of all ages, rockhounds, moon buffs and anyone interested in the ways of modern scientific investigation will find this film fascinating. LBG

Live Action Comedy, Animation Used to Sell Newspaper space

The Long Island Press, published almost within the shadow of Manhattan's skyscrapers, is, at the same time, a "home-town" newspaper. Delivered by 6500 carrier boys daily to 455,000 Long Island homes, the Press is the nation's sixth largest newspaper.

To make sure that media buyers will get the message, the Long Island Press is now using a short promotional film in showings for agency men across the river. The film amusingly contrasts crowded subways rush-hour "readers" of the mostly newstand-bought Times, News and Post with the calm, relaxed home readership of the Press.

Al Stahl, of Animated Produc-

tions, which produced the film, shot an opening series of high comedy scenes showing people trying to read a paper on crowded subway platforms and trains. A hand-held, automatic exposure Canon Scoopic 16 camera allowed quick compensation for rapidly changing light conditions.

Following the live comedy are some effective animation graphics pointing up the demographic advantages of the Press over its rivals: higher income readers, richest section of world's greatest market, etc.

Supervising the project for the Press was Graphic Arts manager, Tom Craddock.

Beautyscope—Film Sales Tool for Beauty Salons

Canyon Films, Inc., has just completed production of a series of twelve films for use in beauty salons.

Produced expressly for Beauty Systems International, headquartered in Phoenix, Arizona, the sync-sound color films are made for cassettes which are used in the small portable projector manufactured by the A. B. Dick Company, and called the Beautyscope.

The first series of twelve films covers all aspects of hair care, and are selected, inserted and viewed by

beauty salon clients while waiting for their hair to be set.

Intriguing titles, such as *Miss Haystack*, *Miss Birdnest*, and *30 Minutes to Beauty* enable the client to identify her hair problem and turn to the salon stylist for the exact treatment needed to help her troubled hair. This not only helps the client to feel more secure in knowing exactly what her hair needs, but results in increased business for the salon owner.

The program is the brainchild of Michael Swiger, president of Beauty Systems International. While traveling throughout the United States as guest stylist for Antoine's New York beauty chain, Swiger discovered that women on the whole are not very knowledgeable about their hair although they would like to be, and that salon operators, while skilled in their trade were kept too busy to sell.

The films were shot in 16mm commercial Ektachrome and reduced to Super 8 for packaging in the cassettes. Canyon Films produced the entire series in eight days in its Phoenix studios.

Present plans call for national marketing of the Beautyscope system with international distribution to follow.



Viewing one of the films from the "Beautyscope" package is Sherry Shopanus, one of the actresses in the film series.

new this month

ASSOCIATION-STERLING FILMS

Journey In Time, a hard-hitting documentary on drug abuse begins at a teenage glue party in 1966, and follows several real teenagers as they grow up in a drug sub-culture. The film ends with them telling their story to the audience. 26 minutes. Color. For purchase or rental.

Land of 1001 Cheeses takes its viewers on a unique journey through France's cheese country. Historical sequences, animated scenes and actual visits to cheese producers, provide a peek at methods old and new that Frenchmen use to create their superb quality and variety of cheeses. 19½ minutes. Color. Available for free loan.

Assignment 747, a 27 minute film in color, takes viewers on a 747 tour of many interesting parts of the world. Passengers and crew express opinions of this new 350-ton liner of the skies. The film is sponsored by The Boeing Company and is available for free loan.

Bourbon in Suburbia is a dramatization of the first three points of the A.A. program. Anne Francis plays a suburban housewife with a drinking problem. 27 minutes. Color or black and white. Rental or lease.

Confrontation is the story of a priest, a social worker and a college dissenter who are convinced the war in Viet Nam is immoral. Color or black and white. 27 minutes. Rental or lease.

The Dangerous Airs of Amy Clark, 27 minutes in color or black and white, tells the story of the polluted earth of 1986. Rental or lease.

Ecce Homo. The life of Christ is retold in the beautiful art masterpieces of the Byzantine and Renaissance periods. 27 minutes in color. Rental or lease.

Exit tells the story of a college professor who joins the drug culture and eventually, through a series of incidents, is forced to re-examine his values and the life he has chosen. 27

Minutes. Color or black and white. Rental or lease.

Incident on Danker Street studies the investigation of a student police riot. Each side gains insight into themselves and others. Color or black and white. 27 minutes. Rental or lease.

EASTMAN KODAK COMPANY
Audio-Visual Distribution
Department 396
343 State Street
Rochester, New York 14650

Teenage Movies in Competition showcases excerpts from 12 winning films by young filmmakers "out to communicate ideas . . . to make a personal statement . . . to examine a civic problem . . . to educate or just to have a little fun." 28 minutes. Color. Free loan.

MODERN TALKING PICTURE SERVICE, INC.

THERE MUST BE A BETTER WAY — Sponsored by Resource Planning and Development Agency of Lincoln County, Wisconsin to tell the story of the great northwoods country of Wisconsin. Not only is this magnificent country great for all types of summer and winter recreation, it's also a fine location for business. This film documents the industrial and recreational opportunities afforded by this north-

woods area. 14 minutes in color for television.

THE MUSIC OF SOUND — sponsored by Piano Technicians Guild. An informative, absorbing film featuring the piano — America's favorite instrument for studying and making music. A brief history shows the importance of the piano in music from rock and roll to the symphony orchestra. It will interest all lovers of the fine arts. 15 minutes in color for television.

MANHATTAN STREET BAND — sponsored by Mobil Oil Corporation and produced by Equinox Films, Inc. This 28 minute film in color presents



the "Orchestra FM," a steel band from the Lower East Side of New York City. The band was the 1969 winner of "Sound Search," a city-

Continued on next page

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PICTURE PARADE continued
wide talent hunt sponsored by Mobil for the past four summers. It is a visual trip, with the music performed by the steel band, shot on various locations in the metropolitan area, including the Pan American Building, the Statue of Liberty, Central Park, and Palisades Park. It was sent to the Expo '70 in Osaka, Japan for continuous showing in the Youth Pavilion.

STEEL PIPE AT YOUR SERVICE — sponsored by Bethlehem Steel Corporation. This 14 minute film in color opens with a quick series of scenes indicating the diversity of tasks which are performed by steel pipe; then takes viewers on a production tour of Bethlehem's Sparrows Point, Maryland steel plant from the ore docks, through the steelmaking process, to the pipe mills.

HOME SWEET HOME STYLE — sponsored by Archway Cookies and produced by Jason Phillips. Ever wonder where all those really good cookies come from? See this film to learn of the relationship between home-made cookies and the mass produced variety. See the inside of a truly modern bakery and analyze for yourself the similarity of recipes, ingredients, and

the baking technique. The film is 27 minutes in color for schools, adults and TV.

IN PURSUIT OF HAPPINESS — sponsored by the American Plywood Association. This film talks about man and shelter: the imbalances, the practicalities, our chances of straightening out the problems created by more people, more demands on the land, less living space. And it demonstrates that solutions can be found through inventive transformations of familiar building materials into fast, low-cost housing. The film emphasizes that wood is the one most available and renewable resource for construction industry needs. 25 min. color.

BEAUTY TO LAST — sponsored by the Northern Ireland Government Information Service and is a 20 minute film for television. This is a fascinating look at the Northern Ireland of yesterday, today, and tomorrow as seen in its coastal regions, its countryside and its people.

IN THE KITCHEN WITH THE AVOCADO — sponsored by California Avocado Advisory Board. This visually stimulating educational film shows how to select, ripen, store, cut,

peel, and seed avocados. Ideas for a wide variety of ways to use the avocado in breakfast and main dishes, salads, dips and sandwiches are "mouth-wateringly" demonstrated. 3 minutes in color for television.

NATIONAL AUDIOVISUAL CENTER Washington, D.C. 20409

Here's Help summarizes treatment and rehabilitation programs for drug abusers. This film was produced by the National Institute of Mental Health and is available for sale or loan. 29 minutes. Color.

Operations With Whole Number was produced by the Office of Education. It explores procedures for interrelating addition and subtraction and multiple techniques for improving instruction in multiplication. 22 minutes in color, the film is available for purchase or rental.

Refrigeration—Introduction to Control Mechanisms explains the function of the automatic controls in the refrigeration cycle and use of the manual control in emergencies. 10 minutes. Black and white. Produced by the Department of the Navy, the film may be purchased or borrowed.

Talking With Dolphins, a 15 minute, color film produced by the Department of the Navy, describes studies and experiments made by Naval Electronics Laboratory scientists in the area of underwater sound. Sale or loan.

Using a Mathematics Laboratory Approach acquaints the teacher with the laboratory and shows activities at several grade levels. Produced by the Office of Education. 15 minutes. Color. Sale or rental.

You and Your Customers dramatizes situations which small retailer may encounter involving customer relations. This 14 minute color film was produced by the Small Business Administration and may be purchased or rented.

Oral Cancer—Detection and Diagnosis, a series of 94 2 x 2 slides in color was produced by the College of Dentistry of the University of Kentucky. It explains the technique used to detect oral cancer and illustrates normal and abnormal oral and perioral soft tissue and shows biopsy techniques. Accompanied by a programmed text, the series is for sale.

SPORTLITE FILMS 20 North Wacker Drive Chicago, Illinois 60606

Courtesy on the Courts, 18 minute golf instructional film, in color, covers ethics, courtesy, customs of play. This is the first National Golf Foundation film to be released through commercial distributor. Sale or rental.

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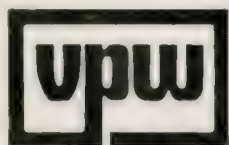
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new products review

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roduction

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With its fiberglass metal design, the 60's lightweight shoulder pod is designed to give cameramen maximum mobility and flexibility in all types of shooting situations.

The pod is adjustable to accommodate all types of cameras, and



can be quickly set to provide maximum comfort for every individual. (line 60).

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Frequency-Equalizing Control Center Introduced by Shure

The M63 Audio Master is a frequency-equalizing audio control center for numerous sound shaping and control applications in sound systems and broadcast and recording studios. It is designed for use



with Shure M68 and M67 series of Microphone Mixers and other high level output devices to obtain an almost unlimited variety of response curves.

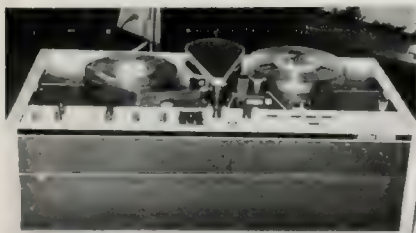
Applications include converting the output device to a remote amplifier — with equalization — in broadcast stations, equalizing music and program material in studios, frequency shaping to reduce feedback and enhance sound quality in sound systems, removing objectionable high or low frequency noise in public address systems, and providing audio control and monitoring facilities in multiple mixer applications. *Shure Brother, Inc.*

circle 201 on reader service card

Ampex Introduces Series of Video Production Recorders

The Ampex VPR (Video Production Recorder) Series of one-inch helical scan videotape recorder players has been designed with advanced production capabilities and improved performance for serious closed circuit television use. The four models in the series are compatible with all Ampex one-inch helical scan models now in use.

The VPR-7900 (shown) provides all the control for teleproduction on

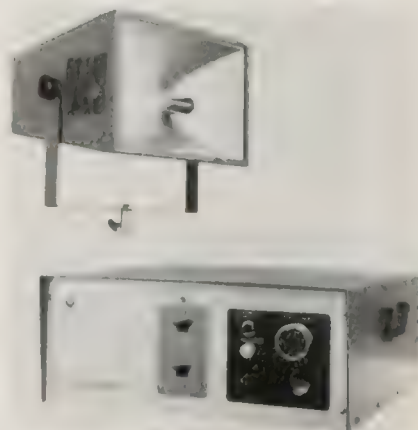


any subject. Features include substantially improved time base stability and an additional VHC (very high carrier) standard. *Ampex Corporation.*

circle 202 on reader service card

Videostrobe 800 Made Specifically for Video

The Videostrobe 800 motion-freezing high power strobe light makes it possible to get sharp pictures without motion blur. Tape any rapid motion and on playback each frame looks like a clear photograph. It improves color rendition, eliminates color smear and is ideal for



chroma-key. It is a heat-free light.

Synchronized to the video field rate, Videostrobe 800 looks like a steady light. Each flash cuts video exposure from 1/60th to 1/20,000 of a second. It has a continuous duty flashing capability and produces a light output of 175 foot candles over an area of 100 square feet. *Unilux, Inc.*

circle 203 on reader service card

Anamorphic Lens System for 35mm Cinematography

Todd-AO 35, an anamorphic lens system for 35mm photography, incorporates several new computer-designed concepts. The system is for anamorphic "scope" photography, providing a 2.35:1 aspect ratio. Focal lengths of 38mm, 50mm, 75mm, 100mm, 200mm and a motorized 10 to 1 zoom lens of 50mm to 500mm are available.

Among the features of the lens



system is a constant compression ratio at all focus distances from close-up to infinity. Lenses may be rented through F&B/Ceco Industries. *Todd-AO.*

circle 204 on reader service card

Continued on next page

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Hollywood
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easily and inexpensively with the Model 578 Transparency Maker. Featuring compact design and portability (weight: 14 lbs.) the 578 also makes paper copies, stencils and spirit masters. *3M Company.*
circle 210 on reader service card

Auto-Pan for CCTV Surveillance

A heavy-duty automatic panner capable of supporting television cameras weighing up to 100 pounds can be programmed to sweep any indoor or outdoor area on a horizontal plane. It has many applications in areas where TV is used for surveillance.

Engineering features include heavy-duty aluminum construction and roller bearing support throughout and a dual motor designed to stand up under continuous operation. *Vicon Industries, Inc.*
circle 211 on reader service card

Cassette Recorder Features Endmatic Shut Off System

The Model F-60 cassette tape recorder features the Endmatic system which provides complete, automatic shut-off at the end of the cassette reel. The tape transport stops, thereby eliminating tape tension and the tape drive mechanism automatically disengages avoiding deformation to the rubber pinch roller. All push buttons return to the "off" position and power is shut off.

The recorder operates on batteries, house current or, with an adaptor, car, boat or trailer battery. *Concord Electronics Corp.*
circle 212 on reader service card

Rear Projection Screens for Various Applications

A wide selection of rear projection screens features a variety of colors and gains combined with high optical quality. The screens have application in industry, training and education and are available for computer and electronic displays, microfilm readers, teaching units, sales, flight simulators and exhibits and displays. *Uni-Screen, Inc.*
circle 213 on reader service card

Weight Reduction Increases Portability of Projector

The MPO Videotronic Super 8 projector has been reduced in weight

from 18 to 16½ pounds. This reduction was accomplished by a review of all components. Wherever possible, without lessening quality, parts were lightened or simplified, for lighter weight and better performance.

The portable Videotronic has a built-in screen measuring 10" x 13" and converts to throw a large wall picture. It has a 15-minute cartridge capacity, uses standardized 18 frame advance, magnetic sound, does not need rewinding or threading. *MPO Videotronic Projector Corp.*
circle 214 on reader service card

Audiotronics Videotape Recorder Compatible with ½" Standard

The model PVR 707 half-inch videotape recorder is fully compatible with the new universal standard format for half-inch VTRs and offers full interchangeability of tapes with all recorders meeting the Type I format.

Features include full electrical control of all tape transport modes, a two-input switcher, horizontal or vertical mounting and operation, optional electronic editing and op-

Continued on page 43

The VTR line... with exclusive **PROGRAM COMMAND CENTER™**



PVR 707

Bas. c. monochrome version

PVR 708

Rev. free electronic editing added

PVR 709

Rev. free electronic editing added

It's Audiotronics' new PVR line... the first family of EIA-J standard format ½-inch Video Tape Recorders to feature the exclusive, revolutionary PROGRAM COMMAND CENTER concept, and the first VTR's versatile enough to handle any job, and engineered to meet any future need.

The exclusive PROGRAM COMMAND CENTER is standard on all the PVR models and puts these important VTR functions at your fingertips: Push button, solenoid-controlled tape transport • Two input video-audio switcher • Stop frame • Audio dubbing • Color-monochrome selection • Slow motion-normal selection.

All VTR's feature automatic tape shut-off, automatic and manual level controls, and complete compatibility with other Type 1 format VTR's.

These key options are available on any model: Time lapse recording, a re-



mote control unit, and a 19-inch rack mount.

BUT HERE IS THE BEST PART... no matter which model you choose, if you decide at a later date you want to add any available feature or option... including color... **NO PROBLEM!** Capability is built-in so they may be added anytime.

Since the Video Tape Recorder is the HEART of your CCTV system, be sure you see The VTR line... the one with the exclusive PROGRAM COMMAND CENTER and the future built-in—from Audiotronics—naturally!

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Harrison Harries, Inc., 410 New Park Ave., Hartford, Conn. 1-203-2339801. 20 First Ave., Mass. Industrial Park, Chicopee, Mass. 01020. 1-412-592-6758.

UNICOM-Division of United Camera, Inc., Providence, R.I.; Branford, Conn. (401) 467-4750 or (203) 481-2328.

DISTRICT OF COLUMBIA

"The" Film Center, 915 12th St. NW, Washington, D.C. 20005 (202) 393-1205.

NEW JERSEY

United Audio Visual Corp. Boardwalk Enterprises, Inc., 6410 Ventnor Avenue, Atlantic City 08406. (609) 823-1965.

Bergen Expo Systems, Inc., Route 46, Ford Bldg., Lodi 07644. (201) 472-1154 (212) 564-1195.

NEW YORK

Colortone-Aids To Communications, Inc., 76 South Central Ave., Elmsford 10523. (914) 592-4151.

Audio Visual Services, Inc., 2 West 45th Street, N.Y.C. 10036. (212) 661-1140. Sales, Rentals, Repairs.

The Jam Handy Organization, 1775 Broadway, New York 10019. (212) JUdson 2-4060.

Projection Systems International, 305 East 45th St., 20th Fl. N.Y.C. 10017 (212) 682-0995.

Visual Sciences, Box 599, Suffern, N.Y. 10901.

PENNSYLVANIA

J. P. Lilley & Son, Inc., Box 3035, 2009 N. Third St., Harrisburg 17105. (717) 238-8123.

Oscar H. Hirt, Inc., 41 N. 11th St., Philadelphia 19107. (215) 923-0650.

Clem Williams Films, Inc., 2240 Nobelstown Road, Pittsburgh 15205. (412) 921-5810.

L. C. Vath Audio Visuals, 449 N. Hermitage Rd., Box 137, Sharpsville 16150. (412) 342-5204.

southern states

FLORIDA

Cook Consultants, Inc., 2510 Southwest Third Avenue, Ft. Lauderdale 33315. (305) 525-3355. Also Tampa, St. Petersburg, Orlando and Miami.

Photosound of Orlando, 1020 North Mills Ave., Orlando 32803. (305) 241-2591.

Jack Freeman's, 2802 S. MacDill Ave., Tampa (813) 839-5374.

GEORGIA

Colonial Films, 752 Spring St. N.W., Atlanta 30308. (404) 875-8823.

midwestern states

ILLINOIS

The Jam Handy Organization, 230 North Michigan Avenue, Chicago 60601. (312) STate 2-6757.

KENTUCKY

Studio Art Associates, Waterson City Building, Room 801, Louisville 40218. (402) 459-7036.

MICHIGAN

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 48211. (313) TR5-2450.

MINNESOTA

Photosound Systems, Inc., 4444 West 76th Street, Minneapolis 55435. (612) 920-3020.

MISSOURI

Cor-rell Communications Co, 5316 Pershing, St. Louis 63111. Equipment rental (314) 367-1111.

OHIO

Studio Art Associates, 225 East Sixth St., Cincinnati 45201. (513) 241-6330.

Academy Film Service, Inc., 210 Payne Ave., Cleveland 44114.

Sunray Films, Inc., 1138 W. 9th St., Cleveland 44113.

Twyman Films, Inc., 329 Salern Ave., Dayton 45401.

M. H. Martin Company, 1118 Lincoln Way E., Massillon 44646.

western states

CALIFORNIA

Jean Musick Corporation, 2080 Placentia Ave., Costa Mesa 92627 (714) 548-8671.

The Jam Handy Organization, 308 Taft Building, 1680 N. Vine St., Hollywood, 90028. HO3-2321.

Photo & Sound Company, 870 Monterey Pass Road, Monterey Park 91754. (213) 264-6850.

Photo & Sound Company, 116 N.oma St., San Francisco 94105 (415) GARfield 1-0410.

COLORADO

Cromar's Audio-Visual Center, 1200 Stout St., Denver 80204.

UTAH

Deseret Book Company, 44 East South Temple St., Salt Lake 84110. (801) 328-8191.

WASHINGTON

Photo & Sound Company, 1205 North 45th St., Seattle 98103. (206) ME2-8461.

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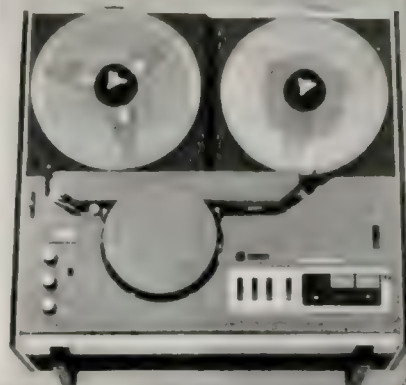
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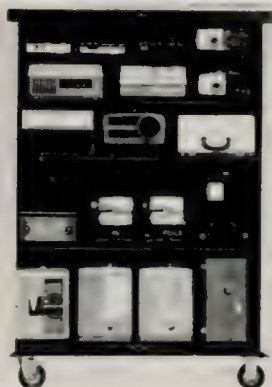


tional color recording and playback capabilities which can be added at a later time. *Audiotronics Corporation.*

circle 215 on reader service card

Mobile Storage Center Prevents Theft of Audiovisual Equipment

The Luxor Security Storage Center accommodates up to 1,000 pounds of audiovisual equipment. The mobile center is 67" x 47" x 23" and is constructed of cold-rolled, heavy-



gauge steel with double-panel doors 7/8" thick with the 3-point paracentric locking mechanism full enclosed.

Shelves are adjustable for various storage requirements. *Jack C. Coffey Co., Inc.*

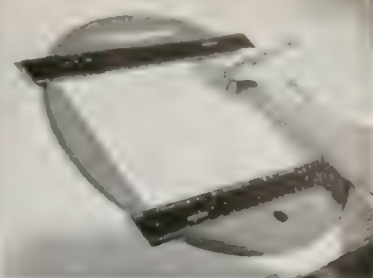
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Solution to Cassette Packaging, Storage Problems

A line of cassette storage albums for organization and storage of cassette tapes is made of long lasting vinyl materials and is available in over 25 colors and finishes.

The albums can accommodate six to twelve cassettes in permanently molded compartments and are available with looseleaf rings for collateral materials. *Vinyl-Weld Products Co., Inc.*

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HELPFUL BOOKS AND LITERATURE

Videotape Production Guide
VIDEOTAPE PRODUCTION
AND COMMUNICATION TECH-
NIQUES, by Joel Efrain. Hard-
bound, \$12.95. Published by Tab
Books, Blue Ridge Summit, Pa.
17214.

Here is a useful, very practical
guide to the entire videotape pro-
duction process. Neatly divided in-
to two parts, "the medium" and
"the message", this well illustrated
book is a solid guide to production,
direction and program creation in
the videotape format.

Included in "the medium" are
helpful tips on equipment selection,
lighting techniques, direction tech-
niques and a multitude of other
production advice.

"The message" section could be
the most helpful of the two sections
for the user in that it covers the
importance of pre-production plan-
ning, ideas, focus, form, talent and
working relationships of the people
involved.

As a whole, the book nicely com-
bines the importance and relation-
ships of both creative and technical
aspects of videotape production.

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Videotape Applications

The second volume of Sony Video-
corder videotape recorder applica-
tion bulletins, a broad compilation
of illustrated case histories in video-
tape recording, has just been pub-
lished.

The 52-page file-size publication
presents 23 recent applications in
business, industry, education, law
enforcement, religion, medicine and
the military. *Sony Corporation of*
America

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NAVA Equipment Directory

The revised 1971 Audio-Visual
Equipment Directory, published by
the National Audio-Visual Associ-
ation, will be available for purchase
in late February. It contains photo-
graphs, specifications and prices of

more than 1,300 current models of
equipment. Over 450 manufacturers
are represented and more than
1,900 items in 62 categories are
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sociation.

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Business Screen

THE VISUAL COMMUNICATIONS MAGAZINE

MARCH 1971

Single Concept Comes of Age



Also in
this issue

Profile
Jamison Handy —
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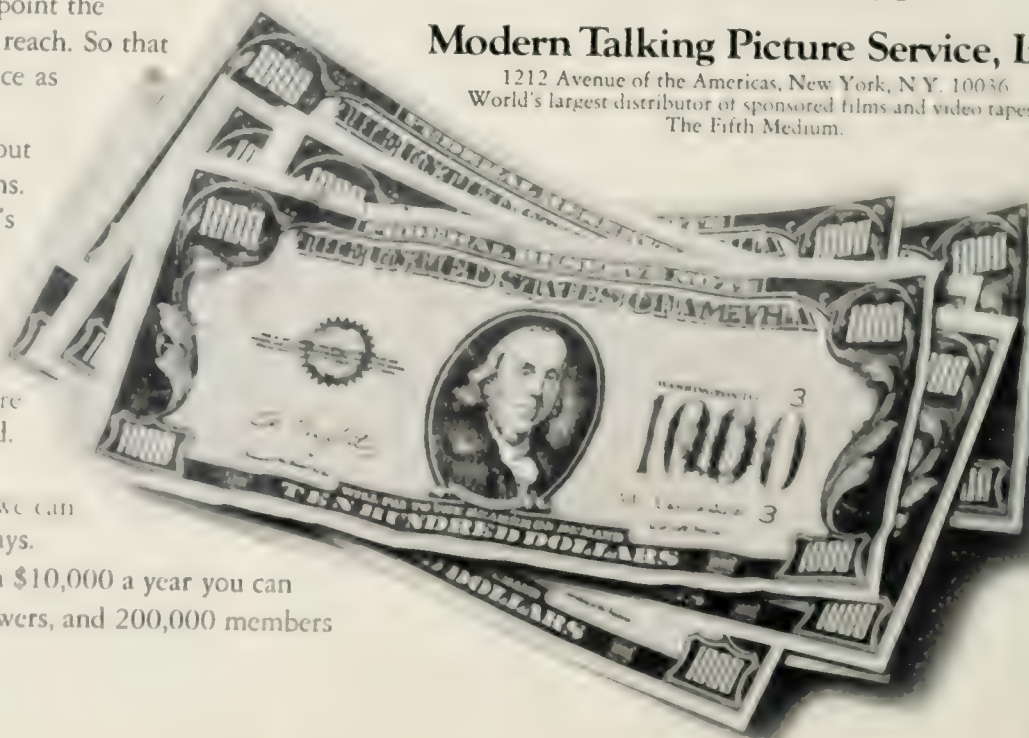
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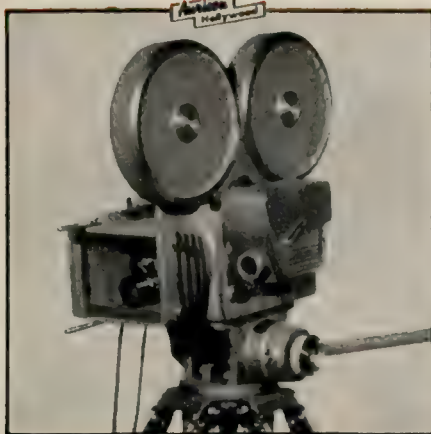
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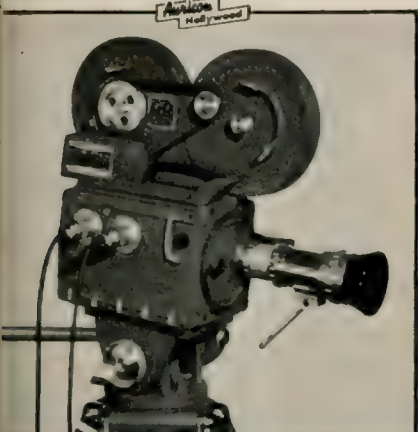
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A PRESCRIBED ABORTION. A recent conversation with a top notch motion picture engineer disclosed a problem that west coast laboratories are encountering when using the new reversal color internegative film for the production of 35mm color release prints. He stated that it was necessary to print the 35mm color reversal internegative "through the base" (base to emulsion), so that release prints made from such a negative would have the standard 35mm emulsion position, which incidentally is away from the projection lens. His concern was in regard to the loss of image quality encountered when printing the photographic image through the base of the original negative. His problem struck a very discordant note with me because one of my pet peeves is the so called "standard" emulsion position of 35mm prints. Film has always been loaded into a camera with the emulsion toward the lens. Engineers in our industry would never consider turning the film over, causing the small bundle of light rays of the image to pass through the transparent base material onto the emulsion. It is obvious that a terrific deterioration of image quality would result. So, after the original 35mm negative was exposed with the emulsion toward the lens, it was processed and a positive print was made. The best possible print definition was achieved by good continuous contact printing, *emulsion to emulsion*. To maintain correct right and left orientation of our image it was necessary to project the print with its resulting "mirror" image so that the emulsion was away from the projector lens—in a "reversed" position.

As our industry grew and many prints were needed, it was necessary to protect the original negative from wear, so it became normal procedure to make a master positive print and from this master a duplicate negative was made. This dupe negative resembled the original negative in photographic characteristics and image emulsion position. Release prints made from the dupe negative had the same "reverse" emulsion position as a print from the original negative.

Are you aware what our industry has foolishly been doing for years in either procedure? We make 35mm release prints that have to be projected in such a manner that our beautiful photographic image must pass through the acetate base of the print on its way through the lens to the screen. Today, no engineer would recommend such a procedure but our industry not only sanctions it but makes it routine. Normal practice today in the optical industry is to avoid passing images through glass whenever possible, so front surfaced mirrors are commonplace. Many modern reflex cameras use front surfaced mirrors in an effort to obtain optimum image definition even for view finding.

For years I have wished for a process that would eliminate the master positive step. Such an innovation would not only eliminate one printing and one film step, but would produce release prints with an image emulsion position that is "forward"—toward the projector lens, thereby eliminating any loss of definition caused by passing the photographic image through the base of the film.

About fifteen years ago a producer brought to our laboratory a 16mm original black and white negative prepared in A & B rolls and ordered an answer print. The print was accepted by the client and an order was placed for a large number of release prints. We could not risk printing the large order from the orig-

inal A and B negative rolls, so we made the usual composite picture master positive and the subsequent dupe negative. The loss introduced in these two film steps produced a print which showed appreciable loss of definition when compared to the print from the *original* negative. At that time, it so happened we had been making tests in an attempt to use Kodachrome camera stock as a reversal internegative. We had not been satisfied with the color that we obtained, but we thought that this method might prove satisfactory for a black and white image. A negative intermediate was made on Kodachrome and a print from it was enthusiastically approved by the customer. We had achieved several things—we protected the original negative, we reduced the price of the print by printing from a single roll instead of A and B, we improved the quality by eliminating the master positive film step, and we improved definition on the screen because the emulsion position was toward the projector lens.

In the early days of television we were making 125 prints of a weekly half hour show. The subject matter was so timely that speed was imperative. It was photographed each Monday with multi camera technique onto 16mm black and white negative, and all release prints with an emulsion position away from the lens were shipped Tuesday. The release prints were developed, waxed, shipped and run on television projectors in a matter of hours. Because such prints were still "green" (unseasoned), we received many complaints from stations claiming that prints jumped and emulsion had a tendency to pile up in the gate of the projector. We experimented with many types of drying conditions and many types of waxes, but to no avail. In desperation, the show was photographed on reversal film from which a dupe negative was made, and release prints were made from the dupe. These release prints were made and shown under the same identical conditions as the release prints from the original negative, but because the emulsion position was now toward the lens—"forward," all the complaints disappeared. Additional tests convinced us that all projection prints regardless of format should have a "forward" emulsion position.

Recommended practice today (with which I disagree) states that 35mm projection prints should have an emulsion position away from the lens and this position is called "standard." In 16mm and 8mm however, the recommended standard emulsion position is "forward" or toward the projection lens. So 16mm and 8mm actually have better standards than 35mm! So you can see why my friend's remarks disturbed me. A film manufacturer had taken the initiative to research, design, and manufacture a great new product—color reversal internegative—designed to improve color and definition. A side dividend was the fact that it put the image emulsion position of 35mm where it should be. Why then should we lose the benefits by compounding our errors and introducing more distortion by printing the negative through the base? My friend commented that if labs furnished prints with a forward emulsion position, problems might be experienced because of the failure of the theater projectionist to refocus. This is not a valid excuse for delivering an inferior product. Improved tools are great, but we must learn how to use them!

Byron

byron

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Business Screen

THE VISUAL COMMUNICATIONS MAGAZINE

MARCH 1971 / VOLUME 32 / NUMBER 3

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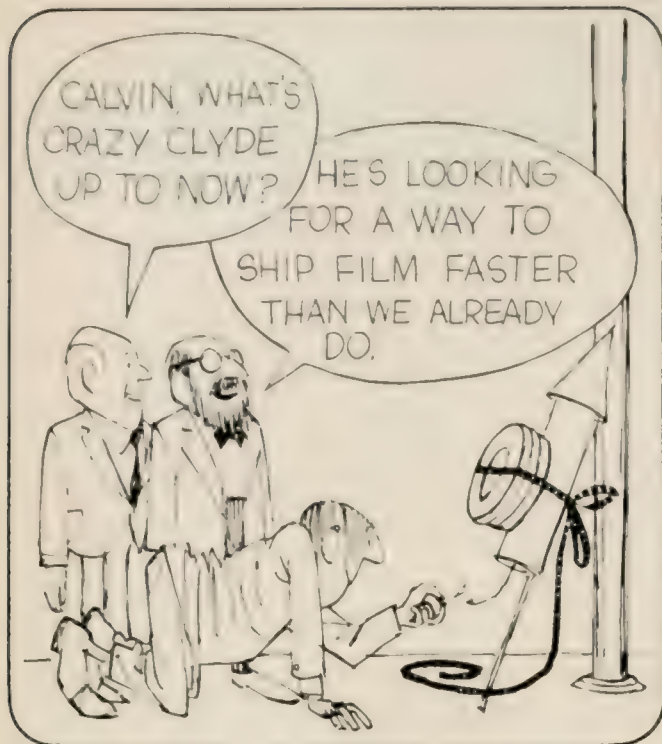
ON THE COVER: "Private Eye"
projector demonstrates
compactness and ease of
use. See full story on
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INTRODUCING...



GEORGE A. GLENN

The month of March has brought a number of changes and additions to **BUSINESS SCREEN**. With this issue we will be introducing innovations that we hope will be of value to you, our readers.

Before we highlight some of them, allow me to introduce myself, George A. Glenn, newly-appointed editor-in-chief of **BUSINESS SCREEN**. I began my career in the communications field in 1950 as a television actor in New York. From there, I went to California where I produced and directed my own radio show for several years. Since 1953, I have been editor of trade magazines representing markets ranging from premiums to food, drugs, home furnishings and food service.

Let me also introduce Michelle Bender, new Senior Editor of **BUSINESS SCREEN**. After graduate school in communications, Miss Bender began her career in the media as a news reporter for a Chicago wire service. Since then, she has worked as editor and writer in several areas of the publishing field, and was recently

responsible for promotion of one of New York's most original film festivals.

This month has also brought a change in **BUSINESS SCREEN**'s location. Our editorial offices are now centered in New York. From this vantage point, we believe we will be able to offer an even more consistent and thorough coverage of fast breaking developments from coast to coast in the business screen industry.

Promises of things to come include the "Film Lab Directory" which has a new format in the April issue. This new format will make it easier for our readers to find quickly the information they are seeking.

Also coming is the comprehensive cross country roundup, pinpointing the state of the film lab industry as key members of the industry see it. We think you'll find the report revealing and encouraging.

BUSINESS SCREEN will maintain the continuity necessary to interpret the tempo and events of the business film and audiovisual world. The editorial staff is devoted to making the magazine an ever increasingly important tool for its readers in the months ahead.

Since communication is our goal, and the most effective communication is through dialogue, we welcome suggestions and responses from you, our readers. We look forward to building warm and fruitful associations with you in this new decade—the decade of **BUSINESS SCREEN**.



MICHELLE BENDER

... **GLENN**



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picture parade

REVIEWS AND PREVIEWS OF NEW VISUALS

AUDIENCE PLANNERS

208 South LaSalle Street
Chicago, Illinois 60604

Good People, a 30 minute color film about the handicapped and about Hughes Aircraft, a company that trained some of the best workers in industry by giving them a chance. The film was produced for the President's Committee on Employment of the Handicapped.

City For All Seasons provides viewers an interesting travelogue showing London during each of the four seasons. The beauty, gayety and pagentry of this world capital is captured in this 20 minute, color film.

Towards a New World, 20 minutes in color, presents the story of the Pilgrims who sailed to America and how they lived before their departure. It shows the places where they lived and worked and even shows ancestral homes of famous Americans. It's part of a series sponsored by the British Tourist Authority.

Fashion Designs on You, produced by the American Wool Council, presents the mini, midi and maxi against a background of music, lyrics and dance. 27 minutes. Color.

THE COLLEGE OF INSURANCE

150 William Street
New York, New York 10038

What Do You Want? describes the work-study program at The College of Insurance. This is a fully-accredited co-educational institution offering two degrees. Students alternate four month periods of classroom study with on-the-job experience. 22 minutes. Color. Free loan.

MODERN TALKING PICTURE SERVICE, INC.

Hit Like A Pro—sponsored by Montgomery Ward and Company and produced by Betzer Productions. Stan Musial, all-time great St. Louis Cardinal baseball star, demonstrates the fundamentals of hitting like a pro in this 18 minute film in color. He shows youngsters how to select a bat for weight and length and also the stance to take in batting for bunting, and grounding the ball or for long flies to the outfield.

Wondering About Things—sponsored by Dow Corning Corporation and produced by Wexler Film Produc-

tions, Inc. This 20 minute film in color discusses the complex interrelationships between science and life today. Men and women from a broad spectrum of creative fields—ranging from a rock and roll musician to a scientist who is sending probes to Mars—are questioned about their creative efforts. Their varying answers, reinforced by visual evidence, add up to an agreement that science, wisely used, is an indispensable part of mankind's hope for the future.

Golf's Golden Years—sponsored by Uniroyal, Inc. and produced by Du Art Film Laboratories. Narrated by Bing Crosby and Chris Schenkel, this 28½ minute film in color will appeal to golfers and non-golfers alike. Traces the evolution of the golf ball and golf club from their beginnings in Scotland to the present day. Some excellent shots of many of Scotland's finest golf courses with special emphasis on historic St. Andrew's.

The Second Side—sponsored by The Ex-Cell-O Corporation. Produced by Wilding, Inc. This film tells the story of the disposal of solid waste, generated by industry. The fact is, that the increasing needs of the public for packaged products can be met without endangering the ecological balance of our urban and rural areas—this film relates how. 14½ minutes in color.



Lure of the Lakes—sponsored by Wright & McGill Co. and produced by William G. Beal, Inc. This 28½ minute film in color follows Roger Latham, wildlife authority, outdoor writer and conservationist as he goes fishing for the hard-fighting black bass in the beautiful man-made lakes of western Kentucky. In addition to all the excitement of fishing, there are many fascinating vignettes of wildlife

and outdoor scenes filled with beauty and action. For television.

Where To?—sponsored by the International Brotherhood of Electrical Workers and produced by Allied Motion Picture Center, Inc. This 27½ minute film in color is a stirring and challenging story about our country in these troubled times. In a series of dramatized confrontations, filmed against the backdrop of Washington, D.C., a cross-section of Americans take stock. What route have we taken? Where are we today? And, "Where To?"

THE JAM HANDY ORGANIZATION

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Attitude—the Human Side of Quality Control is a series of six discussion conferences aimed at training and development of middle management and lead personnel, wherever supervisory responsibility has been accepted. Emotional attitudes are a major obstacle to quality control among the old-timers and the new trainees. This series offers new presentations of old motivations when trainees are considered untrainable.

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Talkback—A Study in Communications emphasizes that clear directives, constructive feed back, and an atmosphere open to dialogue help to eliminate many misunderstandings in organizations. A Rank A-V Ltd. Production. 18 minutes. Black and White. Sale or rental.

Fault Analysis proposes 6 steps to efficient trouble shooting: collect and analyze evidence; locate the fault; determine and remove the cause; rectify the fault; check the system. A Rank A-V Ltd. Production. 14 minutes. Color. Sale or rental.

Who Killed the Sale? is a case study showing how everyone in a company can affect sales. A Rank A-V Ltd. Production. Sale or rental.

Count to Ten, a 26 minute film in color, is designed to teach people in public contact positions that they can maintain the goodwill of a customer even when they must stick to "company policy". Sale or rental.

PICTURE PARADE

Underwater Film Special Set for Chicago May 1

"Our World—Underwater", a day long symposium and film festival will be held May 1 at Chicago's Medinah Temple. Sponsored by the YMCA Metropolitan Council of Skin and Scuba Clubs, the main theme of the event is the maintenance of our natural resources and the spreading of thoughtful attitudes toward diving.

Philippe and Jean-Michelle Cousteau will be among many renowned experts on hand to share underwater films and exploits. The symposium will consist of two sessions: "Man's Adventures Beneath the Surface"; and "How Man Can Survive Underwater—How the Waters of the World Can Survive Man."

Included in the evening film showings will be the world premiere of Stan Waterman's adventure film *The Great White Shark*. Tickets (\$5.00) and information may be obtained by writing Our World-Underwater, P.O. Box 643, Wheaton, Ill. 60187.

ASSOCIATION-STERLING FILMS

Where Do We Go From Here? The struggle to help New York's aging subway and commuter railroad network

recover from decades of financial malnutrition and the planning and construction of 52 miles of new subway routes and other major transportation improvements are the subject matter of this 27 minute film produced for the Metropolitan Transportation Authority by Spectrum Associates. Free loan.

Kokoschka Paints Adenauer gives rare glimpses of the surprising relationship that sprang up between the impressionist painter, Oskar Kokoschka, and Germany's first postwar Chancellor when the elder statesman sat for the artist in 1966. This 13½ minute film in color is from the German Information Center. Free loan.

Camille, The Road Back, sponsored by the American Trucking Association, tells the story of the trucking industry's efforts to prevent the disaster of Hurricane Camille from becoming a catastrophe. 15 minutes. Color. Free loan.

Invitation to Taiwan encompasses oriental history and culture of what Portuguese explorers aptly called "Island Beautiful" (Formosa). Presented by the Tourism Council of the Republic of China. 26½ minutes in color. Free loan.

The Presentence Investigation Report . . . A Tool of Justice is a filmatic study of an important weapon in the arsenal of justice, the presentence re-

port. A CCM Films Presentation. 15 minutes. Color. Sale or rental.

Who Am I?, a CCM Films Presentation, is a training film concerning the role of correctional officers and personnel towards offenders and how they best function within a system designed to rehabilitate. 15 minutes in color. Sale or rental.

The Wonderful World of Wine, 20 minutes in color, presents the magic potion that has accompanied elaborate dinners of European royalty, been used for medicinal purposes and haute cuisine for centuries, and always been a pleasure for people the world over. Presented by the Wine Advisory Board. Free loan.

National Membership Contest

A concerted drive to bring professionals together for exchange of ideas, ethics, and practice is underway through the end of April 1971.

New applicants must be sponsored by a current member, either at-large, or a chapter member, and then they themselves become eligible to recruit.

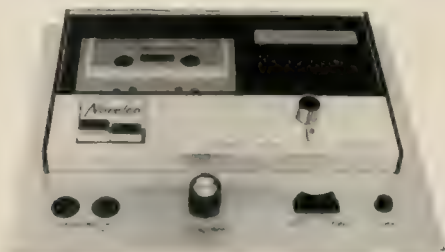
A prize is offered for every new member obtained. Applicants must qualify and be actively engaged in the profession in some creative, technical, or managerial capacity. Disciplines include non-theatrical filmmaking, television, and multimedia audio visual specialists and communicators.

Members should check with either their chapter membership chairman, or the National Vice President Membership and Chapters East or West, P.O. Box 1470, Hollywood, Calif. 90028, for contest information and membership applications.

Need A Program?

Does your chapter, lodge, society, club, or service group need an outstanding program? IFPA has a couple of ideas for you: 1) Each year you may select a "Cindy Award Winning Film," of the cindy library. These films have been "tested, judged, and recommended" to provide entertainment and information of wide and general interest. Films are loaned with an inspection, mailing, and handling charge of \$2.50 each. 2) Reel tape or cassette recordings of lectures and presentations by leading experts and specialists in audio visual communication recorded at IFPA National Conferences can be borrowed for replay. 3) Reprints of major presentations for IFPA Conferences will be available April 1, 1971. These contain 15 speeches ranging from: "Ethics and Practice" to "Video Tape and Cassettes," and sell for \$10.00. They include both technical and creative information available only through this means. Write to IFPA "Cindy Library," or "Proceedings," P.O. Box 1470, Hollywood, Calif. 90028.

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Bohn Benton Institor

PARADOX. In order to do outstanding work in the film industry, you must have a very strong sense of personal identity, and you must insist on doing things your own way, but . . . in order to survive long enough to get the chance to do something outstanding, you must lose a lot of smaller battles along the way, and give in to producers and sponsors whom you know to be mistaken in their judgments at the time.

At one time in my checkered career I had occasion to deliver a total of eleven babies in the line of duty, and I think I am reasonably safe in making the statement that no other film writer in our industry is also a registered male midwife. (There are a great many doctors writing medical films, of course.)

But although I have forgotten most of the births I attended, the first baby I ever delivered was a memorable experience, for the simple reason that it was the delivering mother who directed the proceedings. She had taken one look at me when she entered the delivery room and then said, "Don't be nervous, Sonny, I've had nine babies and this is my last, and I'll tell you exactly what to do when the time comes." She then grasped the leather strap at the top of the table, and proceeded to tell me exactly what to do. I think that was when I first began to respect expertise purely for its own sake, admiring the sheer technical performance of someone who is very good at what he does, regardless of what else about him is either right or wrong.

Another example that comes to mind is watching my mother make Hungarian strudel dough in her earlier years. She would start with a glob of dough about the size of your fist in the middle of a large table, and slowly lift and stretch it with her fingertips until it was as thin as tissue paper, and covered the entire table, about the size of a pool table, without a single rip, tear, or hole.

I was watching a real pro of a projectionist recently handling a multimedia presentation in the round I had written. It was beautiful to see him run smoothly through his procedure, anticipate equipment foul-ups, and then correct them when they occurred.

(I've also seen plenty of the opposite situation, when something goes wrong and everyone stands around wondering what to do next.)

Mechanical problems are sometimes difficult to solve, sometimes impossible, but with a technical problem you can at least figure out that you can't figure out the answer. Not so with creative problems.

Creative problems may or may not have answers to them, but the first tough job is to try to determine what the problem is, then whether an answer is possible, and finally what the answer might possibly be. It tries a writer's patience, if not his very soul, when neophytes keep coming up with the same tired ideas as if they were originals. They *are* original, of course, so far as the newcomer is concerned, but that doesn't necessarily mean they're equally fresh to everybody else. It's at times like these that you simply have to pull yourself together, draw upon your ego-identity strength and say "No, that's wrong. It won't work and it will ruin the picture."

Of course, that's very easy to say after you're established and have the respect of your clients and producers, so they'll listen to you. But if you talk like that when you first get *into* the film business, you're probably going to be *out* of the film business before you're out of your twenties.

But I draw a very sharp, clear distinction between having strong convictions and just plain stubbornness. (Lately I notice that other people are just plain stubborn more often now, whereas I have the strength of my convictions which comes from a secure ego.)

That last statement is something like the difference between gimmicks and devices. I decided years ago that "You gotta have a gimmick!" just wasn't true for me. In fact, I often say that other writers use gimmicks, whereas I employ devices.

I've had many assignments in that curious world of "financial public relations." And last year I had one of my toughest in that field. The client was a financial PR man who had been a writer in his early years, as is often the case with financial PR professionals. In fact, many of them still keep a typewriter in their office, sort of like engineering VPs, who keep slide-rules in sight on their desks. It's a way of



'showing the flag' or something, even though they may not have used a typewriter or slide-rule for years.

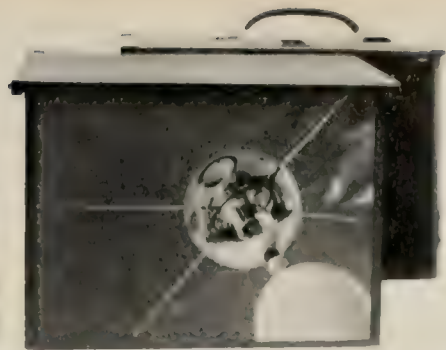
Well anyway, this *client*, (I can think of no other word for him,) kept pulling rank on us during the production of the picture. He added extraneous scenes, flustered the narrator during the recording, threw in new copy at the interlock to compensate for the silly scenes and the bad reading, and just generally acted like Peck's Bad Boy. We would fight with him almost all the time, trying to prevent him from inserting his sophomoric notions and print-media suggestions into the picture. Normally his reaction was, "Dammit, I'm the client, and this is the first motion picture our company has ever made, and this is going to be done the way I want it done!"

Needless to say, he got his way, and when the picture was shown to the board of directors they decided not to release it. Part of this decision was due to the depressed state of the stock market, but a lot of it was due to the fact that it was a simply awful picture. After the debacle of the answer print showing, he said to his company president . . . "Well, Jim, we got the best professionals money could buy, and still they made a mess of it. I tried, Jim, you can ask them, I fought them every inch of the way, but I just couldn't save it!"

I know what you're saying. Readers, you're saying to yourself, "So what else is new? That's the story of my life in sponsored films." Well, Friends, there *is* something new. I can now tell you of the story of another client, 180 degrees from the one above.

This also was a financial public relations picture, and they also were making their first image film, and

Fifteen reasons why the MPO Videotronic Super 8 is the best automatic portable projector for you.



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Film Propulsion Through Projector: Claw plus non-slip sprocket drive—no friction on picture portion of the film. (No rubber rollers to collect dirt and press on picture area.)

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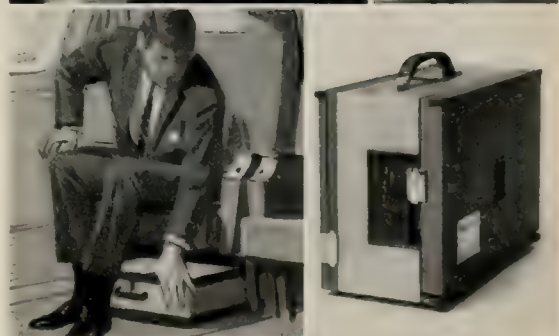
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Need more reasons? Call or write for a demonstration in your office or plant, at your convenience.

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PARADOX:

they didn't leave us alone to go make them a picture any way we wanted to. They were available for script meetings, they were at the studio shooting, they checked the location dailies and the stock shots, they were at the music recording, the narration, the mix, the interlock, and the first answer print showing. And they exerted their controls at all of these key check points.

But . . . they listened to reason. They didn't try to impress us with their machismo. They didn't lean on us . . . they inspired us. And the picture that resulted is inspirational. Not just to their own people, but to people who never heard of them or their company or their product. It's a great picture. It will win every single festival it is entered into. And it will set new guidelines for excellence in financial public relations films.

The irony of these two pictures being made, both at the same time, for the same budget, and directed at the same audience, has not escaped me. I am proud of one of them and ashamed of the other. And I now think that I should have taken a stronger stand on the first picture and refused to make the changes, even if they called in another writer.

Over and over again we kept saying to each other . . . "Believe me, if it wasn't for the money we wouldn't do this." But humor can only help up to a certain point. The line between comedy and tragedy was never fuz-zier.

I admire people with integrity. I admire people who do their work well. I like to watch a good technician at work, even if I don't understand what he's doing or how he does it. I am fortunate to work with a great many people whom I can admire for all of these foregoing reasons.

There are many production people, sources, and companies listed in this issue of Business Screen. I am proud to know a lot of them personally. I have watched a good timer work on an answer print for hours without being satisfied although I can't imagine how he learns his trade.

I have sat in the next room making changes on a script while a good film editor goes back and forth on the moviola over the same scene thirty times, moving the voice, cutting the music, adding a frame of picture here and cutting two frames away there, and I find myself in awe of this insistence upon perfection. I try to emulate it whenever I can but I suppose that I fail more often than I succeed.

I only wish that I had some way of helping younger people who get into the film business at a level where they must accept bad suggestions from the people who pay the bills or sign their paychecks. I have no romantic notions about the young. I know how often they are wrong, but . . . I also think they deserve the benefit of the doubt whenever they come up with something really original.

I'm lecturing to two groups of young filmmakers this month, and although I will be talking to them as the "expert," I expect to learn as much from them as they will learn from me. Like that mother of mine I mentioned at the beginning of this column, I hope to give them the benefit of my own experience, so that they can go on with a sense of security to their own "deliveries" of the future.

First you have to know your business very well, and then you have to go on to take a stand for what you know is right or wrong. I didn't really want to get into the youth thing in this column, because I'm going to devote an entire column to that subject in another issue, but the basic point is that we can learn something from these youngsters with the strength of their convictions, but only if we're not too stubborn to change.

The Linguist.

Crashing through language barriers is a snap for the handsome, new Mastermatic® II 35mm filmstrip projector.

Ever try to make a sales point to a roomful of brokers with a filmstrip that talks Distributorian? Forget it! They talk languages as different as Latin is from Swahili. Or Elementary from High School Level English.

Imagine how great you'd feel walking in to give a presentation confident that the voice track on your filmstrip will talk in the idiom of that particular audience.

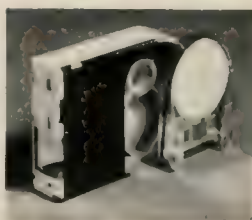
That confidence is what Mastermatic II is all about.

And Unipak™ is the heart of it. Unipak is the nifty little snap-in cartridge that holds the 35mm filmstrip (a continuous look of up to 200 frames), the audio track subcartridge (with a continuous loop of up to 30 minutes), and the prism mirror. And that's the whole

ball of facts!

Nice thing is that the audio track snaps right out so you can snap in the track that talks in whatever language or level your audience understands best.

And look, no hands! You never touch the film or the audio tape so both of them last as long as you have audiences to show them to. More?



Mastermatic II has all solid state, plug-in circuits so you can flip it on and go. Now No warm up And IC's for reliability And a big, bright 500 watt lamp so both front and rear projection is clear and sharp from any angle in the room And a frame lock to hold the picture where it belongs And separate advance and

hold frequencies for response and restart so you can program pauses to suit your presentation to your audience.

And a more efficient cooling system And a jack for optional remote control And, just for show, a really great looking slimline case that says a lot about your presentation before you even start.

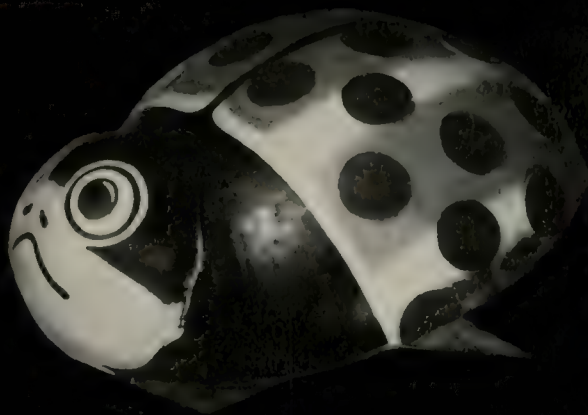
And you thought our Mastermatic I had everything a 35mm filmstrip sound projector needed.

Write now for Mastermatic II specs. They'll prove our point. In your language. Optisonics Corporation, Montgomeryville, Pa. 18936.



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ECONOMICAL TOOL FOR BUSINESS IN THE SEVENTIES

By **MARVIN HODGES**
Director, Sales Development
MP&EM Division
Eastman Kodak Co.

The versatility and economy of Super 8 film combined with emerging product developments promise to make it a viable and important tool for various facets of your business in the years ahead.

By 1975, or even before, your company may be using a *complete super 8 film system*:

- ▲ To provide truly individualized training for your employees, whether they're teenagers learning the basics of production assembly, foreign nationals who don't understand English, or senior men who want to sharpen their job skills.
- ▲ To distribute thousands of short (two-to-three minute) super 8 selling films that demonstrate the features of your product anywhere, anytime—from the counter in a department store, to the private office of your biggest industrial customer.
- ▲ To document field reports covering any topic—from possible plant sites in Arizona (or Africa), to a competitor's latest display in a retail outlet.
- ▲ To produce a monthly "employee newscast," mailed directly to the home and played on the family's own projector.
- ▲ To function as your "complete

and tireless" salesman, especially in enterprises such as insurance selling, where an evening at-home call is essential; the super 8 film, in its own display mode, may even include a sound track that will record customers' questions for feedback to you, once they've seen your filmed presentation at their convenience.

Today, the super 8 film system—as a way to meet the wide range of applications in business communications—must be examined in terms of "potential" rather than "fulfillment."

However, within the next two years, we fully expect to resolve the remaining technicalities (e.g., cartridge system, expanded display modes, lab techniques for direct multiple release printing in super 8.)

The end-result: A super 8 film system that offers businessmen, for the first time ever, a truly flexible, viable, economical, miniaturized motion-picture format. In short—color, sound, motion, convenience, and cost effectiveness.

Let's look more closely at several

"Potential uses for supers is limited by imagination only ... Even literacy problems may be wiped out—learning individualized"

examples and see what these developments could mean to your company. Most businesses, at one time or another, are faced with the need to train employees, whether it's in basic production techniques, job upgrading, or in-plant safety. Experience has shown, again and again, that films enhance a training program by bringing reality into the classroom.

Yet, even today, we tend to limit the use of motion pictures because, under the current film-production system, we must be concerned about cost effectiveness. In many cases, we abandon our goal of individualized instruction and come up with a "large-group" approach in training films.

From this kind of setup—in which we lump all the learners together—we usually find that two or three people, from a class of 30 get the key concepts in the film; another two or three are completely befuddled; and the great majority absorb varying amounts of what we had hoped to teach them *in toto*.

Clearly, many company training departments have been forced to compromise, to offer something less than total success to the employees who are willing to learn, but who require self-paced instruction.

Learning experiences

The super 8 film system in training can change all that. Company instructors will be able to provide each employee with learning experiences in small film capsules, complete with the involvement and excitement that color, sound and motion—plus tireless repetition—can mean for every person in the class. And, at a price the company can afford.

In fact, a recent pilot project is underway at IBM, designed to offer self-paced instruction with super 8 film to newly hired typewriter repairmen. The "graduates" of this program, whose job records are being monitored carefully, turn out

to be better equipped and more skilled in their work from the very first service call they make.

The potential of this film tutorial system is practically limitless. In addition to the fact that each employee can pursue the training at his own pace—repeating a film sequence until he's mastered the technique or concept—there are also other advantages. Since the super 8 format is the first "professional" medium that's truly compatible with the "home market," a filmed course of instruction can be utilized in a variety of settings—for an employee to practice at home; for showings of relevant material to students in the local high school; as program events (and a public relations tool) for the job recruitment and community group meetings. There's *every* reason why the same pictorial content, with modified sound tracks, can be used with all three types of audiences—and more besides.

Ease literacy problems

It's obvious, too, that an economical super 8 film system can alleviate many of the literacy problems encountered by companies that hire the hard-core unemployed or the high school drop-out. In today's culture, even people who can't read or write at an elementary level, turn out to be sophisticated viewers when it comes to motion pictures.

In a similar vein, many companies are now looking to foreign labor markets for increased production capabilities. But the problem remains: What's the optimum approach for training programs designed for people halfway around the world? The answer is clear, it seems to me, with the arrival of individualized super 8 films; portable projection and display systems that can fit into a shoe box; plus sound tracks that can be recorded, and re-recorded, in any language under the sun.

The new employee at the plant in

India would receive the same, carefully structured, automated tutorial program as the new employee in Wisconsin or Florida or California—and at an acceptable cost to the company. The only difference would be the language on the sound track!

Let's move on to the area of sales as we explore the coming trends in super 8. If your company manufactures or promotes a retail product with important "technical" features—anything from water skis to pianos—no doubt you've already experienced the continuing frustration of relying on some unknown store clerk in a distant city to give the customer the salient facts at the crucial point-of-purchase.

Often, your company's brochures or hang-tags go unread in the store. A new sales person may be totally unfamiliar with the unique advantages of your product, or he may botch the in-store demonstration. In many cases, your equipment just can't be shown to the customer in its intended setting—skimming along the water, for example, or rushing down a mountain slope, or nestled in a rugged campsite.

Transport viewer

Again, potential customers, just like new employees, are sophisticated when it comes to motion pictures. What better selling tool could you use than a short (two-to-three minute) color and sound super 8 film in its own self-contained display case, right on the store counter? You can transport the prospect, usually, to any spot on the globe; you can show your product in action and even illustrate the "unseen" quality parts that you build in during key stages of manufacture. In addition, your message will come across the same way each time—just as you intended, with the same enthusiasm at any hour of the selling day.

The only requirement for the store clerk will be to press a button to start the film—and then to write

p the bill of sale!

Likewise, a counter-top film display can be a powerful drawing card for shoppers once they're in the retail outlet—even attracting people who had no idea they'd be interested in your product.

In a similar way, companies will be able to equip their salesmen for more effective customer calls with the super 8 film system. Just as in the retail setting, the motion picture can "grab" the attention of the industrial prospect, showing your product in the most favorable light, complete with color sound, and movement—as well as with unflagging enthusiasm.

This economical super 8 film can also be used to provide constant updating for your company sales staff so they are thoroughly familiar with new products and improvements in the line—whether their sales territory is in the next county or 3,000 miles from the home office.

Monthly updates used

Currently, I am meeting with representatives of a well-known company who want to send out monthly super 8 film updates to their worldwide sales forces. They reached their decision after discovering that the regular printed "bulletin" they mailed to their people went largely unread. One salesman even admitted that he had spilled coffee all over his latest "bulletin" and was unaware, for several days, of the significant design change that could have given him a competitive edge with key clients.

In contrast, a cartridge super 8 film-display system not only stands out in the salesman's incoming mail, but also provides permanent protection for the film message inside. And did you realize that you can mail 3½ minutes of super 8 film (that's 3,600 color pictures!) for 18 cents?

The potential for super 8 film is also emerging in another area: effective field reporting. One example that comes immediately to mind is the continuing search by the major oil companies to find and option land for service stations in key locations—for future development 5, 10, even 20 years from now. With disturbing frequency, however, management has discovered that a field reporter's glowing description of "gently rolling countryside" is, in

actuality, a parcel of wildly rugged terrain, unsuitable for the company's use. Now, the field men are being equipped with simple, easy-to-use super 8 movie cameras. They photograph a prospective site from every angle and then mail this objective, pictorial report back to the home office.

Food company values

The same approach is proving valuable for food companies, and others, who find they can best assess the impact of the retail display of the competitor's new packaging through the panorama of super 8 film, shot on-location. (In contrast to the field rep's three-page, hastily written memo, plus one sample, slightly crushed, of a torn-off label.) Similarly, a store manager's ingenious use of a company's own promotion materials, captured on super 8 film, can be reproduced and sent out to all the non-competing territories for the firm's salesmen to view and then to show to their own local retailers.

Clearly, the super 8 film production-and-display system holds tremendous promise in meeting business communications needs, whether a company has its own in-plant motion-picture capability or hires a professional outside production service. A businessman can get started today in film with a silent super 8 camera that costs under \$30 and shoot good, color, motion pictures. He can put together a basic production and sound recording system in super 8 for under \$700, especially if only one or two prints of the finished film are required. (Basic equipment might include Kodak's Instamatic Sound 8 projector and one of a long list of cameras.) For multiple release prints, a super 8 camera film can be enlarged to 16mm with fine results—and the 16mm prints run off in unlimited quantities. By the same token, a motion picture shot on 16mm can be reduced to super 8 if a company wants one or two prints to mail out to regional offices at minimum cost.

And it's compatible

The point is that while 16mm will remain the universal standard for film in the foreseeable future, the building blocks for super 8 film production are compatible with those of 16mm.

In fact, you may be pleasantly surprised at the many things that film can do for you . . . like the travel company that consulted with us and is now planning to equip more than 1,100 local agencies with projectors and a growing super 8 film library. The objective: to *show* prospective travelers a mini-film of a safari in Africa, or a gondola trip through Venice, or surfing in Miami Beach—you name it. As we have said before: Film *is* the nearest thing to being there and can many times be much more exciting.

Closed circuit use

Another novel approach will begin soon with several major hotel chains that have their own closed-circuit TV system in each room. Instead of the usual dog-eared brochure on the bureau, they will offer guests a visual preview of attractions in the city *and* in the hotel itself by means of a continuous-running super 8 film on a designated TV channel.

On the drawing boards, too, are film-display systems that allow the viewer to record his question or request, right on the film sound track, which is engineered so that there's no chance of erasing the company's prepared narration. There's also the existence of "the little black box" that attaches to the home TV set and enables the owner to drop in cartridge super 8 films and see them on his TV screen. In fact, a prototype model has already been introduced in Europe. That same cartridge of film, incidentally, can also be projected onto a large wall screen, offering the viewer almost unlimited display possibilities. And there's even talk of "disposable" super 8 film, mailed as a direct sales promotion to the householders in an area to introduce a new product or service—much as product samples arrive in the mailbox today at your home and business.

Potential unlimited

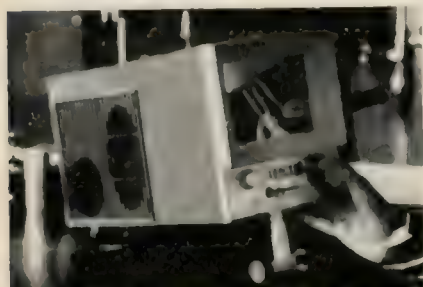
Exciting, isn't it? And I've given you just a glimpse of what lies ahead when we speak of the potential of super 8 film in every aspect of business operations.

You have a new and powerful tool at your command—and what your company does with film in the future is limited *only* by your imagination and enthusiasm.

Super 8 Spans the Seventies

Standardization still not set. Wide diversity
fits many A-V needs

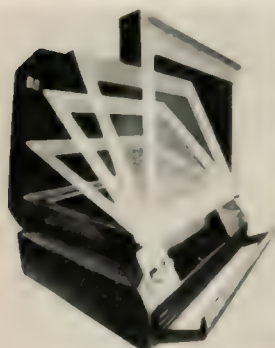
Vidicom 8 "Private Eye" or Rheem 4600 weighs 2 lbs. and provide up to 4½ minutes of sound film. Continuous loop cartridge snaps into unit.



The A. B. Dick Model 60 offers up to five minutes of sound film with stop action and earphones. Projector weighs 11 lbs.



Bohn-Benton attaché case projector weighs 17 lbs. and will rear project up to 20 min. of continuous loop magnetic (125 A) sound film.



Fairchild Seventy-21 holds RCS MODULE System operates up to 30 minutes with continuous loop magnetic (18 cartridge film and sound A) film. It has a 9 x 12 in. tape rear screen and converts for front use. The unit weighs 17 lbs. and is 16½ x 14 x 7 in. when closed.



Jayark projector holds up to 30 minutes of continuous loop magnetic sound (38 frame retard) film and projects on pop-up rear screen. Unit weighs 20 lbs. and features 9 x 12 in. screen.



Technicolor Model 1300 offers 29 minutes of projection in continuous loop film. It weighs 29 lbs., has a 7 x 9¼ in. screen and has an 11 min. cartridge.



Confusion, debate, claims and counter-claims continue to surround the Super 8 arena. Despite the controversy still nagging it in terms of standardization and replication, Super 8 has come a long way since its inception just over six years ago.

Since Fairchild introduced the first continuous 8mm loop cartridge concept in the early 1960's, the idea of high-quality, low cost systems have mushroomed in the educational and industrial areas. And since Kodak's introduction of Super 8 in 1965, the variety of hardware to hit the market has become staggering.

Technicolor, which produced the first fully automatic cartridge (silent) in 1961, was quick to adopt Super 8 and in 1966 became the first company to produce Super 8, optical sound cartridges. 1967 brought one new silent and four new sound cartridge systems (Cameca, MPO and Fairchild with two were the sound systems). In 1969, Jayark and Bohn-Benton introduced their systems. The problem was that each was different, none of the cartridges were interchangeable and the sound tracks were entirely different, thus requiring a certain projector for a certain film or cartridge.

The incompatibility problem persists to this day, although there have been significant efforts at standardization. SMPTE and the American National Standards Institute have accepted the plus 18 frame for magnetic sound and 22 frame advance for optical. Two important developments foretold the adoption of these standards. One was the 1968 agreement by European manufacturers on the Easy Play cassette system which led directly to the development of the Braun silent Super 8 cassette and the Bolex silent Super 8 cassette system. The other was the announcement in late 1969 of the Kodak-Fairchild-Eumig projectors which featured a compatible and interchangeable cartridge.

As for now and the future of Super 8, particularly in industrial usages, it depends on who you talk to. One person told us he thinks the big surge will come only after the battle

Left: MPO Videotronic projects up to 15 minutes of continuous loop magnetic sound film. Projector weighs 18 lbs.

between Kodak and Bell & Howell is decided. Some people say the manufacturers couldn't keep up with market demands. Others say the manufacturers have been too concerned with establishing a place for their product with no concern to the needs of the market and users.

Throughout, however, the development and introduction of new and varied products has not ceased, or even diminished. While the consumer market has never taken strongly to the Super 8 systems as hoped, the business and industrial user has been wooed with an ever greater variety of systems. Most feel that the consumer potential never materialized because of the lack of a standard and the cost of prints.

Production

Along with the rise in Super 8 projection systems came several new Super 8 cameras offering a surprisingly high degree of sophistication at a relatively modest cost. Notable among these from a professional use point of view are the Beaulieu 4008ZM, the Fujica Z-600, the Bauer C-Royal, the Bell & Howell Canon, Nizo time lapse cameras, and more recently the Bell & Howell Filmsound and the Synchronex systems which permit sound filming via the use of a recorder which connects to the camera to provide the sound track. There are a couple of commercial production companies now which shoot original footage in Super 8 for specific jobs, although it is still more common to shoot in 16mm and reduce to the Super 8 format. Those who have done it report that it is preferable to use a higher than usual proportion of close and medium close scenes when shooting in Super 8.

Excellent results are now being obtained when copies are made from the original Kodachrome II film. Although, there may be some color variations which would not be acceptable for release prints. If necessary, an internegative can be made from the Kodachrome II in order to obtain release prints on positive dupe stock. The best performance and longest film life cycle is ob-

tained with positive dupe stock in preference to reversal stock.

Summary

In the final analysis it must be said that the standardization problems of Super 8 have hampered but not curtailed its growth and development. In fact, it may be this very thing that has led to the diversity of systems now available, each tailored to different needs and applications. Hand-held models at less than \$100 have brought the single concept idea to reality in just the past year. Each Super 8 cartridge, cassette or reel-to-reel system presently available has its own unique characteristics and therefore, applications. It thus is up to the individual user to determine which best suits his needs and plan to use it accordingly, foregoing the thought of universality of his presentation.

It is important for the potential user to remember only a few basic points:

—Sound systems vary (even among magnetic systems) and you must consider the ultimate use. Note: Labs now report that the magnetic plus 18 sound advance is accepted internationally in that the majority of their sound work going overseas is in that format.

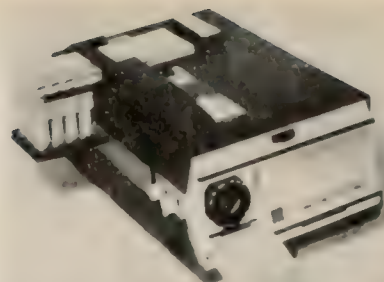
—Silent and sound Super 8 projectors operate at different speeds, so if you anticipate sound films, be alert to the fact that the film runs at different speeds.

—Reel-to-reel cassettes offer the advantage of easy access to the film for repairs, while

—Enclosed (endless loop) cartridges keep the film cleaner and there is no need for rewind or a projectionist.

—Each system has its own particular maximum film length. Be sure the one you select will handle the needs you want it to.

If and until all manufacturers begin making compatible equipment to an internationally accepted standard, the user will have to make his selection of equipment from what is available that best suits his needs. And, there is a very broad and diverse selection of equipment presently available from which to choose.



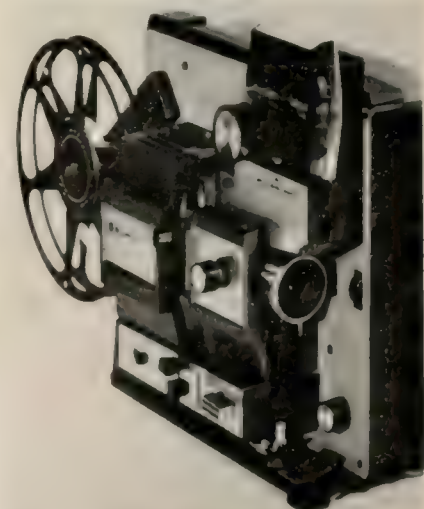
Bolex Multimatic projects as many as six 50-foot cartridges consecutively. Automatic rewind with end of film never leaves cartridge.



Eumig Mark 510D uses cartridges fully interchangeable with Kodak and Fairchild projectors.



Kodak Ektagraphic 120 of several Kodak projectors features cartridge interchangeability with Fairchild and Eumig equipment.



Bell & Howell cartridge projectors use Auto 8 cassettes of conventional reels up to 400 ft.

To shoot this man and his family
for NBC, Gerry Feil and his
crew walked for six weeks through
the jungles of New Guinea.
Temperatures as high as 110. Annual
rainfall 200 inches. EF film.
Humidity had made the EF emulsion
so sticky that Cinelab had to
unwind the film rolls by hand. But
Mr. Feil exposed 50,000 feet
of film without losing a single frame.
His camera was an Eclair NPR.



Six weeks into New Guinea's un-
mapped rain forest, Cameraman-Director
Gerry Feil and his crew found what they were
looking for: a village whose inhabitants had
never seen a white man and whose style of
living was unaltered since the Stone Age.
Nobody knew how the villagers would react,
but it was obvious that, whatever they did,
they would do it only once. No retakes. No
waiting for jams or threading film.

The footage was for a 60 minute
NBC TV Special called "Patrol Into The Un-
known," produced by Capital Cities Broad-
casting; and this unrepeatable moment was
to be the climax of the film. Amazingly, the
villagers appeared neither terrified nor hos-
tile as the film crew walked toward them,
shooting sync sound as they approached.
Later, it became apparent that the villagers
were reassured by the presence in the film
crew of a woman — Mrs. Feil.

They weren't afraid; but they cer-
tainly were curious. Never having seen a
camera before, they were quite unselfcon-
scious about being filmed by the silent,
running NPR. But later in the day, when
Mr. Feil tried to get some candid non-sync
footage with his backup camera, its whirring
motor instantly caused everyone to freeze
and stare at the lens.

Since it was impractical to carry
more than one filmstock, Mr. Feil decided to
use high-speed EF film throughout, relying
on the NPR's variable shutter to cut down
exposure where the light was bright. EF
emulsion is relatively thick, and it tends to
swell and soften in hot weather; but Mr. Feil
had used it for the ABC TV Special on Africa
with no problems, despite the equatorial
heat encountered there.

Mr. Feil reports that the NPR's un-
obtrusiveness, together with its five-second
magazine change, made it the only camera
usable at the village, for both sync sound
and wild footage. "If the NPR had not sur-
vived its battering en route, or if the fan-
tastic heat and humidity had made the EF
emulsion jam the NPR, it would have been
a disaster," says Mr. Feil. But nothing went
wrong. Back in New York, Cinelab had to
load the exposed film by hand into the pro-
cessing machines. But the footage was per-
fectly OK — and fascinating; and historic.

For an NPR brochure, write to Eclair Corporation at
7,662 Melrose Avenue, Los Angeles, Calif. 90046.
Phone: (213) 974-7182. Eclair's New York Service
Center is at 73 S. Central Avenue, Valley Stream, N.Y.
11580. Phone: (516) 561-6400. Eclair International,
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Jamison Handy— Founder of Business Audiovisuals

In the conclusion of his interview with BUSINESS SCREEN, Jamison Handy explains his company's operating philosophies and it's formula for longevity in the A-V market.

Editor's Note: This is the second and concluding part of an interview with Jamison Handy which began last month.

We asked Handy how it was that the company he founded more than a half century ago has lasted so long and has constantly renewed itself so successfully.

"In the first place, we started out with a very broad, basic objective. Frankly, we had a social service bent, particularly to improve customer relations in business throughout the United States and to improve employee relations. It was a rather bumptious or presumptuous thing for us to undertake, but there certainly was a great need because we were still at that time in the Dark Ages to some extent.

"Insofar as employee relations are concerned, we were only a couple of decades out of shooting incidents and the use of machine guns turned on workers who refused to work—as in the Haymarket riots—a general national practice of 'Let the buyer beware'—'Caveat emptor'—neither of which seemed to be very good ideas. There were evidently things that needed fixing and in my long protracted adolescence, which was lasting into my twenties and still

lasts, doing something about this seemed a sensible life time objective, as well as a useful way to serve.

As our business progressed we were able to learn a great deal from the companies we served: the Harvester Company, H. J. Heinz, Delco-Light, Hart Schaffner & Marx, Standard Oil Co. of Indiana, Union Oil Co., Etc. This set up a new pattern in our operation for transferring from one successful company to another what we had learned that they could use, but never to any clients' competitors. When we take ideas we get from the experience of successful people, we don't simply superimpose them on another customer or client. We first penetrate very deeply our customer's business so that we know what the attitudes are at every level of that business from top management down to the customers. We know what the customer's field situations are, not what he has been told they are, but what they really are, so we can counsel objectively and candidly on the facts of life in that operation. That has continued because, just as we in The Jam Handy Organization are basically interested in the application of practical cost-cutting idealism in customer relations, employee relations and service relations, just so we are still interested





Jamison Handy...

in dissemination of good ideas and cross-fertilization. We aren't just delivering films or non-projected visuals.

"There was another factor, I would say. Our clients lead. We've made a practice of associating ourselves with leaders and helping them improve their lead position—or of serving people who have been worthy of leadership because of the service their product renders, because of the manner in which they deliver that product or service, because of the quality standards which they have set for themselves and have sought to maintain. Generally speaking, we have worked only for those who are leaders or who had some qualifications for leadership or wanted to stay leaders if they were already leaders, and that's been a help in making us long lasting.

"In The Jam Handy Organization we say we never do anything. All we do is help. We will do anywhere from 1% to 99% of the job, according to where our client wants us to begin and where he wants us to leave



off. There are wide differences of preference of that kind to which we are glad to adapt ourselves. I think that this flexibility has been quite a factor in keeping us in business over fifty years. Adaptability leads to a long life.

"Here's another factor that I think has given us some longevity and freshness and enabled us to keep pace with the fast development in the United States in business. I mean development not only in size but expansion in diversity of products and branching into new channels of trade. That is a fact that a lot of the innovative character of the businesses we've been associated with—introducing new things in this continually fast-changing world—had rubbed onto us. I'm speaking particularly of our readiness to change and the ability to keep in pace with their changes and developments as they have occurred—not only meet them on terms of equal enthusiasm for new things needed, but also in terms of innovations to help accomplish the new objectives and help introduce the new products and the improvements in those products from time to time.

"Of course, our young men who are carrying on are deep-dyed with the principles which govern our operations and particularly with our policies of innovation and meeting change with change. New times and new problems call for new approaches and new techniques. Everything moves faster these days, and don't we know it!

"Our clients have always had new styles, new methods and new improvements and they need fresh ways of doing new things. We have deliberately associated ourselves with innovative people. Living with these associations, we ourselves have been stimulated to introduce our own new techniques. That's how we came to go from simple devices like the flip-chart, in many forms, to 'rack sliders', making them larger, better and simpler and easier, new methods of projection, new processes in films and new departures in multi-media methods of our own origination for expositions and conventions and meetings of every character at every echelon.

"I would say that above all, perhaps, the thing that has kept us alive and kept our relationships with our customers alive through many years



with them, has been our ability to sit with them on terms of equality of understanding, of the need to get the maximum dollar value out of every dollar they spend on meetings and the implementation of meetings.

"It's been our practice to compete with our customer's department heads in the efficient expenditure of their budgets and get them more for their dollar. We strive even to excel, if only by virtue of our zeal for getting the results they need.

"We also save their time by keeping on a basis of at least equality of knowledge of what's happening out in the field as a result of their activities and being able to sit down with them and give them in some cases a quicker and more candid appraisal of just what the experience is out in the field with the instructional or stimulative meetings which we help design—what the reactions are—and then to come back with ideas for how to make the next one

better," he stated.

"A lot of the maxims that our customers have—the people we work with—have rubbed off on us and are *our* standards and *our* ideals—probably none better than 'Putting *you* first keeps *us* first'—the current slogan of Chevrolet for customer relations.

"These are in my opinion the causes of our business longevity; One, an underlying objective of social service, improving selling relationships and employment relationships, while multiplying the distribution of the conveniences and necessities of living.

"Two, a dedication to helping our clients accomplish their objectives by more lucid, emphatic communications in meetings at every level.

"Three, constant dissemination and transfer of successful ideas from one area of activity to another.

"Four, loyalty to our clients and to their leadership.

"Five, continuous innovations to meet change with sound change, and with the vision of the forward look.

"You have asked what the future holds for the business screen . . .

"It may well be filled with opportunities in what might be called an audio-visual after-market. The 'after-market' is the market that exists throughout business and industry, represented by companies large and small, who share common communication problems and who can be served most effectively and most economically by adaptations of materials by us after we have developed original specifics.

"We have observed that the com-

munication and training needs of business enterprises are alike, although quite different . . . with requirements that parallel those of other enterprises also active in the areas of engineering manufacturing, marketing and management. Whatever the load to be transported, you frequently find that the chassis and power train can be basically one . . . the body may differ but the bone structure is the same.

"Many of our people have had the experience of working on a project and realizing that it represents a universal problem—that properly adapted it could be made to fit any business. Through adaptation, we retain the basic universal idea used in the original, renew or subdue the specifics and come out with a new product for *all* business.

"The projects we adapt in this way—and we are already working on some—have whole new packages built around them. These low cost packages can be used broadly for the general market and they can also be worked into programs we solicit from selected prospects. They can be readapted—to bring them back to the specific, with the customer's own identity, for example, if that's what he wants.

"We need a constantly improved screening of what the dropped out experiences of others can teach us; and, above all, of how much progress there is to be made that hasn't been made. We have only a bridgehead on what needs to be done. Trainees need to get controlled behavior, controlled emotions and improved attitudes in this country. We need new presentations of old motivations when trainees are considered untrainable—and all of us are, to a certain extent.

"The future of this business lies in accepting and meeting these challenges on the mental screen of every person. Every progressive businessman is introducing or substituting the image which he needs—the customer needs—I'm talking about the customer's customer—needs for his own good, presented in terms of his own understanding with a minimum strain on his mentality, his credulity and his pocketbook.

"Well, that's about it. What's the future from here? It's more and better of the same thing. We know we've only "touched the hem of the garment."

Always an expert swimmer, Jamison Handy, now in his 80's still swims regularly and enjoys water sports.



Single Concept Comes of Age

The introduction of economical small-cartridge projectors like the "Private Eye" is bringing the long sought, needed single concept film idea to reality.

By CHARLES (CAP) PALMER
Executive Producer Parthenon Pictures



Extremely economical projectors like the Vidicom 8 "Private Eye" are bringing short, segmented single concept films to users on a highly personal and individualized basis.

Whenever an industrial trainer or a sales manager picks up a cordless "Private Eye" type sound-movie projector for the first time, usually he loves it . . . "At last, a movie theater you can hold in your hand, and for a cost amounting to peanuts." But then he often walks right into a common trap—"Boy! If only you could stretch that cartridge longer than five minutes!"

Well, we can, in practical effect. For one thing we can give him a set of several 5-minute cartridges, "chapter" films, which he can snap instantly from one to the other at natural subject breaks. In another approach, we can give him silent filmstrip sequences of his diagrams, maps, flow-charts, lists, spliced between the relevant segments of his sound movie. The viewer can hold these for ten seconds or ten minutes, thus packing several *hours* of real-time instruction into that so-called "five minute" cartridge.

"But," says he, "our movies always run 20 or 30 minutes."

Right. They do, and they always have.

But why?

Because to show a 16mm movie, the sales manager has had to locate a projector, find someone who knows how to thread and operate it, reserve a room he can darken, and make miscellaneous other preparations. Having gone to all this trouble, he can't show just two or three minutes of film to one waitress or mechanic or office worker; he has to make the effort worthwhile by gathering a larger audience. They, in turn have gone to their own trouble to gather to make it worth their while. Thus two or three, or five minutes of gut content must be pepped up with entertainment.

True, an occasional film subject does need length. Such films may be an aggregation of many facts (such as a travelogue) an attempt to change an attitude, (regarding drug abuse for example) to persuade (urging pollution control) or to explain something really complex, (as an illustration Gross National Product). Complex subjects like these generally need longer running time to be explained properly; and films about them are usually directed toward sizeable audiences. The showing environment under these circumstances encourages length, and the residual to be left by the film is a

general impression.

But when the industrial trainer- or salesmanager picked up that little hand-held projector, he was thinking about concrete objectives: to train, to sell, to teach. His job is to impart a specific understanding of a "hard" skill or method, or an operation, or a hands-on product advantage. As differentiated from absorbing an impression, the trainee or prospect or student must understand and memorize. The challenge to the viewer in this case is not so much a matter of concentration but of remembering. What is mentally taxing—is the "takeaway" load of hard material which the viewer is adding to his mental stock.

Granted the maxim that a picture—the *right* picture—is worth many words, a 20-minute sound film may deliver the equivalent of two or three hours of platform lecture. However, when the subject requires the viewer to remember and act upon concrete action and facts, the long film is trying to teach a full semester course in a single long lecture. No teacher would dream of doing this. Teaching has always been done in *increments*. Lessons must be presented one at a time in doses small enough for the recipient to assimilate.

So why have A-V people always constructed our films in "semester" lengths? Because, to repeat, the cost and clutter of conventional 16mm film presentation has limited the number of times we could get our group audiences off their jobs (or off their apathies) into our showing situation. If we're going to have only one crack at prospects, we are compelled to throw the book at them, and hope that some of it stays put.

Here is a piece of personal scar-tissue.

In a training film which my company made for telephone information operators, there was a motivational theme. The body of the content was a progression of twenty "problem" calls, in each of which the caller's situation and the operators' correct procedure was demonstrated. The situations were interesting, the actors were cute and smart, and for its secondary use of public relations showings the film created a favorable impression for the company. But our primary objective was to instruct the trainees in the correct

procedures for handling each of these twenty problem calls. Here we fell on our faces. The trainees would watch the first call, get the message, and channel it into their functional memories. They would watch the second call, ditto. But at the third or fourth call, even the brightest class member was trying to remember the preceding techniques while trying to acquire the new detailed instruction. By the twentieth call the result actually had become negative, with potentially happy operators now frustrated and confused.

It should be emphatically noted that at the time this film was made the sound-cartridge "personal projectors" did not exist, and we were compelled to go the 16mm one semester lecture route.

If we were to produce a *Now* version of this same subject material, we would break the twenty calls into a package of 5-minute cartridges. We would still be inviting confusion, however if we simply put scissors through the existing film at 5-minute intervals. We should rearrange the individual calls into clusters of four or five thematically related problems. Cartridge C might cover the deaf person, the person who speaks broken English, the slow thinker, the short-fused abuser, and the drunk. These callers all are alike in terms of basic problem and approach; each caller is "difficult," and each can be serviced by patience, and ingenuity in re-phrasing one's questions. With this short-film format, the trainees would study only one cartridge "lesson" per session, and after a participatory discussion (and hopefully an invaluable re-running of the short film) would leave with the *total* instruction now embedded in their functional knowledge inventory. And since there had been no complicated projection and screen set-up to arrange, probably three or four trainees at a time had walked only a few yards from their operating positions to the supervisor's desk, or the practice room.

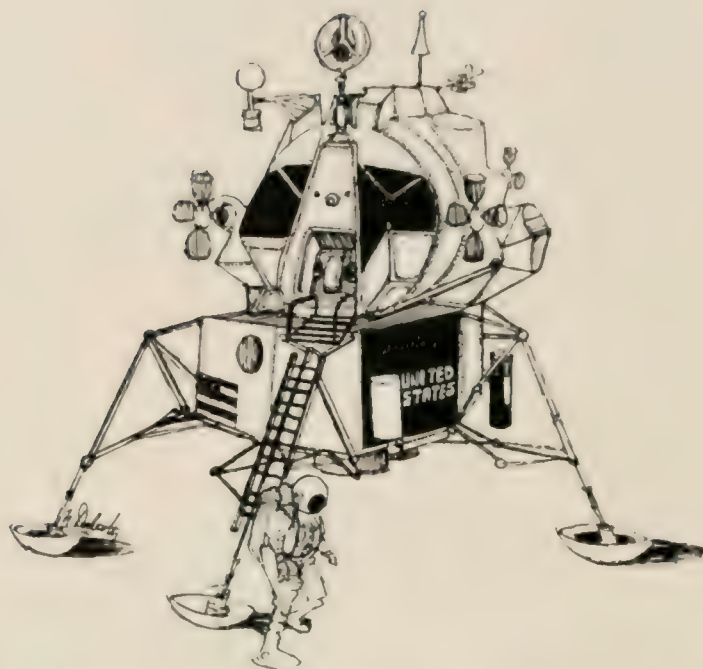
In fact, one of the great advantages of this 5-minute format (and the new mini-projectors which make it feasible) is that it brings the training to the trainee, with a complete flexibility of choice as to time and place. On many subjects, properly structured software, built on the Triascope system, enables completely independent self-training,

and eliminates need for an instructor or class. Accessible in blocks of time; permitting the trainee to progress at his own pace, they are inexpensive enough to integrate into existing courses or training situations without strain.

Free from clutter of the threaded projector and the darkened room, and with visual-audio now as handily available as a book, the trainer can make short bits of film into a pamphlet-size lesson. He can use film strips to visualize the occasional point which needs live-action or animated illustration—the cartridges which come with a Home Study course often contain "segmented loops," instead of the conventional beginning-to-end non-stop film presentation. The reel contains several separated segments of a few seconds or a couple minutes duration, gleaned from the text or slide-film as needed to carry the progression forward. The short-film content will be utterly (and newly) simple, direct, and *visual*.

People have a perpetual tendency to jump off the cliff of the *Either/Or* prognostication. At the turn of the century the phonograph was going to drive out live music. Later radio was going to knock off the phonograph. Still later television was going to destroy movies. Today we have predictions that Super-8 will replace 16mm, and who knows what will become of us with the advent of the video cassette. All of the doomed media are prospering. In the next few years, it is my opinion we will see more 16mm releases, rather than fewer, to accomplish those large-group assignments of persuading and inspiring. In fact, the increased exposure of executives to the powers of audio-visual as a result of their vastly expanded use of the medium in the new 8mm cartridge-loaded self-screen projectors, will give executives a realization of the power of film. In all probability this awareness will result in an actual increase in their usage of the 16mm type productions.

But for certain vital aspects of communication, particularly individualized learning on an independent self-controlled basis, the 5-minute cartridge sound film promises to break through the traditional A-V barriers of cost and clutter to open up whole new worlds of effective communication.



Lots of people have great ideas.

We have one you can afford.

Take a pocket-size cartridge with up to half an hour of MotionStrip™ pictures and sound together—and a format fit for every producer.

Add a portable projector—with its own TV-size screen—that also provides wall-size images, operates fully automatically, or stops whenever you want it to.

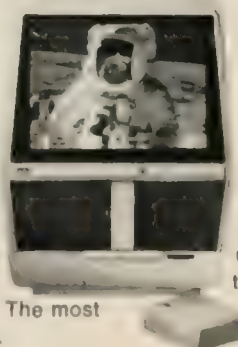
What you have now is the RCS MODULE System. The most compact sound/film cartridge you can find. Anywhere.

And that's *our* great idea.

Well, perhaps not entirely ours. Some of its features have existed for years, scattered among many different systems—so many, in fact, that few people could make full use of audio/visuals.

But we've put it all together. And we've done it so very skillfully that we can sell it at half the price of any comparable system.

Any library of materials can be converted to our cartridge



format. Already, RCS has gathered rights to the largest sound/film library in the world.

In education, the low cost, efficiency and versatility of the RCS MODULE System make it suitable for individual use, for large group instruction in classrooms, for teaching crafts and hobbies, and for pre-school and adult education in the home.

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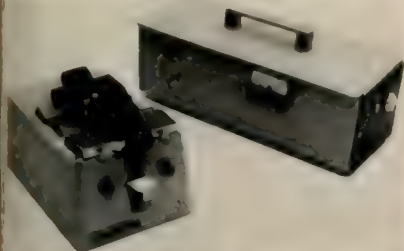
new products review

FEATURING NEW EQUIPMENT AND SERVICES

production

Metro/Kalvar Introduces Ultrasonic Film Splicer

Metro/Kalvar's Ultrasonic Film Splicer pre-cuts and positions the film in precise alignment, and fuses



polyester to polyester with a tensile strength which approximates that of unspliced film.

No consumables are required. Splicing time is about three seconds. Total weight of the splicing block and generator is 28 pounds. *Metro/Kalvar, Inc.*

circle 200 on reader service card

Feather-Lite 4000 watt Soft Lite Small, Light Enough for Location

Colortran's 4000 watt Soft Lite weighs only 30 lbs. Its compact construction includes a flat back for



easy stacking and handling.

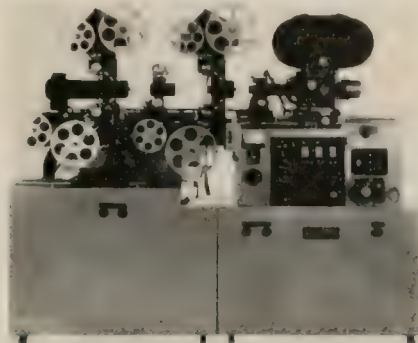
Accessories include a Booster Barndoor which increases intensity up to 40% and a C-Clamp assembly for pipe mounting. *Berkey-Colortran.*

circle 201 on reader service card

Optical Printer Offers Reliability, Serviceability

The RPI model 2101 Optronic aerial image printer employs computer-accurate electrically programmed stepping motors to operate the camera and projector heads in interlock or independently.

Synchronization between heads is maintained within 0.01% maximum tolerance regardless of speed or direction of individual camera or projector heads. Solid state circuitry eliminates the possibility of flash frames at any operating speed.



The electronic drive in the 2101 is made up of two primary modules: the power supply and the electronic module. *Research Products, Inc.*

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Film Chain Adaptor Transfers 8, 16mm Film, 35mm Slides

The model VCR-1 color film chain adaptor provides a simple, practical means of projecting motion picture and slide images into the Sony DXC-5000 color video camera for transfer to video tape.

The VCR-1 can be operated with most 35mm slide projectors as well as most 8 and 16mm motion picture projectors and has a separate telop input for 4" X 5" title cards. Because the color camera can be mounted on the film chain adaptor in seconds, it can easily double as studio camera and film chain camera with no modification. *Sony Corporation of America.*

circle 203 on reader service card

Sync Sound System for Super 8

Cordless sync sound can be realized with the users own 8mm camera and



recorder along with the Sonic Beep Light, a transistorized unit that fits in the palm of the hand. By pressing a single button when the camera is rolling, a timed tone is recorded simultaneously with a timed light beam (on the film).

The user can film at 16, 18 or 24 frames per second, cassette or reel type. *J.D. Sound Lab.*

circle 204 on reader service card

Angenieux Introduces Zoom Lens

The 6x9.5 zoom lens is designed to meet the need of television news and documentary film industry for a high aperture, wide angle, close focusing zoom lens. It features a geometric aperture of f/1.6, a very wide angle (68°) rendered by the 9.5mm focal length, and can be focused at full aperture as close as 24 inches from the focal plane to the subject. *Angenieux Corporation of America.*

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Recently Completed Music Library Available for Use from NBC

NBC's background music library, composed and recorded under the supervision of the NBC Music Department, has been tailored to fill the needs of television, radio, industrial and educational users.

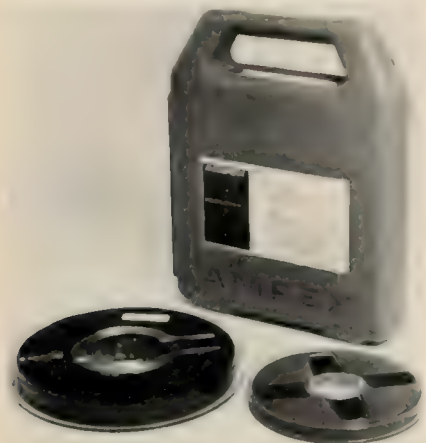
The library is available in its entirety or individual categories can be purchased. *NBC Enterprises.*

circle 206 on reader service card

NEW PRODUCTS

Container Protects Videotape During Shipping, Storage

A rugged container features double-wall construction to protect 1" and 1/2" closed circuit videotape during



shipping and storage. The air-gap between walls also helps to prevent extreme temperature variations which may distort tape information.

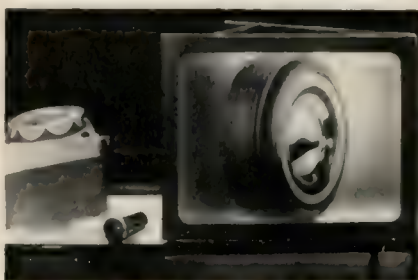
The container is made of sturdy high density co-polymer and offers labeling areas, built-in recessed fastener to prevent accidental opening and a large handle. *Ampex Corp.*

circle 207 on reader service card

IMPLEMENTATION

Variety of Screens for Rear Projection

Mayer announces a new comprehensive line of rear projection screens; portable self-contained models with quality stretched screen, leatherette covered and aluminum frame, also portable models with mirror prisms and stationary in-wall units for construction of complete media centers. There are also specific styles for



the Beseler Salesmate and Audiscan projectors. *Charles Mayer Studios, Inc.*

circle 208 on reader service card

Portable Public Address System Comes in Attache Case

The Diplomat II battery-operated public address system easily covers

groups of up to 500 although it is compact enough to fit in an attache case. The unit features a professional dynamic cardoid microphone and a 40-watt-peak all-transistor amplifier which can be removed from the case. The complete unit weighs only 16 1/2 pounds. *Ampli-Vox.*

circle 209 on reader service card

Eliminate Cables Between Camera and Nagra Recorders

Jensen Type 504 crystal controlled camera motors can be used to drive Arriflex Model "S" or "M" 16mm cameras. The Jensen 504 motor fits the cameras with no electrical or mechanical changes required. Speed is maintained to within 10 parts per million, representing a picture and sound synchronization accuracy of closer than one frame in a 30 minute take.

When using the Jensen 504, a sync signal is recorded on Nagra IV recorders with a Kudelski QGX internal time sync generator. Nagra III users may operate with either a Kudelski TGX-60 or Jensen Type 544 external time sync generator. *Ryder Magnetic Sales.*

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R. B. Montague, President



I think the most important announcement I can make at this time is that IFPA can this coming year, realize its full potential in real service to its members and to

our profession. How come I say this now and not last year—last year when we stressed new members, new chapters, an increase in dues, higher film competition fees, book sales, advertising rate increases, film rentals—anything to make a buck?

I feel it's almost immoral for a professional Society to prostitute its high ethical and intellectual position by placing so much importance on commercial efforts, and alliances with fund raisers.

But 1970 was a year of decision. I knew full well what was ahead for me and the National Board when I agreed to become your president. The gamble was *this*, and the decision was *this*:

Could IFPA recover from a seemingly impossible financial abyss? And should I step in at this time, at the helm of a floundering ship, and could this administration dedicate itself to a year of personal sacrifice and such severe austere operations as to our personal, family, and professional life? In January, the apparent task was even more appalling than we thought it could be. We had one immediate resignation. Three months later, we lost another board member, but only after we had initiated the format for a financial recovery if the plans for the next 14 months could be realized in full. We set high goals, and objectives. We organized and delegated. We were austere and with hats in hand, asked much of others and ourselves. Your president asked for special powers and lots of faith. Our National Board members set personal goals and we achieved the most important ones.

I can state now, that although IFPA is not in the most ideal position financially, we *are in the black*, we *are solvent*, and we have had a *good year*, especially when you consider the economy and world affairs.

Now, perhaps, with this base to build on, IFPA can actualize and realize its full potential.

Here are a few of the things we hope to achieve in 1971.

1. We *must* continue to grow in membership.
2. New members-at-large should have the fellowship and opportunities of programs and exchange of ideas available through additional local chapters.
3. Continued practice of Regional Board Meetings and Seminars.
4. Expanded National Conferences, both EAST and WEST.
5. Published Papers, Speeches, and Proceedings of all Conferences.
6. Packaged Programs available for Chapter Meetings from the National Level.
7. A strong National/Chapter team relationship in areas of Program, Membership, Finance, Promotion, and Administration.
8. Better communications and understandings.
9. Expanded Scholarship and Apprentice Program.
10. A Public Relations program to build our National Image and increase Management Awareness of the potentials of audio visual communication in non-theatrical areas.
11. Alliances with other professional groups with like goals and objectives.
12. Establish a working placement service for those looking for qualified applicants, and members seeking employment or relocation.

We've met the "Challenge" of 1970, and now we can "Change" into what a National Board of Directors and Governors should be—a guiding body with long range plans, improved man-

agement and operating procedures, increased membership service, and implementation of the resources of talent, manpower, experience and information available.

Instead of special powers, this year I shall ask for volunteers and make certain that 1972 will be an even better year with continuity from the present administration.

Get behind your new officers at chapter level and demand better programs, a local seminar, and at least one social dinner meeting this year. Your chapter's Vice President will assist you—he's part of your team—use him. Good programs and proper funding will insure your successful operation this year.

We, as communicators will try hard to make this a year of communication. We have many ideas to share with you, and that's what IFPA is all about.

Others Look to IFPA

For years now, many associations and societies have looked to IFPA and its members for advise, assistance, and support in their endeavors that involve film and audio visual mediums.

IFPA has provided coordinators and juries for Wescon Science Theatres in both Los Angeles and San Francisco for the past several years.

In December, Sunset Magazine, through Ralph Hall Productions, enlisted the aid of the San Diego Chapter Members, along with Modern Talking Pictures and Hennessy Productions to judge their Third Annual Travel Film Festival.

San Diego Chapters categories were 1) "Commercial Travel" and 2) "Outdoor Sports" and involved two evenings. The film competition was held in conjunction with the Southern California Sports and Vacation Show, January 2nd through 10th at the Anaheim Convention Center across from Disneyland. The Awards Banquet was on the evening of January 6, 1971.

An outstanding contribution by IFPA this year will be providing the complete program of films for the



General Dynamics graduates flew to Waco, Texas in Convair 440 Metroliner to receive degrees in Business Technology. IFPA President Bob Montague is seen waving from doorway.

"Award Winning Film Theatre" at Photo Expo '71 in Chicago during the entire run of the show, the largest ever operated on this continent. The films will be selected from the winners of the most recent "Cindy" competition held at the 11th Annual National Conference of IFPA at Newport Beach, California in November 1970.

Dr. Frank Baxter Keynotes LA Installation Dinner

The Waterfall Room in the Sportman's Lodge was the location for the Los Angeles Chapters Installation Dinner, Friday, January 19, 1971.

In attendance were outgoing and incoming chapter officers, and several National Board officers including President Bob Montague and wife Elli, Vice President Mike Rye with wife Pat, Chapters Vice President Jack West with wife Molly, and Financial Vice President Lutz Winkler.

Incoming Chairman George Kent was prevailed upon to sing and accompany himself on the guitar. Speeches were at a minimum, and the music of a rock group "The Seeds" made the room "shake, rattle, and roll."

Miniature directors chairs were awarded to officers, old and new, and a special "Resolution of Appreciation" was presented to the featured speaker of the evening Dr. Frank Baxter, for his work in Frank Capra's *Homo The Magnificent*.

Dr. Baxter, Professor Emeritus of English at USC, is, perhaps, better known as a television personality. His breakfast time television broadcasts popularized Shakespeare for thousands. He appeared on a number of prime time network science programs

and many TV documentaries. Dr. Baxter's humorous approach to his subject matter makes his programs entertaining as well as instructional.

There was a Presentation of Plaques to two new Sustaining Members. Technicolor-Commercial & Educational Division was represented by Mrs. Terry Cervantes. The other new member is Newfilm Laboratory, Inc., Lampert Levy, president.

Another pleasant surprise was the table laden with donated door prizes which included two Super 8mm Projectors, many film cassettes, a clock-radio, directors finder, and so many other "goodies" that almost everyone

went home with a gift and reminder of a wonderful evening.

Monty Graduates

Bob Montague, IFPA national president, and Chief of Motion Pictures and Television for General Dynamics has, after a 30 year gap in his college education, finally graduated!

A drop-out from San Diego State College Liberal Arts Course in 1941, Monty was voluntarily drafted into the Navy as a Combat Cameraman. Down through the years he picked up units from evening college and University of California at San Diego. Then in early 1970, the opportunity to "tie a ribbon" around units accumulated by attending a concentrated program was offered in San Diego by Texas State Technical Institute, with its main facility on Connell Campus in Waco, Texas. A miniature campus was established in San Diego with an adjunct Vice President, a dean of registration, and six professors. By December, 36 managers and executives of the Convair Aerospace Division of General Dynamics had passed all their examinations and requirements for a Baccalaureate Degree in Business Technology. They flew in a company plane, with wives and professors to Waco for graduation ceremonies and diploma presentations. All graduates were made Honorary Texans by the Governors delegate Tom Truman, nephew of former President Harry S. Truman, and all wore western outfits including boots and white hats. Several, including your IFPA President, are already enrolled in graduate programs.

SUSTAINING MEMBERS OF IFPA

In the next issue, we will feature one of our sustaining members on this, their page. The story will be non-commercial and tell of the company's background, services, and latest innovation or product line. Sustaining members are:

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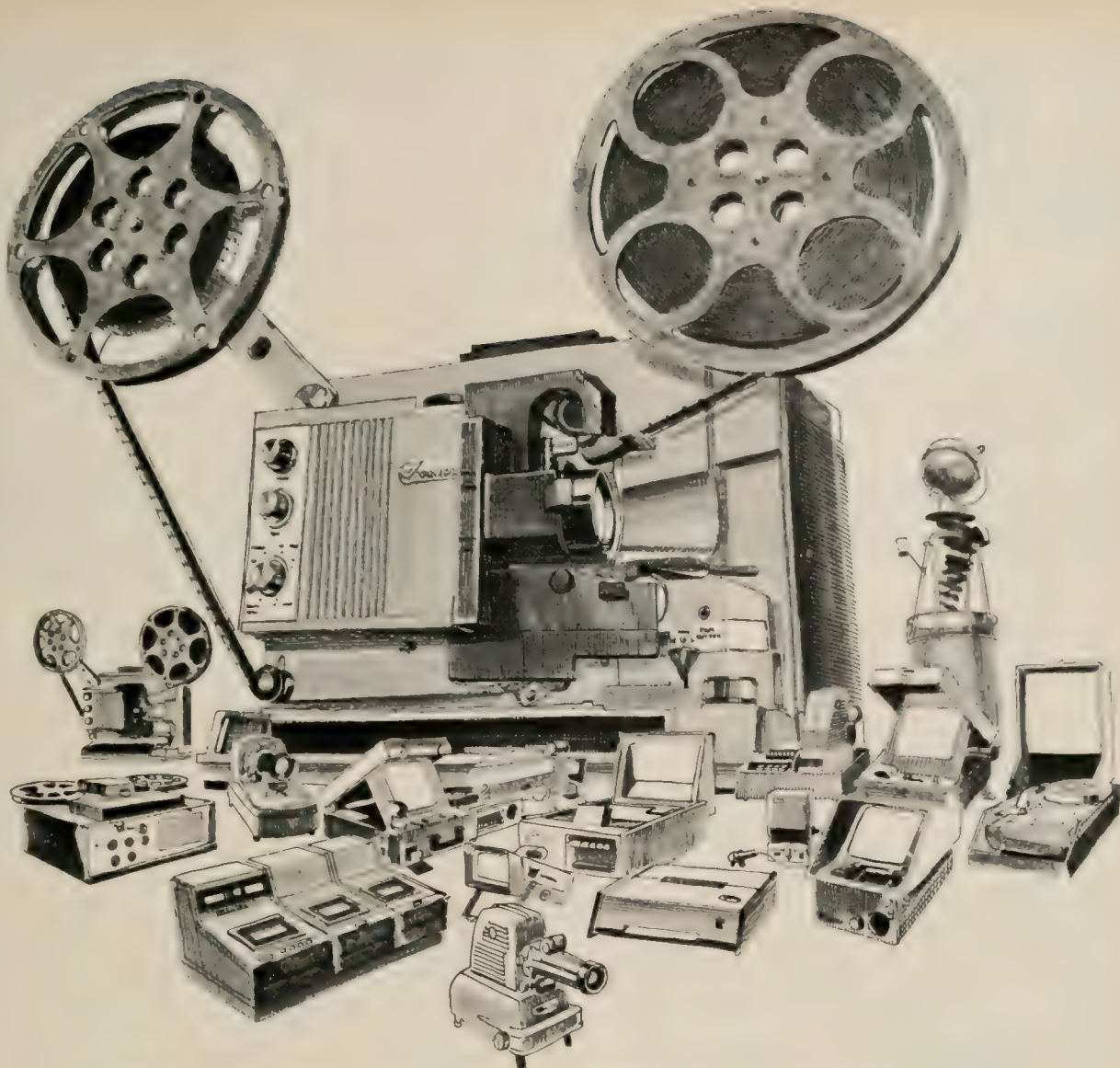
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Want to hold a frame on the screen? Stop-on-frame switch lets you lock-in a single picture whenever you wish, and for as long as you wish.

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And there's lots more too! Take a close-up inspection of the Super 1600. You'll find it offers the same craftsmanship and solid quality that distinguishes the entire stand-out world of A-V products by Viewlex.

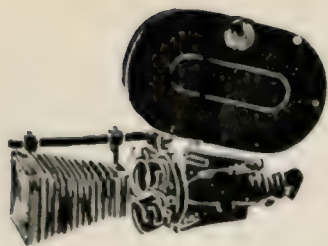
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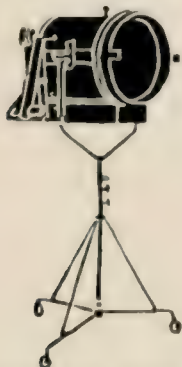
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HELPFUL BOOKS AND LITERATURE

Videotape Brochures

Three four-page illustrated brochures describe the Ampex one-inch helical scan VPR-5200 and VPR-5800 videotape recorder/players and VPR-4500 players for closed circuit television use in education, business, industry, medicine, sports and government applications.

Brochures are V70-17, 18 and 19.
Ampex Corporation.

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Food Services Training

A catalog describes over 30 full color and sound motion pictures with accompanying printed publications dealing with training in Food Service & Hospitality Education.

Written and filmed under the direction of leading educators and food and hotel experts, and photographed in authentic locations, these films include such areas as preparation of food, waitress-busboy-maid training, courtesy, safety, sanitation and supervision. *National Educational Media, Inc.*

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Cinephotomicrography Data

A major revision and expansion of "Motion Pictures Through the Microscope" has been completed, including a change in the title to "Cinephotomicrography".

The 8 1/2 x 11-inch book contains 40 pages of data, illustrations and tables. Copies are \$1.00 through Kodak professional product dealers or from Department 454, *Eastman Kodak Company*, Rochester, New York. Ask for scientific publication N-2.

circle 252 on reader service card

Helical Scan Videotape

A six-page four-color folder describes Sony's helical scan videotape. Included in the brochure is a pasted in sample of half-inch tape to permit inspection. *Sony Corporation of America.*

circle 253 on reader service card

Audiovisual Services

Development of industrial, government and community films and filmstrips is outlined in a brochure from Halex. The company specializes in industrial and law-enforcement

continued on page 37



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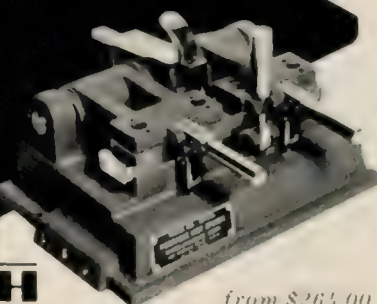
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Hollywood Valley Film Lab

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APRIL

Photo Expo '71, sponsored by National Association of Photographic Manufacturers. April 17-25. McCormick Place, Chicago.

International Videocassette and Video-record Program and Equipment Market (VIDCA), April 17-22, Palais des Festivals des Congres, Cannes, France.

109th SMPTE Technical Meeting and Exhibition, April 25-30, Century Plaza Hotel, Los Angeles.

U.S. Industrial Film Festival, April 29, Palmer House Hotel, Chicago.

MAY

American Film Festival, sponsored by Educational Film Librarians Assn., May 11-15, New York Hilton Hotel.

JUNE

Atlanta International Film Festival, June 18-26, Regency Hyatt Hotel, Atlanta, Ga.

JULY

National Audio-Visual Association annual convention, July 17-20, Convention Center, Cincinnati, Ohio.

AUGUST

AMA Education & Training Equipment Exposition & Conference, sponsored by American Management Association, August 3-5, Hilton Hotel, New York City.

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HELPFUL BOOKS AND LITERATURE

continued from page 34

training films and although the emphasis is on film and filmstrip production, the literature also discusses the company's video and audio-tape services. *Holex Incorporated.*

circle 254 on reader service card

Full Color Equipment Catalog

A very colorful, 44-page catalog describes in actual use more than 150 different kinds of products for conferences, meetings, training, displays and visual communications.

Included are portable conference and display easels, cabinet wall easels, visual control systems, lecterns and public address systems, etc. *Oravision Company, Inc.*

circle 255 on reader service card

Audiovisual Catalog

A comprehensive 126-page audiovisual catalog is available to purchasing agents, training directors, corporate A-V directors, sales promotion managers and agency account executives. *Projection Systems International.*

circle 256 on reader service card

Color-Matching System Described

A spectrophotometer-computer system that provides rapid analyses for evaluating, matching and controlling color is described in a two-page bulletin.

The bulletin describes the Color DB-G Spectrophotometer and three other modules that make up the system and touches on Beckman Instruments' specialized software programs tailored to the requirements of particular industries. *Beckman Instruments, Inc.*

circle 257 on reader service card

Knox Offers Screens

Knox Manufacturing Co. has offered to make a 50" x 50" Knox lenticular screen available on a loan basis to exhibitors at Photo Expo '71 in Chicago's McCormick Place April 17-25.

The offer was made in a mailing to exhibitors by Knox, which included a screen reservation form.

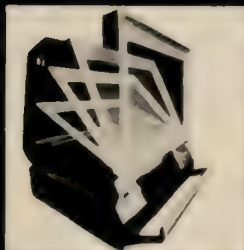
For those who missed the offer, arrangements may be made for the screen by writing Mel Levy, Knox Mfg. Co., 111 Spruce St., Wood Dale, Ill. 60191.

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the screen executive

Donald Thorkelson has been appointed director of program sales for CBS' EVR division and will be responsible for the marketing of program packages developed by CBS . . . North American Philips Corp. (Norelco) has elected **Jan Bleeksma** a vice president, he was previously director of facilities planning . . . 1971 officers at Canyon Films in Phoenix, Ariz. include **E. L. Barrett**, president; **Edwin Cooperstein**, vice president; **George Breitkreuz**, treasurer and **E. W. Nelson, Jr.**, secretary . . . Serving as an assistant to President Nixon for international economic affairs is **Peter G. Peterson**, chairman and chief executive officer of Bell & Howell Co. . . . **Gus Gruerio** has been elected president of Color Film Service, Inc., in Upper Darby, Pa. . . . **Richard B. Logan** has been named to head Goodway Films' new production facilities in East Hartford, Conn. . . . New manager of educational/indus-

trial products at Hudson Photographic Industries is **Warren Illes** . . . Recent ceremonies at the Society for Visual Education (SVE) marked the 25th anniversary there of **Walter E. Johnson**, president of the Chicago-based Singer Company division . . . **F. Russell Ide**, formerly marketing manager of Sarkes-Tarzian broadcast equipment division, has been named manager of broadcast operations for TeleMation, Inc., Salt Lake City . . . **Martin Gage** is now a partner in New York's Fifi Oscar talent agency, now known as Oscar/Gage Ltd. . . . **John McDonnell** is a new district manager for Sony Corporation serving upper New York State and a portion of Connecticut.

Briefly noted

Former United Nations TV producer-director **Peter Pastorelle** has formed his own company, Peter Pastorelle Productions, Inc., at P.O.

Box 484, Ardsley, N.Y. . . . **Costas St. John** has opened Gordon's Television Systems at 5401 Cahuenga Blvd., in North Hollywood to specialize in the sales, rental and servicing of closed circuit TV systems . . . Israel is the newest location for a Birns & Sawyer motion picture sales and rental facility. It is stocked with several Filmovan location vehicles for access and use throughout the Mediterranean area . . . Alan Gordon Enterprises has expanded its projection division services and facilities in North Hollywood . . . Among other attractions awaiting visitors to Photo Expo '71 will be what is billed as the largest photographic mobile ever assembled. It will hang from the ceiling of McCormick Place. Sponsors of the event, the National Association of Photographic Manufacturers, claim it will be the largest photo show ever staged this side of the Atlantic.

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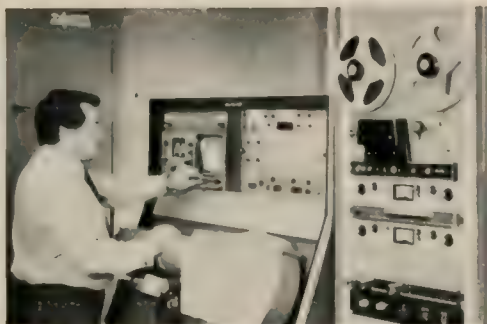
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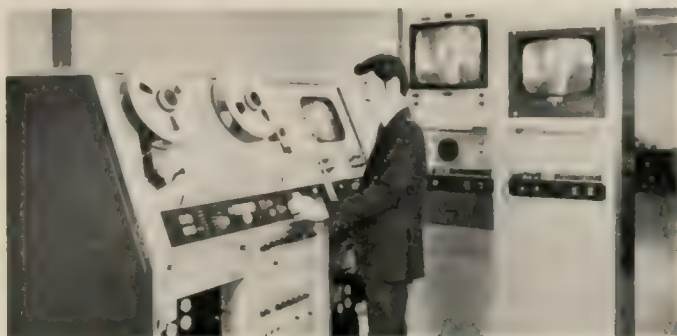
BUSINESS SCREEN

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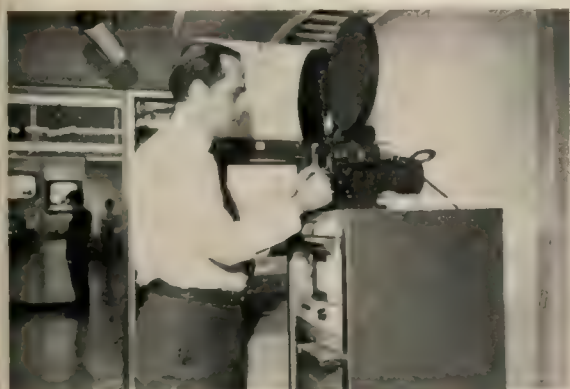
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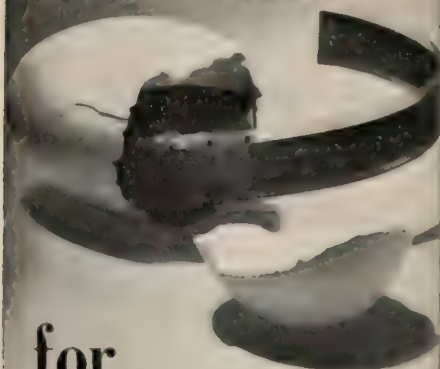
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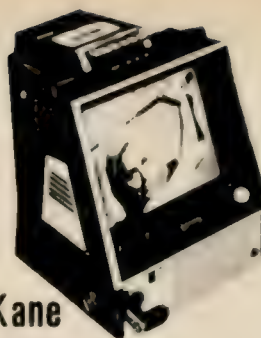
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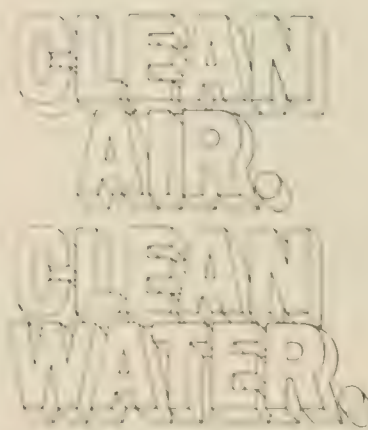
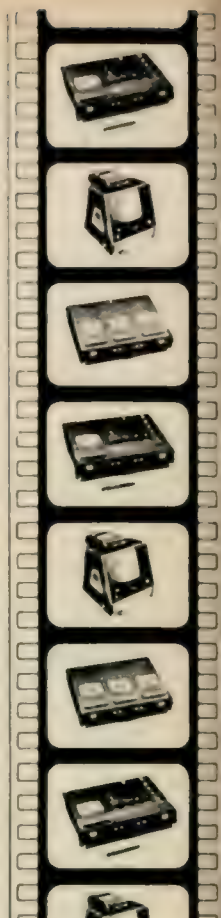
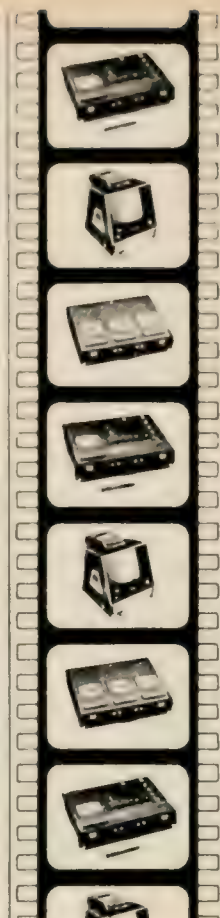
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Harrison Harries, Inc., 410 New Park Ave., Hartford, Conn. 1-203-2339801. 20 First Ave., Mass. Industrial Park, Chicopee, Mass. 01020. 1-412-592-6758.

UNICOM-Division of United Camera, Inc., Providence, R.I., Branford, Conn. (401) 467-4750 or (203) 481-2328.

DISTRICT OF COLUMBIA

"The" Film Center, 915 12th St. NW, Washington, D.C. 20005 (202) 393-1205.

NEW JERSEY

United Audio Visual Corp. Boardwalk Enterprises, Inc., 6410 Ventnor Avenue, Atlantic City 08406. (609) 823-1965.

Bergen Expo Systems, Inc., Route 46, Ford Bldg., Lodi 07644. (201) 472-1154 (212) 564-1195.

NEW YORK

Colortone-Aids To Communications, Inc., 76 South Central Ave., Elmsford 10523. (914) 592-4151.

Audio Visual Services, Inc., 2 West 45th Street, N.Y.C. 10036. (212) 661-1140. Sales, Rentals, Repairs.

The Jam Handy Organization, 1775 Broadway, New York 10019. (212) JUdson 2-4060.

Projection Systems International, 305 East 45th St., 20th Fl. N.Y.C. 10017 (212) 682-0995.

Visual Sciences, Box 599, Suffern, N.Y. 10901.

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J. P. Lilley & Son, Inc., Box 3035, 2009 N. Third St., Harrisburg 17105. (717) 238-8123.

Oscar H. Hirt, Inc., 41 N. 11th St., Philadelphia 19107. (215) 923-0650.

Clem Williams Films, Inc., 2240 Nobelstown Road, Pittsburgh 15205. (412) 921-5810.

L. C. Vath Audio Visuals, 449 N. Hermitage Rd., Box 137, Sharpsville 16150. (412) 342-5204.

southern states

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Photosound of Orlando, 1020 North Mills Ave., Orlando 32803. (305) 241-2591.

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Colonial Films, 752 Spring St. N.W., Atlanta 30308. (404) 875-8823.

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Studio Art Associates, Waterson City Building, Room 801, Louisville 40218. (402) 459-7036.

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The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 48211. (313) TR5-2450.

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Academy Film Service, Inc., 2108 Payne Ave., Cleveland 44114.

Sunray Films, Inc., 1138 W. 9th St., Cleveland 44113.

Twyman Films, Inc., 329 Salem Ave., Dayton 45401.

M. H. Martin Company, 1118 Lincoln Way E., Massillon 44646

Cavalier Audio Visual, 11750 Chesterdale Rd. Cincinnati 45246

western states

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The Jam Handy Organization, 305 Taft Building, 1680 N. Vine St., Hollywood, 90028. HO3-2321.

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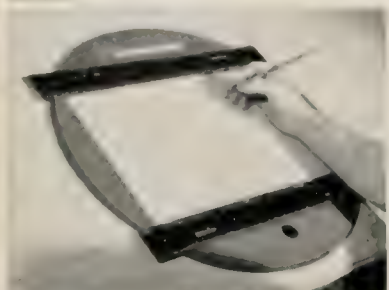
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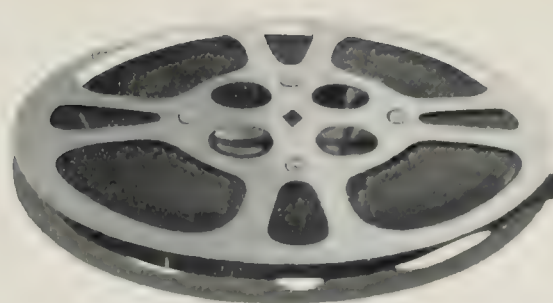
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Business Screen

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MAY 14 1971

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APRIL 1971

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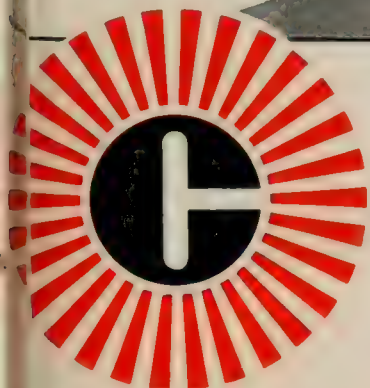
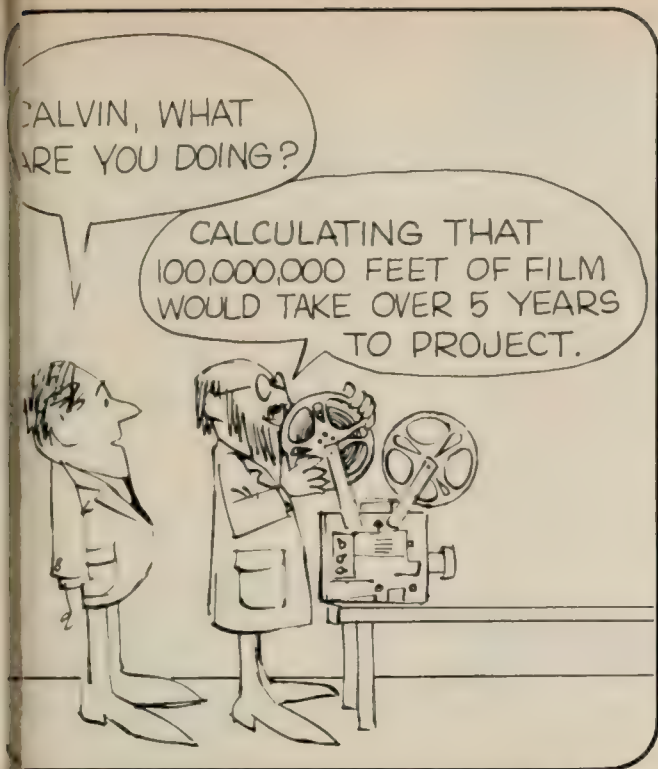
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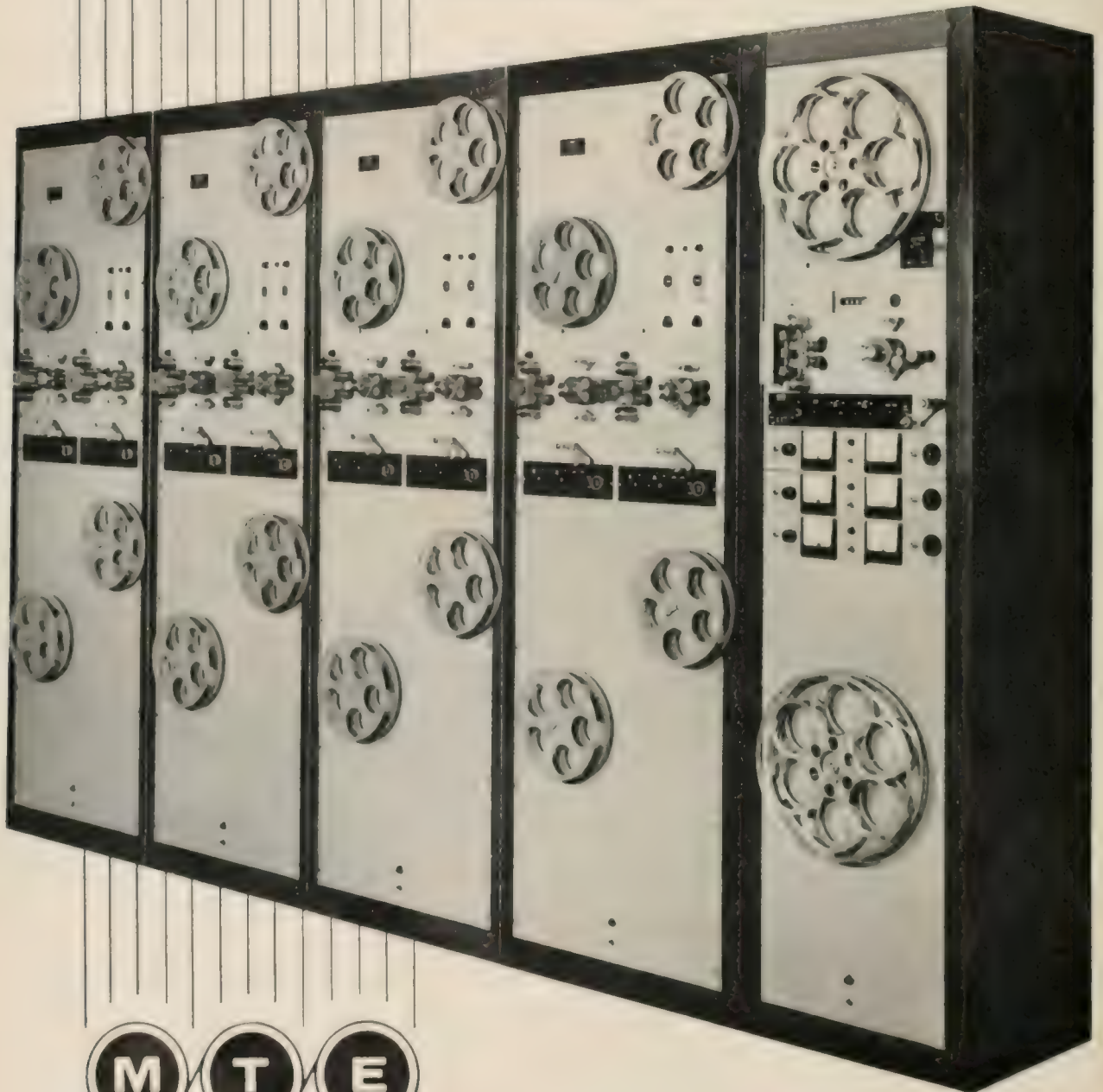
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Business Screen

THE VISUAL COMMUNICATIONS MAGAZINE

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Up



Front

MICHELLE BENDER

The somewhat bitter irony of the cobbler who lacks shoes for his own family has an unfortunate parallel in the film laboratory and services industry. Repeatedly, spokesmen contributing to this month's BUSINESS SCREEN Roundup Report on page 21 mentioned (along with other current problems) the lack of communication among themselves and their colleagues—all professional audio-visual communicators in the industry.

The reasons for this situation are diverse and vary from one area of the United States to another. Nevertheless, the most frequently suggested obstacle to effective inter-communication was the intensity of competition between labs.

Instances in which price cutting had taken place at the expense of quality were cited. Under these market conditions, even if restricted geographically, it is unlikely that industry cross-fertilization or mutual help will occur.

We believe this is unfortunate—both for the industry as a whole, and for those utilizing its services—because the need for more cooperative communication is so apparent. Several spokesmen expressed a desire to regularly discuss new equipment, processes, and general ways of economizing. One individual suggested the establishing of a credit clearing house among film processors for laboratory clients who want work done extra quickly, or for COD accounts. Another respondent described an informal arrangement already operative within his market area among film music distributing companies; they have united to “catch” music users who do not obtain proper licensing, or who disregard copyright limitations. He hoped for an expansion of this communication channel.

To what extent such communication should be encouraged is a difficult and subtle question. The nature of the information exchange and the purpose for which it is used must fall within an acceptable range, to avoid possible violations of anti-trust laws covering restriction of trade and price-fixing.

Despite this qualification, we believe that a more cooperative local spirit among film lab and services people, comparable to that of an informal trade association, is a worthwhile goal toward which to strive. Its achievement would be beneficial to the industry, and ultimately, to the customers it serves.

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Feedback

Thank you for bringing out an idea in print that I have felt quite strongly about for some time. I only the United States manufacturers of equipment and hardware in the Super-8 projection field and in video cassettes would adopt specific standards for cartridge configuration, they would benefit, and so would the user.

With the availability of so many different systems and cartridge loading requirements per system on the market today, it is difficult for companies to move into this field, knowing that their methods and systems are not fully adaptable to each other . . . Why is it we all want to go our own way strictly for the sake of doing so?

I hope February's editorial stirred some thinking in the engineering and marketing organizations responsible for the production of this hardware and software to get together and adopt realistic standards for sound, size, and cartridge configuration in the emerging cassette field.

MARSHALL WAYNE
Director, Audio Visual
Department
Armour and Company

Just a note to thank you for the very nice write up you gave our "Video Tape Production & Communication Techniques" in Reference of the February issue of BUSINESS SCREEN.

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BUSINESS SCREEN

109th SMPTE Technical Conference Program

From Sunday, April 25th to Friday April 30th, the Century Plaza Hotel in Los Angeles will be buzzing with the activities of the 109th Society of Motion Picture and Television Engineers Convention.

General areas of interest to be discussed will be sound recording and reproduction, television systems, motion picture systems, theater presentation and projection, and small format films.

Two of the many highlights of the technical conference and equipment exhibit will be sessions on television systems which 15 papers will be presented, and a two-day symposium on "Motion Picture Film and Videotape Color Production for Theatrical and Television Presentation."

Equipment will be exhibited throughout the conference until Thursday, April 29th, when the SMPTE Exhibit Award will be announced.

Information may be obtained and advance registration completed by writing to the Conference Manager, SMPTE, East 41st Street, New York, N.Y. 10017.

For our readers' convenience in planning their schedules, BUSINESS SCREEN has reprinted a complete schedule of events as it was available at presstime. ■

SUNDAY, APRIL 25

REGISTRATION—12:00 to 5:00 p.m.

MONDAY, APRIL 26

LABORATORY PRACTICES I—Morning (Concurrent)

Application of Solid-State Electronics and Stepping Motors to Optical Inter Drive Systems; Electronic Tools for the Optical Printing Laboratory; Shutter Calibration of Optical Soundheads; Video Pan-Scan System; A Review of Cordless Camera Drives; Continuous Reduction Printing and the Picture-Size Standards; A New Automatic Sensitometer.

PIE SECTION I, Session I—Morning (Concurrent)

Papers on cockpit displays and command-decision displays.

NET-TOGETHER LUNCHEON—Noon

Guest Speaker: To be announced.

PIE SECTION I, Session II—Afternoon (Concurrent)

Papers on specialized cathode-ray tube photography.

SMALL FORMAT FILMS—Afternoon (Concurrent)

Super 8 in the Teaching of Film Production; The 8mm "Personal Projectors"; A Super-16 System Developed to Maximum Benefits for Several Formats; A Survey of the Super-16 Format.

EXHIBIT OPEN HOUSE—Evening

TUESDAY, APRIL 27

LABORATORY PRACTICES II—Morning (Concurrent)

Continuous Operation of a Step Printing Process for Making Color Reversal Internegatives; A Photometric Probe for Measuring Exposure Level and Uniformity in Continuous Color Printers; Processed Film Lubrication; Measurement by Paper-Clip Friction Test and the Importance to Projection Life; Development History of a Precision Intermittent Film-Transport Mechanism Built Into the Aperture Plate of a 6-mm Camera; A Comparison of Silver Recovery Systems; A New Regeneration Method for Ferricyanide Bleaches; Report of the Xenon Hazards Meeting

PIE SECTION II, Session I—Morning (Concurrent)

Papers on computer display recording such as interactive displays and full color recording.

MOTION-PICTURE SYSTEMS—Afternoon (Concurrent)

One Reproduction—The Key to Film Quality; Color Temperature, Facts and Fiction; The Protection of Special Effects Electro-Explosive Devices from Premature Firing; A New Self-Blimped 35mm Production Camera.

PIE SECTION II, Session II—Afternoon (Concurrent)

Papers on specialized microfilm techniques, including computer animation recording

TELEVISION I—Afternoon (Concurrent)

Subjective Effects of Differential Gain and Differential Phase Distortion in NTSC Color Television Pictures; Subjective Effects of Delay Difference Between Luminance and Chrominance Information of the NTSC Color Television Signal; Image Unsteadiness in 16mm Film for Television; A Systems Approach to Linear Integrated Circuits for Color Television Facilities; A Telecine Facility for Film Systems Evaluation; Color Television Film Recording From a Shadow-Mask Picture Tube; Color Laser-Beam Recorder; Single-Line Pulse Distribution System; Spatial Feedback Techniques for the Alignment of Television Raster.

WEDNESDAY, APRIL 28

EQUIPMENT PAPERS AND DEMONSTRATIONS—Morning
TELEVISION II—Afternoon (Concurrent)

Electronic Editing With Videotape Recorders; Automatic VTR Program Editing System; High-Speed Duplication of Videotape; A History of Television Recording; The Automation of Small TV Stations; Network Utilization of Super-8 Newsfilm; World-Wide Television.

THEATER PRESENTATION AND PROJECTION—Afternoon (Concurrent)

Presentation of Motion Pictures in Theaters; The Front Projection Process of Composite Photography; Flicker Perception in Motion-Picture Projection.

SOUND—Afternoon (Concurrent)

Magnetic Sound Transfer for Super 8; A Phase Comparison Cross-Modulation Test Instrument.

COCKTAIL PARTY, BANQUET AND DANCE—Evening

MOTION-PICTURE AND VIDEOTAPE
PRODUCTION TECHNIQUES SYMPOSIUM

THURSDAY, APRIL 29

SESSION I—Morning

Panel: The Changing Scene in Production and Release; The Synchronization System; Mobile Production Techniques.

SESSION II—Afternoon

Production Management of Film; Production Management of Tape; New Developments in Lighting Equipment; Experience With a Computer-Controlled Lighting Control System.

FRIDAY, APRIL 30

SESSION III—Morning

Color Production Problems for Film and Tape; Electronic Production Techniques; Random-Access Video Editing System.

SESSION IV—Afternoon

Sound Recording Techniques; New Techniques for Producing Visual Effects; Transfer Techniques; Formats and Standards in Broadcast Television.

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- 17 Presentation of **NATIONAL EDUCATIONAL FILM FESTIVAL** Awards. Info: 5555 Ascot Drive, Oakland, Calif. 94611.
- 17-25 **PHOTO EXPO '71**—sponsored by **NATIONAL ASSOCIATION OF PHOTOGRAPHIC MANUFACTURERS**. McCormick Place, Chicago, Ill.
- 17-22 **VIDCA—INTERNATIONAL MARKET FOR VIDEOCASSETTE AND VIDEORECORD PROGRAMS & EQUIPMENT**. Palais des Festivals et de Congress, Cannes, France.
- 18-21 13th Annual Meeting of the **HEALTH SERVICES COMMUNICATIONS ASSOCIATION** (Formerly **COUNCIL ON MEDICAL TELEVISION**). Beverly Hilton Hotel, Los Angeles, Calif.
- 25-30 109th Annual **SOCIETY OF MOTION PICTURE & TELEVISION ENGINEERS** Technical Meeting and Exhibition. Century Plaza Hotel, Los Angeles, Calif.
- 29 **U. S. INDUSTRIAL FILM FESTIVAL**. Palmer House, Chicago, Ill.

may

- 7-8 **4th MOTION PICTURE SEMINAR OF THE NORTHWEST**. Info: P.O. Box 806, Seattle, Wash. 98111.
- 11-15 **AMERICAN FILM FESTIVAL** sponsored by **EDUCATIONAL FILM LIBRARIANS ASSOCIATION**. Hilton Hotel, New York, N.Y.
- 24-29 7th International **LABOR & INDUSTRIAL FILM TRIENNIAL**. Info: Lamoriniestraat 236, Antwerp, Belgium.

june

- 19-26 **ATLANTA INTERNATIONAL FILM FESTIVAL**. Regency Hyatt Hotel, Atlanta, Ga.

july

- 11-15 **NATIONAL AUDIO-VISUAL ASSOCIATION INSTITUTE FOR PROFESSIONAL DEVELOPMENT**. Indiana University, Bloomington, Ind.
- 17-20 **NATIONAL AUDIO-VISUAL ASSOCIATION** Annual Convention. Convention Center, Cincinnati, Ohio.

aug.

- 3-5 **EDUCATION & TRAINING EQUIPMENT** Exposition and Conference sponsored by **AMERICAN MANAGEMENT ASSOCIATION**. Hilton Hotel, New York, N.Y.
- 15-21 25th Annual Conference **UNIVERSITY FILM ASSOCIATION**. University of Wisconsin, Madison, Wis.

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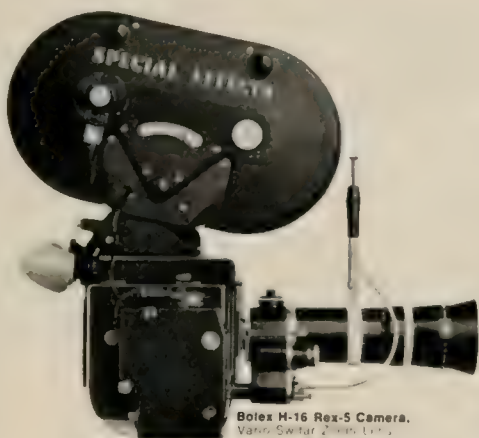
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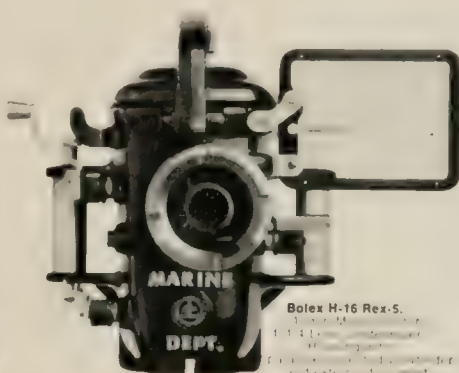
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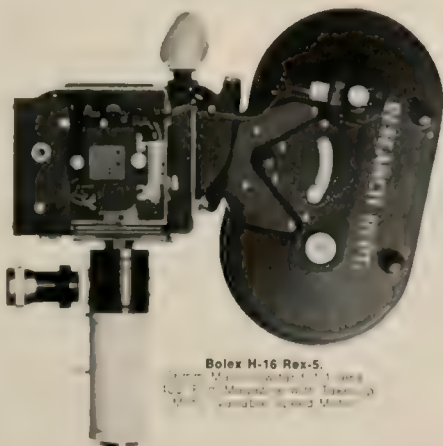
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Horizontal Editing Catches On

European favorite
becomes popular in U.S.

One user tells why

Some editors resist change

■ Geography often plays a major role in defining the methods individuals or entire industries choose to accomplish similar ends. In the case of film editing techniques, a clear-cut difference has been apparent between European and American filmmakers.

In general, those abroad have consistently preferred the horizontal or flatbed editing machine. This type equipment throws the picture (or pictures) via a revolving prism onto a screen (or screens) at the rear of the table. Large footages of film can be run through the machine with picture and sound reels running either separately or in synchronization. The film travels from "feed" plates at the left, through a drive system, to the prism and sound reproducing head in the center, and then to take-up plates at the right.

In contrast, film editors in the United States have consistently opted

for the standard "moviola" (although a brandname, it is often used generically, at it was the first of its kind). This upright machine projects the image through mirrors and a simple lens onto a ground glass screen. Picture and sound can be run synchronously or independently. Preference for this type equipment has been almost unanimous in the United States—until relatively recently.

Irving Oshman, president of Vision Associates in New York, is one American film editor who has made the switch and is quite pleased with his decision. "The flatbed machine makes the editing room a much simpler place to work in," he noted.

Describing the factors that led him to make the investment, Oshman explained that during the last ten years, a tremendous increase in technology in the motion picture industry has taken place. Everything has become mobile and portable, and the result is that producers complete movies more quickly.

"The only area in the motion picture industry which did not see equivalent technological steps—at least in the United States—seemed to be the editing room," said Oshman.

Nevertheless, costs in this area of production, like costs in other facets, kept rising, and this was a major factor influencing Oshman's investment. "I was looking for a faster way of doing a better job," explained Oshman. "Cost was a factor, not competition."

When Oshman was evaluating available editing machines, only two brands—Steenbeck and Kem—were readily available in this country.

Kem modular horizontal editing machine offers Irving Oshman, president of Vision Associates, speed and efficiency.



since then (Oshman bought his machine in April, 1970), however, Magnasync/Moviola, makers of the standard upright machine, has displayed a horizontal editing table.

"The Steenbeck was an efficient machine," said Oshman, "but it was limited in its capacity to hold more than one picture. I'm involved with A and B camera work. The Steenbeck could handle three elements—one picture and two audios."

It should be noted that this is no longer the case, according to William A. Engstler, President of General Enterprises, Inc., distributors of Steenbeck equipment in the United States. The Steenbeck ST 6000 six-plate machine is a case in point. Engstler said that there are more than 30 different Steenbeck models, adding, "If you're a busy filmmaker, it often pays to have two machines."

Having chosen the modular Kem Universal, Oshman explained that with the proper extensions, it could handle four various elements—one picture and three sound tracks, two pictures and two sound tracks, or three pictures and one sound track.

"And the beautiful part was that the modules were literally interchangeable within 60 seconds," Oshman praised, "It gave me the flexibility I need."

Although there were initial problems to be overcome, the new editing machine has saved the day more than once for Oshman. He cites as an example a film that Vision Associates did on an exceedingly tight schedule for Eastern Airlines. The day on which the answer print had been promised for screening was moved up two weeks, and the photography was late in being completed. By the time it was finished and developed, and the sound synchronized and coded, Oshman had less than 17 days to edit 40,000 feet of film.

Under normal conditions, he explained, after screening all the material, he would divide it into scenes. With an average of 40 scenes per 1000 foot roll, the result would be 1600 rolls of films. Each then would have to be carefully cataloged for scene retrieval.

Using horizontal editing, Oshman did not have to approach his footage this way. He could find any shot in seconds, as the Kem runs film up to 1000 frames per second.

"No shot is more than 40 seconds away from screening," Oshman explained. "The editor can easily expend that time locating the shot on the rack. You're never looking for trims or outs. They are always on the same roll they were on initially."

He commented, "The breakdown process alone on the moviola (upright editing machine) would have taken the better part of a week."

Instead, working from one week-end through the next, Oshman was ready for his client to view the film when he needed it. Nine days later, the corrected answer print was ready.

"Given the same conditions and using the moviola, we would never have had the answer print ready on time," noted Oshman. "On that particular experience, I figured I expended 40 percent less time than I would have on the moviola."

Despite the Kem's versatility and speed, Oshman did have difficulties with it initially. Mechanically there were problems, he explained. Although it never went out completely, there were times when it lost one of its four elements.

"I think we have them licked now, however," said Oshman. "It was a new design and with all new designs, there are certain shake down problems. Maybe I bought it a little too early."

There were, and are, other problems regarding horizontal editing in general, but these are psychological in nature. "You have to be prepared to spend some time re-thinking working procedure," he said. "You cannot think moviola and apply it to horizontal. You just have to change your work habits and patterns."

Many long-time editors are unwilling to make this change. The hangup is still there, according to Oshman. "I've had guys that've worked with moviola that just refuse to get involved with this machine," he emphasized.

Sometimes they protest that short film lengths of four or five feet cannot be handled on a horizontal machine. Oshman noted that working with such small rolls is not necessary, as there need be no separate trims or outs with horizontal editing.

The lack of flexibility in editing approach may be one factor accounting for relatively slow acceptance of horizontal editing in the United States. Bob Rowen, Vice



Other flatbed machines available in the U.S. Top: Steenbeck—first to be imported to United States. This St 6000 is one of 30 models. Bottom: Moviola—when available—will be first horizontal machine made in U.S. Moviola will continue manufacture of upright editing machines, also.

President of Kem Electronic Mechanic Corporation, was among those suggesting this theory. "Standard moviola was the typical machine in the United States, and was used by editors and assistant editors . . . It was kind of a locked-in thing," he said.

However, horizontal editing has been accepted gradually in the United States. Garey Lundberg, of

Continued on page 16

ADVANTAGES OF HORIZONTAL EDITING

(As outlined by Bob Rowen, Kem Electronic Mechanic Corp.)

- * Because the film rests on its edge, it is protected against scratches and other possible damage.
- * Because cores, not reels, are used, space used for film storage is less.
- * The track always moves with the oxide side in and the shiny side out. As a result, the editor can mark on the back without causing dropouts.
- * Higher speeds offer faster retrieval of a particular shot.
- * The prism system in the horizontal machine eliminates claw-type movement of film.

HORIZONTAL EDITING *Continued*

the Film Editing Division of Magna-sync Moviola, Inc., explained that because of the expense of making films in America, many young producers were going abroad to shoot a picture, and were taking the standard upright moviola with them as luggage. Abroad they were exposed to horizontal editing.

"Many experimented with flatbed

editing and returned to this country with mixed emotions about it," Lundberg said. Accordingly, he explained, his company did not move toward horizontal editing equipment right away.

"We were basically the leaders of film editing equipment for, say, the past 50 years," he noted. "So, we sat back and watched to see

whether (and when) horizontal equipment would become more widespread in the United States."

By 1968, with the Kem and Steenbeck fairly well entrenched, Moviola's dealers were encountering growing demand for flatbed equipment. Accordingly, Moviola began research and development plans.

In October, 1970, the company exhibited a prototype horizontal machine at the SMPTE convention in New York and at the Photo-Kino Show in Cologne, Germany. Certain initial "bugs" had to be ironed out, however, so that the moviola horizontal equipment is not yet available for purchase, but will be shortly.

To some film editors, cost may be an obstacle to investment in horizontal equipment. "They're very expensive," noted Lundberg. "For the price of the three major machines—the Kem, the Steenbeck, and the Moviola—in the most sophisticated models you can buy three of the series 20 upright moviolas."

Oshman also noted the cost as a serious consideration. The Kem Universal, one picture, two sound model without extensions costs \$9755; the Steenbeck St 6000 costs \$10,550; the Moviola flatbed will cost roughly \$7500. Each machine, of course, has its specific merits, modifications, and resulting price variations. Compare this, however, with an upright moviola with one picture and three track units for a total cost of \$4500.

Oshman quickly added that his investment in a horizontal machine will amortize its cost in approximately two years because of the labor saved.

John Carter, president of John Carter Associates and editor of the newly released theatrical film, "Taking Off," concurred with Oshman's enthusiasm for horizontal editing. "If there's any doubt about horizontal editing, it's in the theatrical film, not the business film area," he said. However, with the advent last year, of "Woodstock" which was horizontally edited on a Steenbeck and, now, "Taking Off" which was edited on a Kem, perhaps this film area may also move toward flatbed editing, as American business film editors are doing. ■ MB

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Wherever you go, whatever the shooting situation, Cine 60's exclusive power "Blimp" gives you the power to run every professional camera on the market. It has the all-important mobility to go where the action is. Available in voltages from 6 to 30V (and up to 7 amperes-hours), it features rechargeable nickel-cadmium cells, sealed design and an automatic overload safety switch. With built-in charger and plug-in coiled power cable, it is one of the most widely-used power sources available today.

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Silence is golden, yet relatively inexpensive with the Cine 60 battery-powered fiberglass Blimp for Arriflex cameras. Only 19 pounds, the blimp permits shooting in even the most restricted spaces—with all standard lenses (even 18mm, without vignetting!). Inside, the camera is securely mounted, yet isolated acoustically from its surroundings. On the outside, a new, gear-driven mechanism permits smooth, accurate follow-focus via large, easy-to-use knob. All other controls and connections are conveniently placed on a rear control panel.



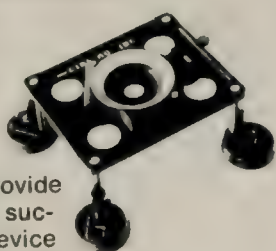
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Our single universal shoulder pod ("unipod") is a lightweight shoulder mount that accepts all cameras. Easily removable between takes, it keeps the camera in the ideal shooting position while offering the maneuverability of single-shoulder construction. Used with the Uni-Eclair Mount (detailed later), this is the only practical pod for the Eclair NPR-16. (By the way, we also have an excellent double-shoulder pod as well.)



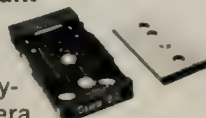
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Wherever and whenever you need a stable camera platform, chances are our Vacu-Platform can provide it. This rugged suction-actuated device can be positively fastened to any smooth surface (car-tops, floors, etc.) without marring. A flick of a lever on its extra-large suction mounts does the job. Especially useful for low-angle work, it mates with standard tripod heads.



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Arthur Florman, President of F & B/Ceco Industries, Inc., accepts one of 37 Arriflex camera outfits in the

Why F&B/Ceco bought \$200,000

Says Arthur Florman, President of F & B/Ceco Industries, Inc.—one of the world's largest motion picture equipment rental houses:

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The rental house is the most demanding proving ground for any camera. It requires the camera to be prepared for daily operation, by many different cameramen, working under widely varying

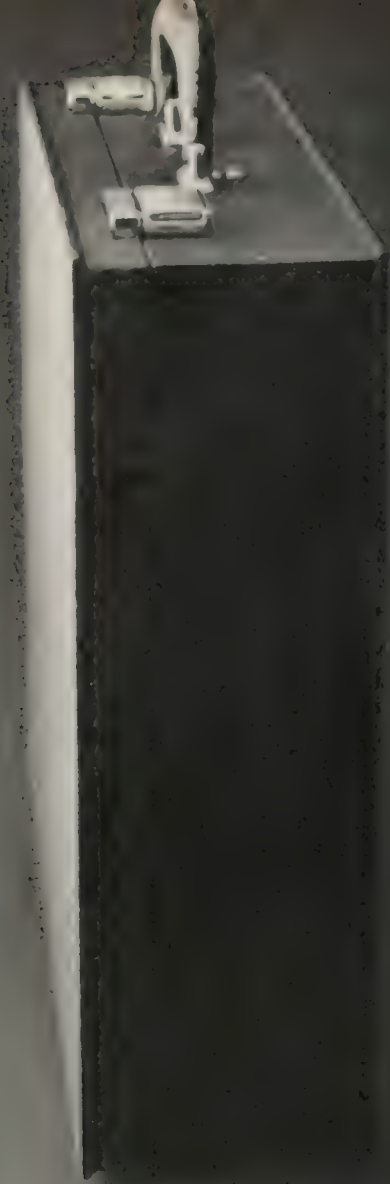


Camera rental room from Bruce E. Harris, Executive Vice-President of Arriflex Company of America.

* worth of Arriflex equipment

conditions on all kinds of assignments. It demonstrates a camera's ability to accept a long, busy day, with a minimum of downtime. And it reveals the popularity and universality of the camera's features, for, despite mechanical excellence, cameramen will not accept a tool they do not feel at home with.

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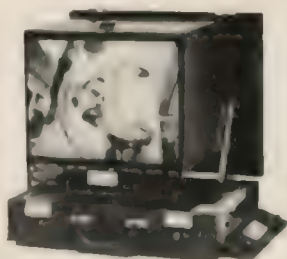
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Equipment investments continue



William Hedden



Jack Cook

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Few gear for videotape



Sam Bunchez



F. F. Sack

Call for new market attitude

Speed yes, but quality must rule

Looking over 1970, BUSINESS SCREEN wanted to discover what that year meant to film laboratory and production service people. Was the economic slump sufficient to affect sales volume? Did the economy limit new equipment investment? Which equipment was bought despite the tight money situation? What was the rationale behind these invest-

ments? How did 1970 affect competition between film labs? What problems and new developments arose specific to 1970? And finally, what is the outlook for the rest of 1971?

To obtain this information, BUSINESS SCREEN contacted a number of film processing labs throughout the country. Their replies to our queries are in the following report.

"On paper we're in good shape, but people are either not paying their bills or they're slow payers..."

—Larry Lippman
Design Effects



"You never know when you're selling them, whether they have an account or they're submitting a pilot."

—Milton B. Kaye,
General Manager
Musicues Corp.

REASONS FOR OPTIMISM

Sales volume of labs and services during 1970 was diverse. A number of companies reported comparative increases from 1969, ranging from 10 to 50 percent. Others felt the full impact of the recession, and called 1970 "a disaster."

In some markets, although business had fallen off, volume continued to flow from other sources—and in a few cases, it matched the previous year. One laboratory operator reported that in an effort to become more competitive, he had reviewed costs, and subsequently

solved his problem by eliminating a third shift.

On the other hand, VPI Services, a laboratory in operation less than three years, described 1970 as "fantastic." The company's sales volume doubled that of the previous year.

The year was also a good one for Consolidated Film Industries, who reportedly did more feature pictures than ever before, while the number of industrial non-theatricals they produced remained about the same.

Business remained at an equilibrium throughout 1970 until the last

quarter of the year, reported an audio sound company spokesman. During that period and the first month of 1971, he estimated, an increase in volume took place of from 15 to 20 percent.

Thirty percent of the laboratories responding to BUSINESS SCREEN's survey described 1970 as "lousy" and "a disaster." To them, the 1971 outlook appeared grim, with any future increase in business coming as the direct result of political opportunism or a shift in the economy.

This group was outnumbered, however, by an optimistic 70 percent. The majority of companies were enthusiastic about the outlook. Basing their opinions on an upturn in business in January, their reactions ranged from "things are virtually back to normal" to "everything is becoming wide open."

CONTINUING INVESTMENT

Despite slower volume and poor cash flow, film laboratories have necessarily continued to invest in equipment.

As one lab spokesman indicated,

"You can't take old equipment and speed it up because it will shake itself apart."

Raising investment capital, however, has become a major challenge

for most labs. Some have utilized long-range financing at high premium rates. Yet, unless business improves considerably, this may only perpetuate a bid situation.

In addition to problems of raising capital and receiving slower payments, laboratories have experienced the rising costs of re-equipping.

"It's a great deal more expensive to update equipment than it was

"In the not too distant future, we ourselves should be in tape duplication... we think tape is going to be a stimulant for the total visual market."

—Neal Keelin,
Vice-President
De Luxe General, Inc.



"Competition forces you to have the best product at the best price."

—Byron Roudabush, President
Byron Motion Pictures

"We expect an avalanche of business from educational sources."

—Alfred Bruch, President
Capital Film Laboratories, Inc.

"Everyone in industry is getting a video tape center, audio visual center where they make sales training films, presentations and commercials."

—Thomas J. Valentino, Jr.
Vice-President
Thomas J. Valentino, Inc.



"In January '71, things were virtually back to normal, or a trifle under."

—Melvin Gold
President
Manhattan Audio Co.

10 to 15 years ago," explained Frank McGeary, of Motion Picture Laboratories, Memphis, Tennessee.

Norman Lars Bebell, president, Bebell & Bebell, New York, concurred. Reporting on recent capital investments, he said, "We borrowed \$300,000 . . . and spent \$450,000. There is no such thing as building a small lab. You just don't buy a machine for \$20,000 or \$30,000."

"But competition forces you to have the best product at the best price. In order to give customers the best quality, we must have the finest equipment at the best price," said Byron Roudabush, Byron Motion Pictures, Washington, D.C.

Realizing this necessity, laboratories have continued to invest in equipment, much of which is related to the film industry's growing activity in 8 mm and super 8 mm gauge film.

This activity is evidenced by Alfred Bruch, president of Capital Film Laboratories also in Washington, D.C. "We're all geared up for

it," he said. "We expect an avalanche of business from educational sources."

Also concerned with 8 mm film processing equipment is Reela Film Laboratories, Miami, Florida. The company has just added their second 16 mm-to-super-8 mm optical reduction printer. The demand, according to Ted Sack, for super 8 mm commercial reprint has been sufficient to warrant adding this equipment.

"The new equipment we're looking to has to do with 8 mm magnetic sound, so that we can speed up the transfer of sound tracks to 8 mm prints," added Frank McGeary.

A Super-8 mm printer is scheduled for purchase in early 1972 by Cine Magnetics Film Laboratory, but this year's purchase will be a second 16 mm printer.

Although the trend toward the wider use of 8 mm film—along with the processing equipment entailed—bears watching, some film laboratories have planned investment in

other types of equipment.

Videotron, Glenview, Ill., for example, plans to install a 3-M Color Transfer machine this year. According to Jack Cook, the new equipment will double volume.

High speed equipment—a new 16 mm-to-8 mm optical reduction printer, a magnetic sound transfer system for 8 mm, and a new Eco 3 color processor—has been added by Calvin Laboratories, Kansas City, reported President William Hedden.

Jamieson Film Company, in Dallas, manufacturer of processing machines, plans to add the 35 mm color negative-positive capabilities it currently does not have, reported Bruce Jamieson, president.

New York's Manhattan Audio Company recently implemented two electronic post sync systems in its sound studios.

It appears, then, that throughout the United States, film laboratories have found that continued equipment investment is a necessity, despite a slower economy.

SPEED VERSUS QUALITY

The race for speed and quality in film lab production is growing more acute. At times, one factor seems to be working against the other. As one spokesman for a major lab in New York City put it, "I believe that some of the business we've lost is due to sloppy work."

Another lab representative emphatically states that his company

has refused to install new equipment that provides only more speed. "We want the quality as well, or else the investment is self-defeating," he added.

The need for speed has become increasingly more pressing. Film producers demand it to meet client pressures. It's the element over which infighting becomes highly

competitive.

Some labs have met this demand for speed, without regard for quality. In other words, they cut corners to obtain business during tough economic times. However, labs taking this route may have cut off their noses to spite their faces.

Other labs claimed that both ends—speed and quality—are achievable through investments in the right kind of equipment. Such investments have been made recently by some of the nation's leading firms.

Cine Magnetics Film Laboratories has added a high-speed super-8 continuous reduction printer which, management maintains, has totally revolutionized their lab. In 14

months, the equipment has been out of operation less than a total of 10 hours. The quality, according to Fred Wells, exceeds the lab's finest non-continuous step reduction.

At Motion Picture Laboratories, upgrading equipment meant adding a panel printer, new processors, and an analyzer. "The analyzer has im-

proved the first print capability by a couple hundred percent," said Frank McGeary.

Consolidated Film Industries in Hollywood has invested in relief printing machines that print 300 feet per minute, to save time during all editorial phases of the picture production.

At Manhattan Color Laboratory in New York, increased production necessitated the installation of processing machines with maximum capacity of 3,000 feet per hour. Their high-speed printer has a capacity of 750 feet-per-minute, a potential far exceeding their original printer's output of 100 feet-per-minute.

PROBLEMS: PEOPLE, PROGRESS

In the film world, as in every other industry, new technical developments have resulted in new problems to be solved. That most often mentioned among lab personnel is the lack of standardization in equipment and procedure.

In processing, for instance, a number of lab operators felt the industry was going in too many directions. "For industrial and educational processing, there are about 26 different processing methods," noted Bernie Barnett, VPI Color Center.

"If six different labs handled a job, each could come up with something different, and none could be used on the same projector," he added.

Lack of consistency among 8 mm projectors is another aspect of the problem. One laboratory spokesman indicated that of the many projectors on the market, each had some small variation—not only in sound separation, but in cartridge configuration. "A complete hodge-podge," he said.

Evidently, many users are unaware that projectors do have different sound and picture separations. Lab personnel's most consistent cry seemed to be that their customers frequently neglected to provide adequate information—including the projector and film to be used.

Another problem related to projectors was voiced—the difficulty of

finding one that can withstand constant use. Many lab spokesmen indicated they were forced to use stationary projectors in a price bracket of \$1000 upward.

These difficulties, along with the growing use of videotape and cassettes, account for the fact that laboratories have been actively trying to predict the future impact these two media will have on the film industry. Few film labs currently are equipped for servicing them, so opinion is somewhat divided.

Larry Lippman of Design Effects noted that tape is making inroads on the film industry. However, he reassured, "I think there is room for both. They are compatible, despite the fact that both have their good and bad points."

Some laboratories are considering expanding their facilities to be able to deal with the new developments. For example, Neal Keehn of De Luxe General, said, "In the not too distant future, we ourselves should be in tape duplication. But on the whole, we think tape is going to be a stimulant for the total visual product market. Whichever way it goes, we will go."

Similarly, at VPI Center, top officials indicated that the future of video tapes is very much on their minds. "We feel there is going to be a marriage of electronic tape and television, and we are investigating the video tape and cassette. Audio-

visual techniques are leaning more and more on cassettes," they said.

Some industry leaders, however, were less receptive to either cassette or videotape usage. They described the cassette as an industry "frill" that in eight years might become a ten dollar business. This, too remains an open question.

Decisions regarding such new developments, as in other areas, is to a large extent a function of management attitude. Management outlook was cited as the source of another difficulty that is present in the film industry.

Neal Keehn cited his own company as an illustration of the point. "When G. Carleton Hunt became president five years ago, much of the equipment was old. The lab handled the equipment lovingly, and it turned out beautiful prints. Laboratory morale was a factor."

He added, "Essentially, every lab has the same equipment. What makes the difference is attitude. Two labs can have the same equipment, but getting out the same amount of work in three days will be normal for one, while the other will take three weeks."

A somewhat related industry complaint is that not enough formal lab technician training is available. High schools and colleges offer creative training in educational and industrial films, so that they turn out many capable producers. However, technical lab skills are developed only by apprenticeship in the industry.

One lab has dealt with this situation by instituting a rotational training program. Participants are moved every six months from processing, to printing, to timing, until they are

adequately skilled. Then, they are moved upward in rank.

Perhaps the most fundamental industry problem currently, is the price war. Increase in the number of laboratories, the difficult economic slump, market changes, have all contributed to competitive pricing pressures.

Attempts to offer more than the competitor offers have been varied.

As discussed, a number of labs have installed equipment to emphasize speed. One lab has offered a complete package to industrial clients that includes shipping of films and storage facilities, thereby removing responsibility from the individual film user.

Nevertheless, many film people expressed the opinion that another approach might be most effective for

the industry as a whole. Because of the similarity in the pricing problem and the existing competition between all labs, a closer, more cooperative relationship between them might establish a minimum standards. Such an action would result in a quality war, rather than a price war. In addition, it could lead to the resolving of some in-house inefficiency.

MONEY PINCH

The slow payment pattern reportedly is indigenous to the film lab industry and a condition the industry has permitted. It takes 60, 90 and 120 days to turn an account around. Yet, for some, the prompt payment of bills in 1970 meant the ability to survive while business was down.

Approximately 500 small production companies have sprung up, according to Milton Kaye of Musicues Corp. in New York. These companies are composed of people dropped from production departments in large advertising agencies.

"You never know when you're selling them," said Kaye, "whether

they have an account or they're submitting a pilot."

Larry Lippman of New York City's Design Effects conceded, "On paper we're in good shape, but people are either not paying their bills, or they're slow payers. If a man owes me \$10,000, I'd be happy if he would send me \$1,000 so that I can split it with my suppliers."

To handle this problem, many labs have become very selective and overly cautious of the people with whom they will work, and many have hired full time credit men.

CHANGE AND CHALLENGE

Nineteen seventy brought both challenges and changes to the film industry. Tight money and fierce price competition were among the financial difficulties that confronted film laboratories. Although a few reported an increase in sales volume during 1970, most firms were at least moderately affected by the economy's slowdown.

Nevertheless, equipment investment continued. Many of these investments were made to enable laboratories to offer customers faster on-target service. However, equipment for processing 8 mm and super-8 mm film was also stressed.

The entire industry was eyeing the development and growth of videotape and cassettes. Differences of

opinion existed regarding the extent to which they will be used in education and industry. Some labs were contemplating expanding into this area of enterprise; others were resisting the new influence. However, all agreed that the two media would bear close watching for future effects on the film industry.

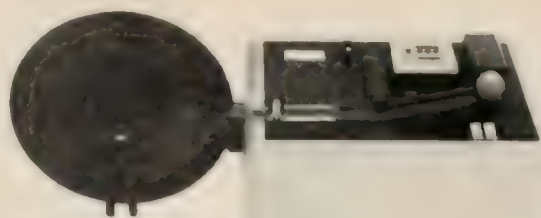
Lack of equipment standardization was stated as a problem that confronted film people. Particularly observable in the numerous types of projectors that are available, the situation at times resulted in confusion between film user and processor. Often, the customers' failure to indicate the type equipment being used resulted in less efficiency.

Attitude in the lab was of impor-

tance to film processors in 1970. They indicated that this was a prime influence on speed and quality, factors that distinguished labs with essentially the same equipment.

Speed and quality were also mentioned as the ideal criteria for competition between labs—not price. Some spokesmen suggested that a more cooperative relationship between labs be sought, as the entire industry was affected by common problems. If a minimum standard could be established, labs would be in a better position to emphasize quality.

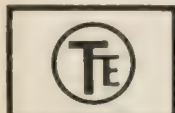
In general, the outlook for 1971 was optimistic. Many laboratories expected an upswing in the economy. Many—although not all—were anticipating the growth that the new technological advances in tapes, cassettes, and super-8 would make possible. All things considered, film processors were meeting problems and changes as challenges, not as obstacles.



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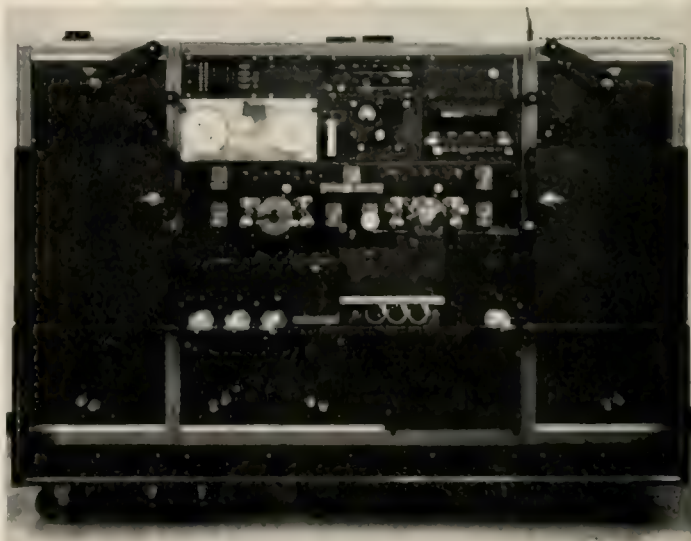
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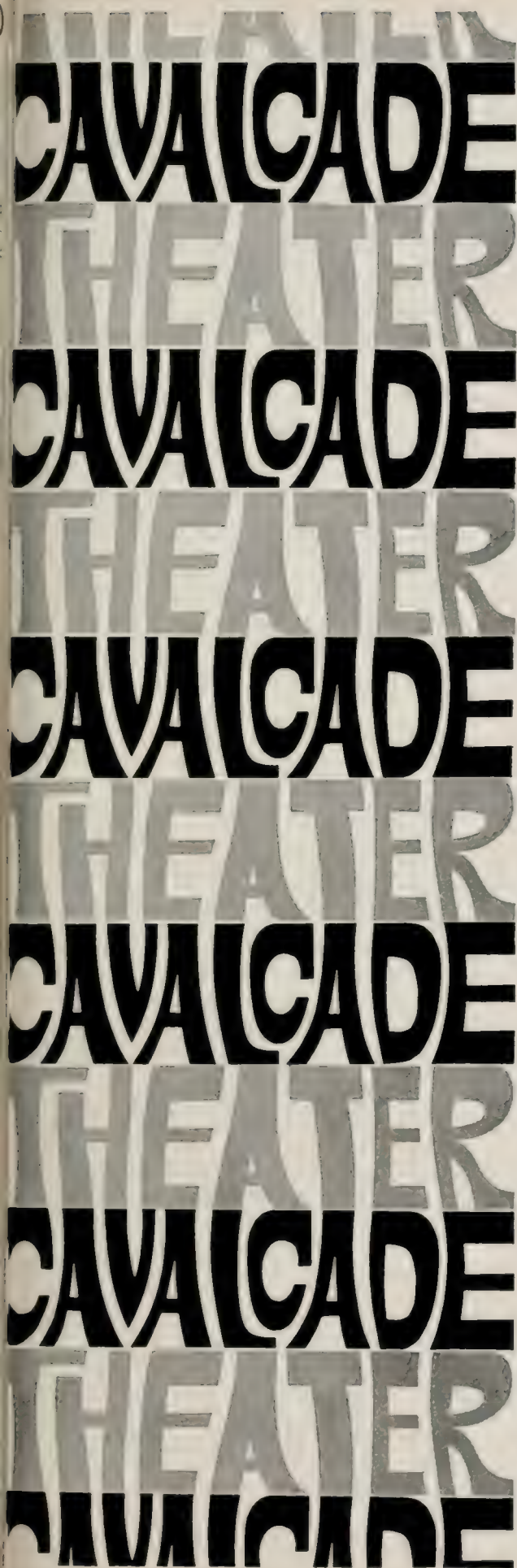


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Chart Listings)

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Concerto for NPR and Orchestra

Shooting a hundred-man symphony orchestra that is getting paid by the hour, you obviously need to use multiple cameras, arrange to stagger the film runouts and hope to avoid retakes.

For the Bell Telephone Hour "Sounds and Sights of Chicago," Director of Photography Andrew Costikyan used three NPRs to cover the Chicago Symphony in a special concert for the show.

Two of the cameras were placed in the audience for wide-angle shots of the whole orchestra, for cutaways of the audience and for telephoto closeups of the players and the conductor.

But the director needed some shots of the conductor from the players' point of view, and some wider angle closeups of the players themselves, to provide the feel of being right in the orchestra.

So Mr. Costikyan put on white tie and tails, and sat right in the orchestra with an NPR. This meant that, for the other two cameras, he was right in the shot!

But the NPR is an unobtrusive camera, so it worked. If you saw the show on NBC-TV, did you notice that one of the performers was playing an NPR?

For an NPR brochure, write Eclair Corp. at 7262 Melrose Avenue, Los Angeles, Calif. 90046; or at 73 S. Central Avenue, Valley Stream, New York 11580. Eclair International: Paris 20, France.

Andrew Costikyan is the man holdin t



eclair

photograph. He is a member of the IATSE Chicago local 666 and has been a first cameraman for 22 years.



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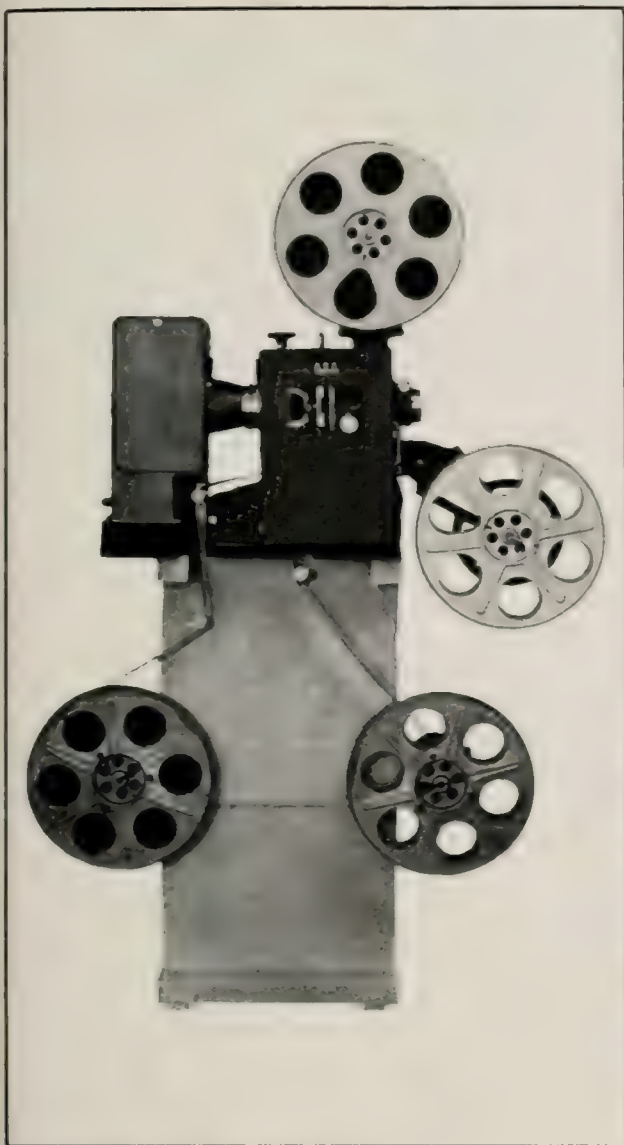
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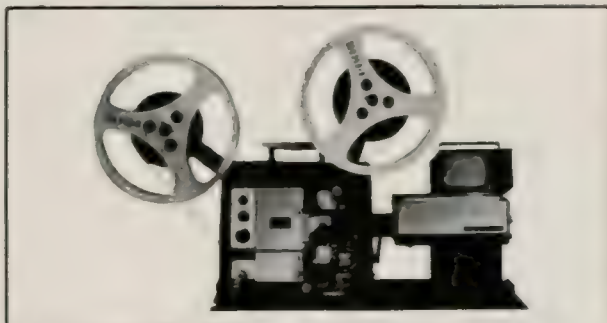
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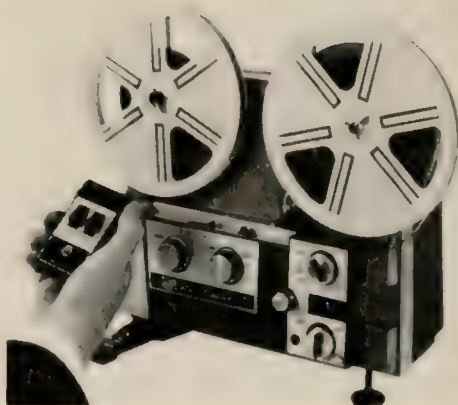
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January 29, 1971

Mr. Albert Amateau
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7046 Hollywood Boulevard
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Dear Al:

The old maestro has done it again!

Walter Welsh telephoned yesterday from Oakland to report on his first Kaiser showing of the Spanish version of "FAHRENHEIT 3300." He screened it at the Kaiser Center auditorium for a group of about a dozen Spanish-speaking people from Mexico and various countries in South America. The reception was very enthusiastic indeed; everyone thought the film was great, both from informational and entertainment viewpoints. And though they were gathered to watch for anything that might make it unsuitable for any particular Spanish-American country they could find nothing to criticize.

And Walt added that he himself likes the Spanish version overall even better than the original English-language picture.

So, congratulations to you and your organization on a job well done.

As always, it has been a real pleasure to work with a thorough professional like yourself.

With warm regards,

Sincerely,

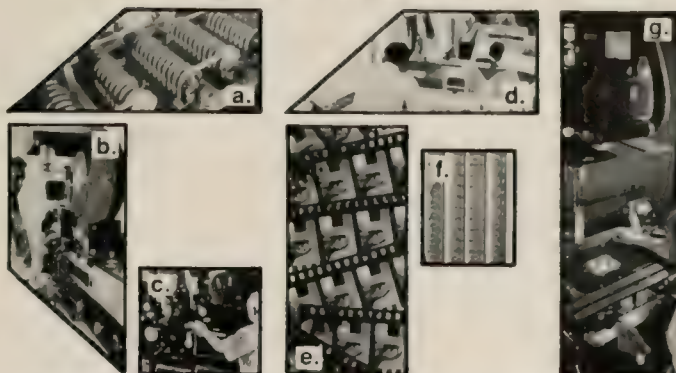
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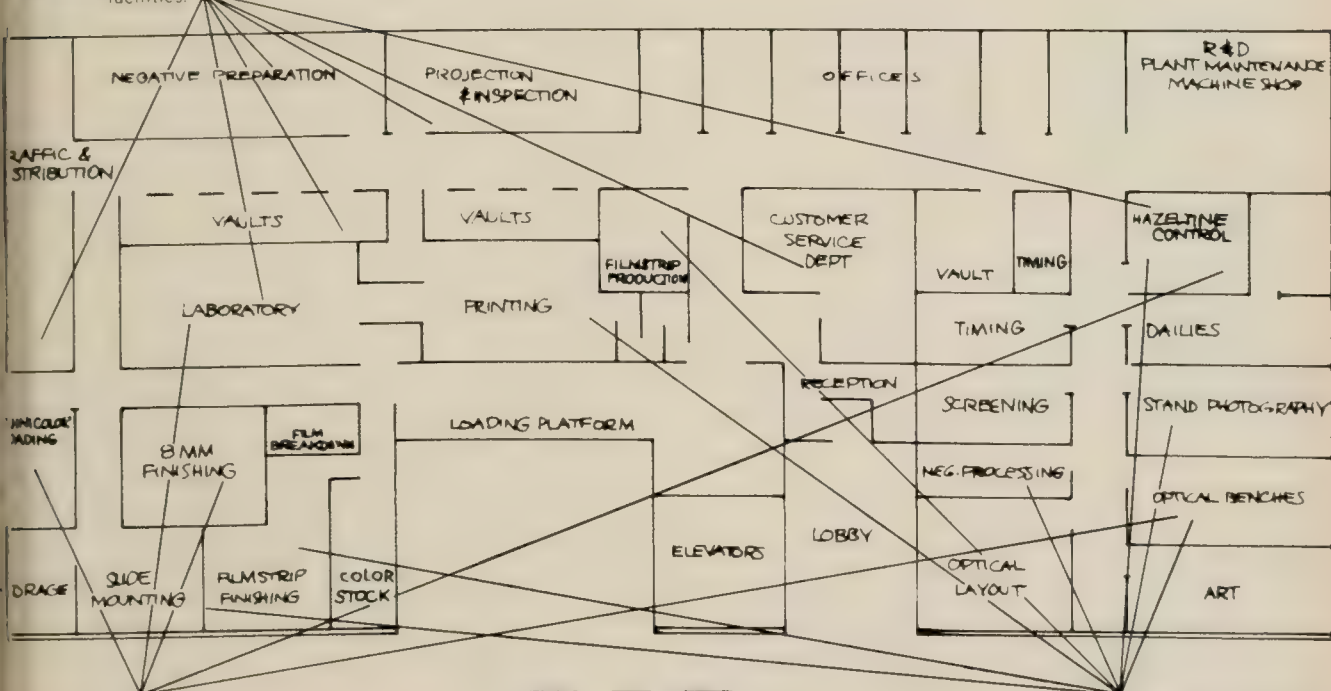
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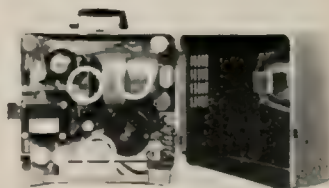
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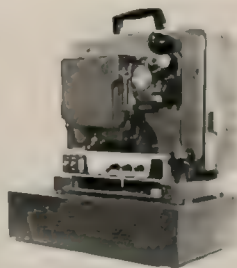
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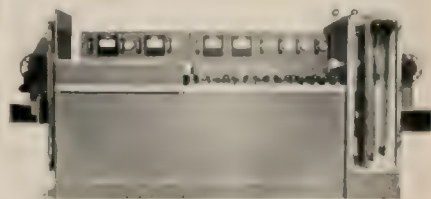
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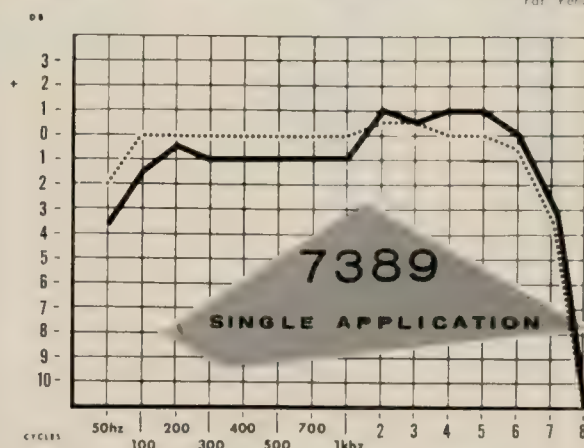
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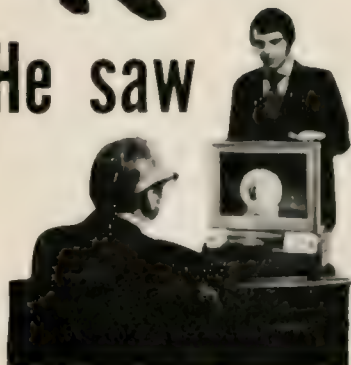
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Paradox

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PARADOX: If you want to be hot commercially, you have to stay cool creatively.

This month's column begins with the above golden rule, which at one time was on my wall along with several other equally choice gems, known collectively by my colleagues as "Sobel's Cynical Selling Rules." These included such masterpieces as these:

The bigger the talk, the smaller the budget.

The more entertaining the salesman does, the less the chance of getting the job.

And my own favorite:

Your best verbal guarantee is the solemn, moral commitment of a client you trust implicitly, accompanied by a written purchase order.

Almost every producer who ever stepped into the office and read these rules on my wall wanted a complete set for his own office walls. At one time, I thought I would put them together as an ad, offering them free to readers. But then I realized there would be so many requests for copies, I would have no time for script writing.

Like all writers, I have some periods of intensely busy writing activity, and others of comparative idleness. Because there is no predictable pattern to these cycles, it is difficult to plan vacations, turn down scripts you don't really want to write, or manage cash flow in a sensible manner.

This point was brought home to me recently when I met with my accountant, and learned to my astonishment that I had had a very good year. Retrospective analysis established what had happened. Early in the year, anticipating difficult times to come, I had taken a great many small, low budget jobs of the kind that in good years I

often bypass. Then, for no reason that I can determine—even in retrospect—I also received my usual number of assignments. The incredible result? A very good year financially.

One reason that I expected a bad year and accordingly, started taking smaller, less profitable jobs early in the year was that I had competed for a couple assignments on which I had lost out. In both cases, good friends received the assignments, and in both cases, the producers went into Chapter Eleven, leaving the writer holding the bag for those big, high budget scripts. At the time, I was chugging along on a low-budget training series writing a slide film a week for twelve weeks, and being paid for each script as it was delivered.

None of this proves that I am terribly smart—just lucky, at least in this case. I was so depressed by not getting a big script assignment that didn't trim my grape vines in February, and as a result, our wine turned when we tried to cask it last fall. Now you know how badly I wanted those assignments I was fortunate enough not to get.

I mention this business of good fortune because usually it is difficult for the average person to evaluate, and for the writer, it is absolutely impossible. Most things that have been blessings for me professionally have arrived in the guise of calamity. I could write an entire column on the subject of calamity, and another, on depression. I think the reason most professional writers have difficulty recognizing good fortune is that they are depressed so much of the time—be it either good or bad, reasons.

Writers are depressed, obviously when they want a job and don't get it, but they are equally depressed when they don't especially want a job, and they do get it. Then they must write something they didn't really want to write in the first place.

Writers are depressed also when they get jobs with short deadlines, because it means they have to work nights and weekends to complete and hand in the job on time. It means also that they have to scrimp on quality to deliver the script by the deadline. On the other hand, writers are equally depressed when they get jobs with plenty of time to do the writing, because it means they won't be paid for a lot

me, and will have to stretch their money and manage it frugally until invoicing time rolls around.

Depression hits writers when they write a TV pilot and it isn't sold, because it means they won't be getting those nice big regular checks. But it also hits them when the TV pilot is sold because it means they will have to grind out those formula series plots, abandoning other accounts to be picked up by other writers, because they're too busy to service them properly.

Writers are depressed when they get the contract for a complete five day sales conference because it takes so much time out of the year, but they're even more depressed if a sales meeting they wrote last year goes to someone else this year because the client or producer wanted a change of attitude, approach or writing style. As you can see, I understand all these kinds of depression, and I've learned to cope. Strangely enough, however, it seems to me that the worst kind of depression comes from success.

One depression-inducing situation I've experienced many times, but I don't really understand it, despite the fact that it's familiar and recognizable to anyone who's been through it. This is the feeling at the end of a successful meeting—especially a long one, such as a five day sales conference. Everything has gone well; the client is delighted. The equipment has worked, and if it failed, it was repaired quickly so that the audience did not realize. The last member of the audience has ragged out, congratulating you as he leaves.

Now the producer, the writer, the stage manager, and the crew are sitting together in a circle listening to the last reel of walk-out music. It plays through the machine, the sound man clicks off the amp, and everyone suddenly is silent. A strange pall of exhaustion and satisfaction settles over the group. It's time to pull down the greens, strike the sets, roll up the ripfilms, re-wind the movies, take make-up off the cast, but the group just sits there in silence. Absolutely everybody feels absolutely devastated or absolutely no reason at all. It's a shattering experience.

I have learned that the best thing to do at that point is to offer to buy a round at the bar, but somehow, that doesn't help. There is no other situation quite so deadening—except one: the experience of depression when your play closes after two performances and bad reviews.

For a long time, I puzzled over this curious paradox that both success and



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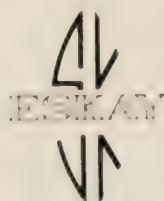
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Paradox continued

failure produce the same kind of deep depression. Finally I found a clue from the two experiences. In a play, you give up a year of life, and when it folds you watch that year go down the drain. I think you should get your stage failures out of the way when you're young because you still have no appreciation for just how precious a full year of your life can be. It's twice as important at thirty as it is at twenty-five, and ten times as important at forty as it is at thirty.

The arithmetic works that way for sales meetings, too, I think. If you write a good movie, the print exists afterward; you can show it, getting pleasure and a sense of success from it long after the premiere showing. With a good song, you can play it repeatedly. A book can be read again and again, and with each reading you recreate the experience of success.

But with a sales meeting, it's somewhat like a play. When a play closes or a sales meeting ends, that's it—my friends—it's over. No record remains. Even if you tape the meeting, it's still "Goodbye Columbus" because no sane man will sit down to listen to five days of tapes to recreate a feeling. You can't take pictures during a meeting, and even if you publish a newspaper afterwards, it's only a partial record of the event. It helps, but it's not enough. In a sense, no matter how successful a sales meeting is, it is still a failure; it cannot be brought back to life again.

This paradox is true also for traveling shows. When the last show is over, the last trunk closed and the last truck driver dispatched, you then look at each other and say, "Well, that's it. Now what?" The following Monday you find yourself in your office pushing paper from one side of the desk

to the other, remembering how exciting the show was. Boy, do you ever feel rotten!

By a craftily executed *aria da capo* we have returned to my original thesis: that it is very important to keep busy. When you're really busy, you just haven't the time to be depressed; at least, you haven't the time to be depressed right now. It all has to be bottled up and preserved for a time when you have leisure and can afford the luxury of depression.

If you want to stay hot commercially, you have to keep cool creatively. That really means that you have to do the best job you can on each job, whether it's one you wanted or not, whether it's high budget or low, whether it's interesting or dull. It means also that you can't try to read the future. I've had some of the wildest and most unpredictable years, in terms of work-load and material content, with absolutely no logic or reason behind them.

For several years, I was doing film on engines: two cycle versus four cycle, diesel versus gasoline, selling the advantages of two-cycle diesel, showing how to service the engine, *ad infinitum*. I became a flaming expert on engines, and it kept my children in nursery school.

Two years ago I had a sudden inexplicable run on films about kidneys. No kidding. In my books, 1969 was "The Year of The Kidney." I did a professional medical film on cancer of the kidney, a lay film on the artificial kidney, a professional film on renal insufficiency, and a lay film on kidney transplants. No two of these pictures were at all related to each other. They were not for the same producer, for the same audience

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ended by the same organization, or sponsored by the same agency. Yet, they all came in the same year, and none of the sponsors were aware that the other films were being made, let alone that I was writing them. Try to predict the future? Who, in 1968, would have predicted that I would write four kidney films in 1969?

It isn't always so haphazard and illogical. When I received the assignment to write the introductory film for ICR's new Century series of computers, I was told at the first client conference that I had been selected because they liked the introductory film I had done for the IBM 360 several years before, but that doesn't usually happen. If that's the real reason, usually the client conceals it. He feels intuitively that it gives him some kind of psychological "edge" on you to keep you in the dark regarding his reasons for having you write the script. Oh, well, everyone has his own little games he likes to play—including writers. After all, games are just another way of keeping your creative cool, and you already know why that's important for a writer—or for anyone.

Paradox is a regular column on the film scene, from the special viewpoint of the writer. Stanford Sobel is a professional scriptwriter for both television and film productions).

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Kalart Victor Introduces Multiplex TV Film Chain

The monochrome Multiplex TV
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bility in that either 16mm movies,
35mm filmstrip, or 2" × 2" slides
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The fourth station is for the TV
camera. In use, either of its inputs



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maximum. Audio transfer is accom-
plished simultaneously with the pic-
ture. *Kalart Victor Corporation.*

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The Coxco Sound/Slide rear projec-
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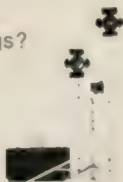
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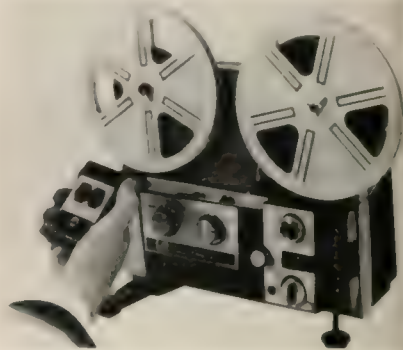
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BUSINESS SCREEN

Currents

TWA's "Nzuri" Wins Sunset Magazine Film Festival

TWA's East Africa film entry *Nzuri* barely beat the South Africa Tourist Organization's *The Peace Game* to win the 1971 Sunset Magazine Travel Film Festival.

Held in conjunction with and co-sponsored by H. Werner Buck's Sports, Vacation & Recreational Vehicle Show in Anaheim, the festival drew 112 entries this year representing 40 countries.

Other winners in the competition included *Utah Color*, produced by the Utah Travel Council in the government agency category; *The Peace Game* produced by John de Silva in the foreign destination category; *The Wonderful World of Ohio* produced by The Film Group for Ohio Bell Telephone in the domestic travel category; *World Cup Skiing*, produced by Canada's Chetwynd Films Ltd., in the outdoor recreation cate-

gory; and *A Way Out*, produced by Warren Miller Productions for Revcon, Inc. in the recreational vehicle category.

Nzuri, produced by Summit Films of Denver, promotes travel to East Africa. *Nzuri* is actually a Swahili word for beautiful, used in the film to describe the whole of East Africa.

Holt, Ealing Sign Joint A-V Product Marketing Pact

Holt, Rinehart and Winston, Inc., and The Ealing Corporation have agreed to the distribution in the U.S. and Canada of the Ealing audiovisual product lines by Holt and the distribution of certain Holt products by Ealing in other parts of the world.

The agreement joins the world's leading library of 8mm short films for schools with Holt's fast growing line of A-V material, part of one of the largest non-book product lines in publishing.

Both companies expect substantial sales increases as a result of the agreement, which also calls for future joint development of new A-V products.

Acme Film Labs Installs Improved Transfer Process

A new film transfer process, called Acmechromatek, which improves resolution fifteen to twenty percent, as well as causing a reduction in video noise level, has been put into operation at Acme Film and Videotape Laboratories, Inc., Hollywood, California.

The new unit, an electronic innovation for color as well as black and white film transfer processing, attaches to film recording units.

Mel Sawelson, Acme President, reported that there will be no extra charge for the use of the new unit and Acme will continue to give the same normal services.

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Edutronics Forms "Custom" A-V Program Division

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Heading the new division is Robert L. Hyskell, formerly with Walt Disney Studios where he helped pro-

duce *101 Dalmations*, *Sleeping Beauty*, *Our Friend the Atom* and *Man in Flight*. He also was previously a vice president at EMC Corporation.

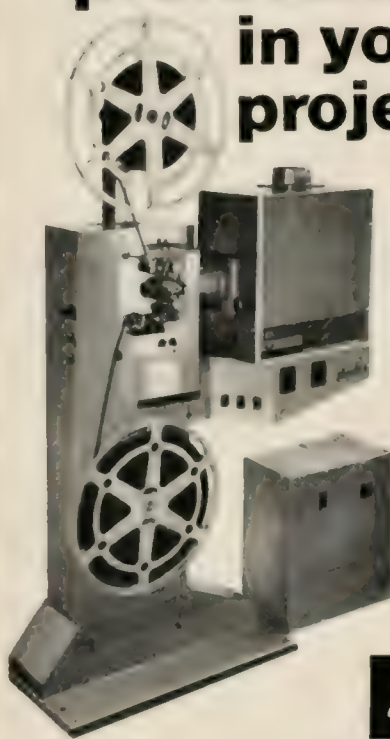
Agfa-Gevaert Opens New Glendale (Cal.) Lab

More than 250 guests attended the recent open house marking the opening of Agfa-Gevaert's west coast lab at 1049 Flower St. in Glendale, California.

The opening of the new processing facility marks a significant expansion for Agfa-Gevaert, whose east coast facilities are located in Flushing, N.Y. The 20,000 sq. ft. modern building is located in Glendale's Grand Central Industrial Park.

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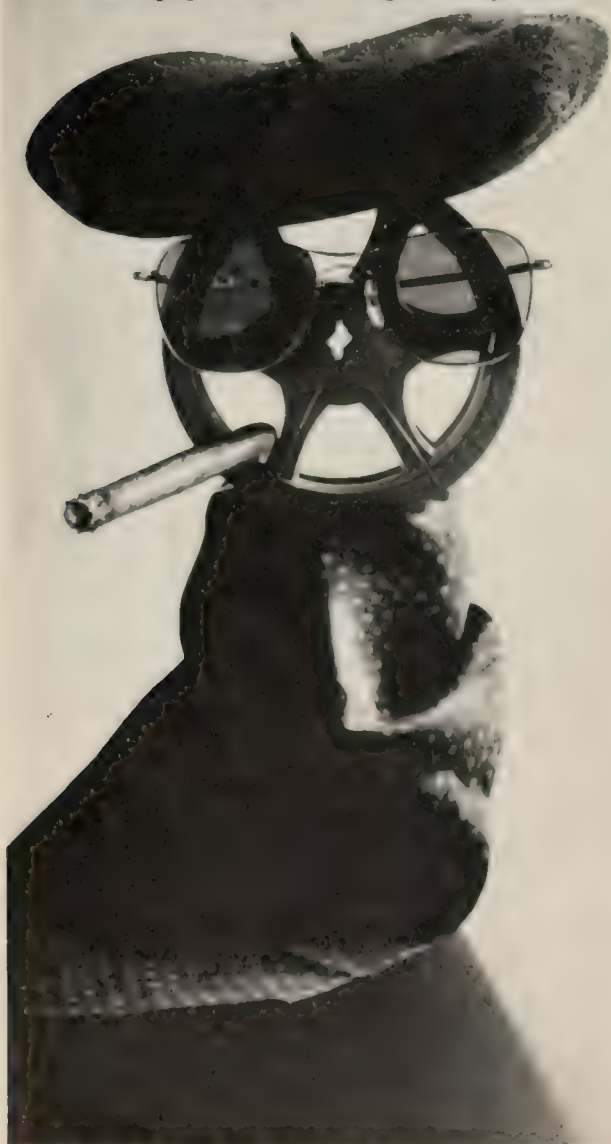
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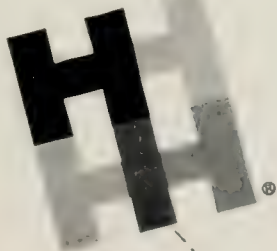
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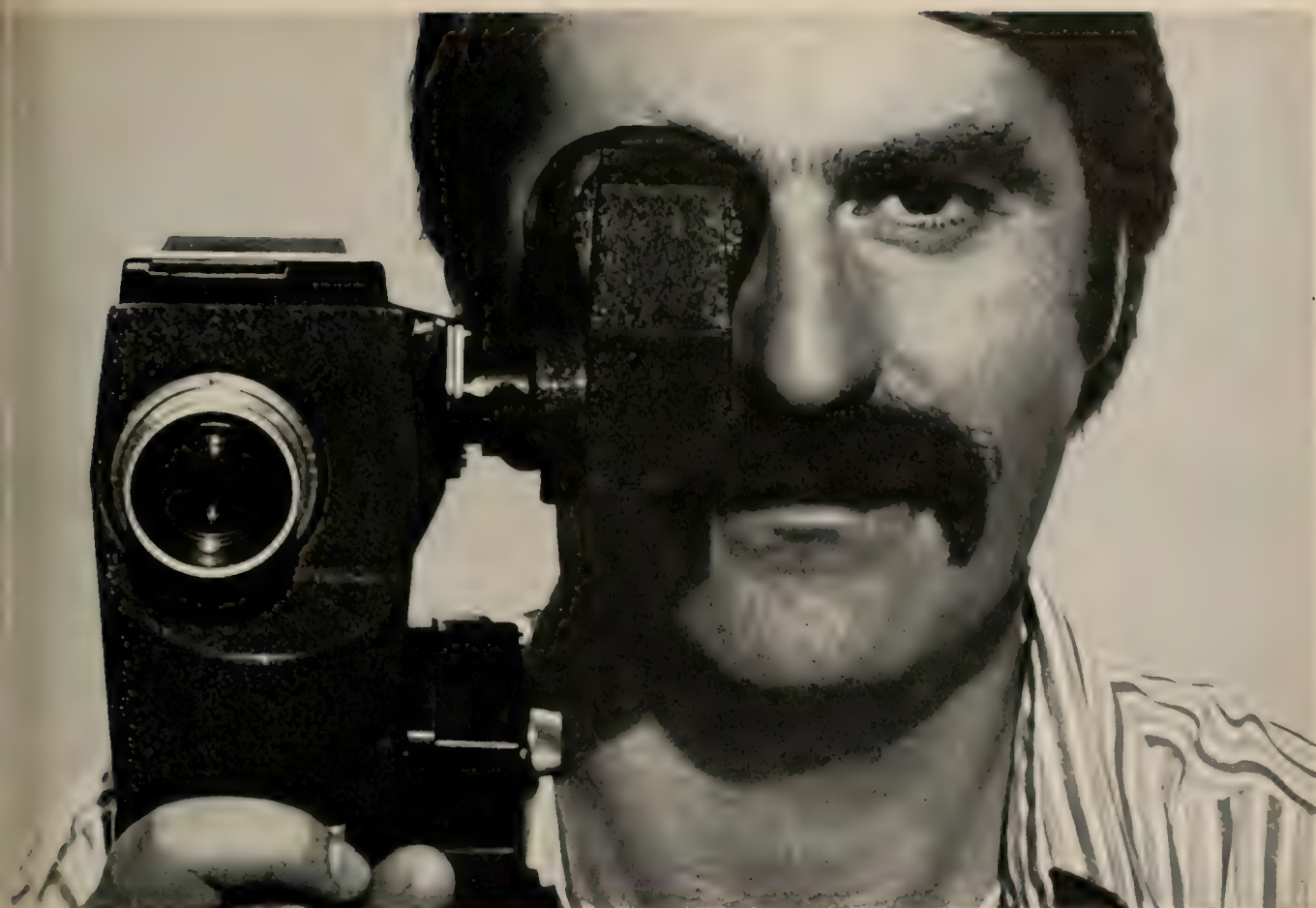
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Business Screen

THE VISUAL COMMUNICATIONS MAGAZINE

MAY 1971 / VOLUME 32 / NUMBER 5

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Front

MICHELLE BENDER

WE ARE IMPRESSED by the striking parallel that exists in the audio-visual trends of both education and industry business, despite the sentiment of some in the audio-visual fields, that because business and industrial audio-visual sales volume is currently surpassing that of education, only the former is "where it's at" for audio-visuals. Judging from broader trends, we do not believe the situation is so narrow in scope.

It is true that business may use audio-visuals in more varied applications than education—point-of-purchase displays, sales presentations, in-house closed circuit videotape systems for meetings (although lectures and programs in schools are also given this way), public relations and promotional films, to name just a few.

However, it is also true that the role of audio-visuals in both areas are similar—to inform, to influence, to educate; and the needs are similar—to communicate information in a graphic attention-keeping way, and to store and retrieve it easily. Accordingly, the trends of business and industry audio-visual applications are reflected in those of education, and vice-versa.

The parallels were quite noticeable at the American Educational Communications and Technology Convention in Philadelphia recently (see page 22 for wrap-up report). Film and videotape, for example, are still vying for dominance in usage, and the problems of standardization exist for both industry and education.

Another illustration is the growing strength of super-8, as sight and sound cartridges become widely utilized. Business is using them for sales presentations and employee training, while education uses them for individualized student instruction. Super-8 is also widely used in filmmaking courses, but 16 mm is still the film format most prevalent for both educational and industrial motion pictures.

Even the contents of some films indicate a sort of overlap in the business and education communities' applications of audio-visual. Recently, as judge for films competing in the semi-finals of an industrial film fair, we saw cinematic techniques and experimental approaches that could rival those of the most avant-garde educational or general interest filmmaker.

The relationship of the business/industrial film and the educational/general interest film is a bit like that of the chicken and the egg. Chronological order is unimportant, but the close kinship—in equipment trends, in problems and sometimes, in cinematic approach—should not be underestimated.

Feedback

BUSINESS SCREEN IDENTIFIES Howard Zuckerman, author of "Videotape Cassettes: the end of the beginning" (Feb. 1971) as "an outspoken missionary of videotape in all its diverse forms."

The description is apt. His article reminds me of nothing so much as a tub-thumping evangelist on the hallelujah circuit warning the great unwashed that they had better be saved before it is too late.

But let's slow down the flow of rhetoric long enough to analyze some of the unqualified assertions about the glories of videotape vis-à-vis what is portrayed as an all-but-forgotten medium, motion picture film.

The article predicts that videotape will replace chemical photography in many of its basic applications on a widespread scale within three to five years. This claim has been flying about for at least ten or twelve years. I remember being warned against buying a film camera in 1962 because it would soon be obsolete. Hundreds of thousands

of feet later, it was traded in on a new camera—again, I'm afraid, an obsolescent film camera.

Let's put the prediction of the demise of films down for a call-up in February, 1974, and again in 1976. To be on the safe side, let's put it down for 1980.

The article states that everything done in magazines can be done right now with videotape. I don't quite know what that means or what its significance might be, but how about comparing videotape not with magazines (or hieroglyphics) but with a comparable method of communication, films.

I recently completed an industrial documentary on the subject of solid waste disposal. It was filmed at fifteen locations in ten states in ten shooting days, including travel, by one cameraman, with three additional locations covered by others.

Could that have been done using videotape? Not done well or inexpensively—just done?

Proponents of videotape talk of speed in processing. But how about

the speed of transporting a color videocamera and recorder up a narrow ladder to the top of a five-story copper reduction facility in Utah, then onto an airplane and into the seat of a bulldozer at a Los Angeles landfill on the same day?

They talk of economy. Having worked in both the videotape and film media, I find that, when all costs are taken into account, the advantages are on the side of film.

The article mentions "computerized editing . . . a simple one-push-of-the-button affair." Beautiful. After the crew returns with the tapes from fifteen locations, I'd love to see which magic button is pressed to put all the bits and pieces in the proper sequence.

As for the market for videotapes, many persons seem to share a dream in which Americans will pay billions of dollars to have little program gems all their own to play over and over again on their own TV sets (equipped with a tape playback costing more than a 16 mm film projector).

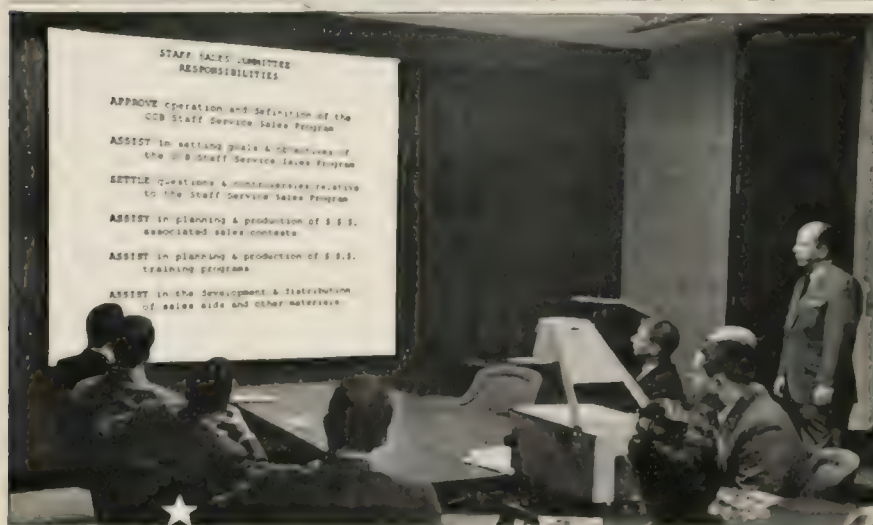
I would ask: what shows are so desirable that they can generate that kind of market?

Getting back to that film on solid waste disposal, it is now being distributed (fifty prints) to television stations for public service showings. Track records for the *Industry on Parade* series of which it is a part indicate about 200 showings may be expected. Two hundred showings on TV, then unlimited circulation to clubs, schools and other non-theatrical outlets.

Can the cassette people offer something better? What are their outlets? Which type of playback equipment is universally available? What specifically are the costs? In short, just how do I distribute my industrial via videotape to achieve results better than those that can be had with film? I don't want to hear about future possibilities—this film has to be distributed now.

Arthur Lodge
Chappaqua, N.Y.

Editor's note: Mr. Lodge is an independent film producer. Next month, we will carry Mr. Zuckerman's reply.



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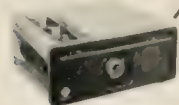
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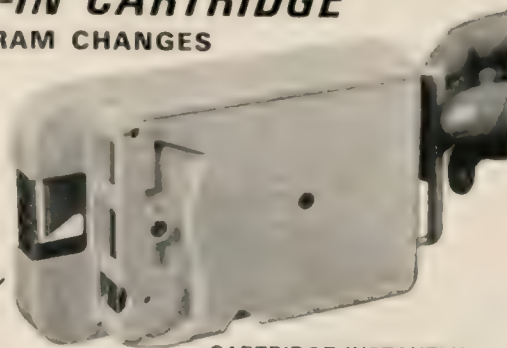


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13-23

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Center. Info: On Cue Productions, 425 Bush St., San Francisco, Calif. 94108

11-15

AMERICAN FILM FESTIVAL sponsored by EDUCATIONAL FILM LIBRARIANS ASSOCIATION. Hilton Hotel, New York N.Y.

24-27

2nd BIENNIAL CONFERENCE ON NEW TRENDS IN EDUCATIONAL TECHNOLOGY AND INDUSTRIAL PEDAGOGY
Knokke, Belgium

24-29

7th INTERNATIONAL LABOR & INDUSTRIAL FILM TRIENNIAL. Info: Lamoriniestraa 236, Antwerp, Belgium

june

19-26

ATLANTA INTERNATIONAL FILM FESTIVAL. Regency Hyatt Hotel, Atlanta, Ga

21-26

FILM '71, INTERNATIONAL FILM TECHNOLOGY CONFERENCE AND EXHIBITION sponsored by the SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS. England
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5-30

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Info: American Film Institute Summer Seminar, 1815 H St. N.W. Washington, D.C. 20006

11-15

NATIONAL AUDIO-VISUAL ASSOCIATION INSTITUTE FOR PROFESSIONAL DEVELOPMENT. Indiana University
Bloomington, Ind.

17-20

NATIONAL AUDIO-VISUAL ASSOCIATION ANNUAL CONVENTION. Convention Center, Cincinnati, Ohio. Info: NAVA, 3150 Spring St., Fairfax, Va. 22030

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Film Scholarships Offered

Six scholarships to encourage students in the pursuit of careers in film production, writing, teaching, history, aesthetics, or criticism will be awarded by the University Film Association in August, 1971. Winners will be chosen on the basis of film or written work submitted. Information may be obtained from Professor Howard Suber, UCLA Motion Picture Division, Los Angeles, Calif. 90024.

St. Louis Firefighters Use A/V to Win Pay Increase

In an effort to win equal pay with city police officers, fire fighters in St. Louis sought public support through all communication forms, but the most unique was a 23-minute sound/slide presentation. Brought to hundreds of public meetings, the presentation was placed also in neighborhood taverns throughout the city. The campaign was successful.

Skyjack Detection Devices Do Not Harm Film

Screening devices used by some United States carriers for detecting potential skyjackers will not adversely affect raw or exposed photographic film, according to Mason R. Maddux, manager of security for United Airlines. The SD-2 Surveillance System (magnetometer) used by the airline operates on a low magnetic field and is incapable of erasing or damaging films. He added that x-ray and sound wave screening equipment may be harmful, but is not used by airlines in the United States.

USC Gets Historic Motion Picture Devices

The University of Southern California Performing Arts Library has recently acquired the Mervyn LeRoy-Sol Lesser collections of historic motion picture devices. Included are early examples of the "magic lantern" projectors, professional and amateur motion picture cameras and home projection devices.

Ad Agency Liable In Bootleg Record Case

In a recent decision, a U.S. District court in New York recently ruled that an advertising agency can be held liable for royalties due music publishers if a client is found guilty of bootlegging musical recordings. It also held that radio stations carrying advertising for bootleg products and mailing houses that distribute them can be held responsible under the copyright law.

AFI Receives Ford Grant

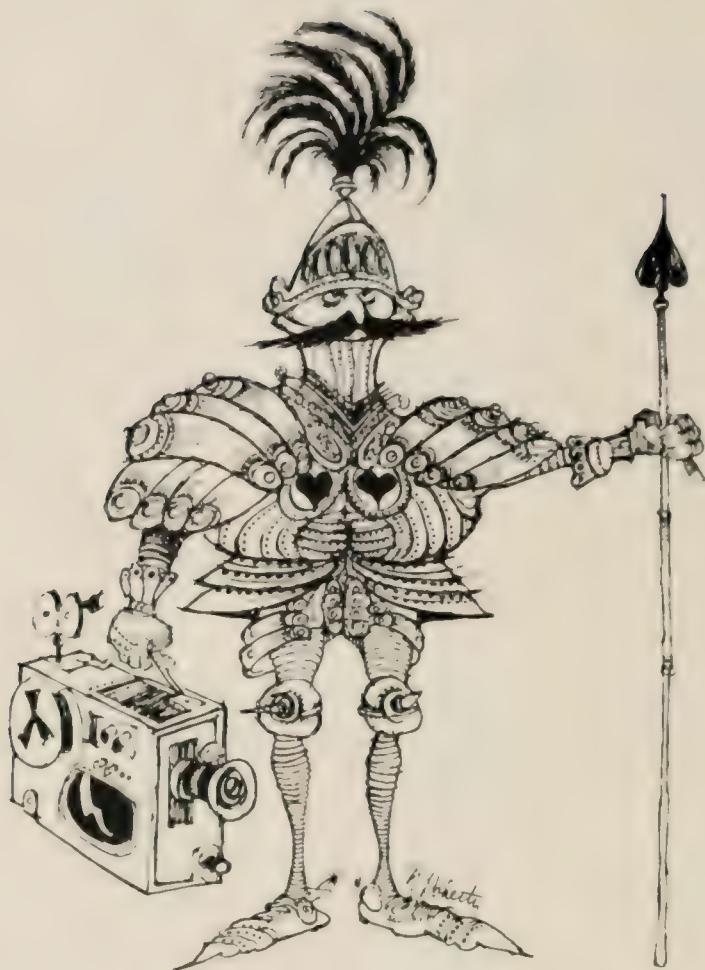
The American Film Institute has announced receipt of a matching grant of \$800,000 from the Ford Foundation towards support of the Center for Advanced Film Studies. The grant is for two years ending June 30, 1972.

AAVS Celebrates Anniversary

The Aerospace Audio-Visual Service, with headquarters at Norton Air Force Base in California, recently celebrated its 20th anniversary. The AAVS has 41 units throughout the United States, South America, Europe and Asia, and provides professional products and services to the United States Air Force and Department of Defense agencies.

Fortune Offers Features on Audio Cassettes

A continuing monthly seminar that explores problems and opportunities confronting American businessmen is being offered on cassette tapes from Fortune Magazine. Each month, conversations with executives, consultants and economists cover topics of inflation, interest rates, specific industry problems, new products and processes. The series is available on an annual subscription basis for \$80.



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A-V TAKES A HOLIDAY

Exclusive Business Screen Report
by Ott Coelln

Holiday Inn chain burgeons . . .

Sight and sound a primary asset . . .

A-V used in many ways

IF SHEER GROWTH were the only standard by which the Holiday Inns International System be measured, business analysts would agree that this worldwide motor hotel operation is a smashing success.

On August 1, 1952, the first Holiday Inn opened its doors in Memphis, Tenn.; within less than 19 years, the system has grown to 1,292 inns, as of March, 1971. Nearly 190,000 guest rooms are available to business and vacationing travelers, and the future goal calls for 3,000 inns with 400,000 guests' accommodation by 1990.

"The name Holiday Inn means a low-flung two-story brick building on an Interstate Highway, a high-rise complex in large urban centers, or simply a happy family vacation," comments founder-board-chairman Kemmons Wilson.

The vision of a better place to enjoy an overnight stop enroute brought about the first inn in Memphis. Today, that vision has been realized in each of the 50 United States, Canada, Mexico, and far beyond in Africa, Australia, Central and South America, the Middle East, Pacific islands, and 19 countries of Europe.

The Holiday Inn story, however, is much more than physical assets. If there were a secret ingredient for its evident success, it would not appear on a balance sheet. It is management's relentless and undeviating adherence to its "first principle".

Technological and economic resources, organization and structure, innovation and timing are transcended by the unity of an organization whose individuals believe strongly in its basic precepts and faithfully carry them out.

Instilling that belief and faith, while employee totals are constantly increasing and growth continues, is a task that really challenges those using the communication media. How Holiday Inn has accomplished this goal and what the company plans for tomorrow are discussed on the following pages.

A-V TAKES A HOLIDAY

■ "God was smart when he made man. He made four holes in the head for information to go in, and only one for it to come out."

With that observation, Wallace Johnson, Vice-chairman of the Holiday Inn chain, comments on his company's success. "I think we have a way of communicating . . . that has been one of the reasons for our success. We have been able to communicate with the people working for us, and to communicate to those we work with."

How does Holiday Inn's management reach nearly 108,000 employees around the globe? How does it instill among the 20,000 people on its home office payrolls the company philosophy of sound assured guest comfort and convenience, and a belief in fair play and the profit motivation? This challenge of communication is being met by a far-reaching concept of total education/training responsibility exemplified in the current construction of the \$4 million Holiday Inn University.

Scheduled for completion on its 150-acre site nine miles south of Memphis early next year, the university facilities include two resident halls of 206 dorm rooms, six lecture rooms, four seminar classrooms, and an amphitheatre that accommo-



A-V director Eugart Yerian (left) is glimpsed "on the move" as he checks out a recent promotional assignment.

dates 200 people. The administration building will provide offices for operating and instructional staffs, and house a 10,000-volume corporate library, reception and conference facilities. All classrooms, lecture halls and dorm rooms are being interconnected by closed-circuit television.

This major educational facility is comparable to those of other industry leaders—General Motors and IBM, with training centers, and Pepsi-Cola with a management institute. Its construction emphasizes Holiday Inn's goal: to provide adequate training for all types of Holi-

day Inn people, from the franchise holder to the yard man.

"We have long realized as one of our greatest challenges, the satisfactory procurement, motivation and education of all employees to serve our customers," comments board chairman, Kemmons Wilson. . . . "We are greatly concerned about developing their skills and building a good Holiday Inn attitude."

In this frame of reference and within the university structure, Eugart Yerian, the Inns' assistant vice president and director of audio visual communications, serves the entire system. The former director of the Memphis Little Theatre (for 21 years) joined the company in the early 1960's when the parent company had only 135 home office employees and fewer than 150 inns. He remembers those first informal months well, having been hired to free lance Holiday Inn's first film strip, *Welcome Cousin*.

Its overwhelming success launched Yerian into a new career typified by Kemmons Wilson's comment at the time, "Oh, yes, you're also the official photographer for us."

Yerian is still the "official photographer," but Holiday Inn's audio visual communications department now has a staff of 22 who research, write, illustrate and photograph process and produce the extremely wide range of media tools needed.

H.I. President William B. Walton is at the rostrum as rear-screen above him shows data at a recent national conference.



for every kind of conference, meeting, training and related communications responsibilities. Audio-visual communications have become a truly total corporate service facility.

"It has grown around the abilities of our people to accept whatever came their way," says Yerian.

That might well be a credo for any corporate audio-visual facility. At Holiday City, the company's 10-acre headquarters complex in Memphis, the phrase "whatever came their way" covers a lot of territory.

Basic among Holiday Inn's audio-visual activities are the sound filmstrips for training company personnel regarding specific facilities and services. Currently, 35 of these programs are in the audio-visual li-

ford, Conn. Pressings of sound discs which accompany each program (except those taped for overseas use or for other LaBelle users) are made by Plastic Products, a company associated with the Holiday Inn system.

Sound motion pictures, with a wide range of topics, are another basic audio-visual tool used by Holiday Inn. *At Your Command*, for instance, is a 30-minute sound/color film which interprets the nationwide Holidex Reservation System and its computer-center in Memphis. It backstops a training manual and recording on this subject. *Man Alive* is a BBC documentary on the men who pioneered Holiday Inns.

Many special motion pictures are



Production studio of A-V communications at Holiday City where all types of audio-visual media are created to serve training and meeting needs for 1,292 Inns.

raries, that are mandatory at every Inn. Throughout the year, new subjects and titles are added. They include such diverse content as job preparation for waitresses, (*You Are the Star*) and *Care and Control of Swimming Pools*.

In most U. S. and Canadian Inns, DuKane and "Micromatic" sound filmstrip projectors handle the showings; optional for inn management purchase (and also widely used) are LaBelle "Tutor 16" projectors with slip-in Compax tape cartridges. These have been especially useful for taped-sound versions produced in dozens of tongues for overseas inns, from scripts translated and recorded right at Holiday City.

Processing and duplication of the more than 1,500 copies of each new Holiday Inn filmstrip release is done by Color Film Corporation, Stam-

ford, Conn. Pressings of sound discs which accompany each program (except those taped for overseas use or for other LaBelle users) are made by Plastic Products, a company associated with the Holiday Inn system.

All extensive 16 mm motion picture editing, dubbing and printing for Holiday Inn is done by Motion Picture Laboratories in Memphis. Yerian attributes "extremely satisfying results" to Frank McGeary and his associates there.

Preparation of all kinds of sight and sound tools for Holiday Inn convention and meeting use is an important responsibility of the audio-visual communications depart-

At right: sequence from two of the 35 sound filmstrips currently in the training libraries of Holiday Inns.



A-V TAKES A HOLIDAY

ment. Films, charts, slides and recordings help make such events as the national Franchise Holders' Conference—an annual affair at Memphis—and the six or more conferences for inn-keepers more effective.

Material for the three traveling field training crews (of ten persons each) is also an audio-visual responsibility. The department's schedule includes media and material for resident training at Holiday City, which all inn-keepers must attend, but is optional for restaurant managers.

Finally, there are special tools serving inn hosts, who typify Holiday Inn's emphasis on maintaining standards of courtesy, comfort and convenience at every inn. These hosts serve as roving trouble-shooters and public relations representatives, as well as official "greeters."

On occasion, the audio-visual department has been involved in company decision making. To illustrate, the Operating Division requested a film about credit cards. The audio-visual department, believing in "the right tool for the right job," recommended that the task of informing and keeping inn employees aware of key points would be more effectively accomplished with a large brochure to be kept behind each inn desk.

"So it fell to our lot to design, write and get the brochure printed," remembers audio-visual chief Yerian.

Every Monday morning, Holiday



A-V communications' crew at work during recent Holiday Inn's national conference where motion pictures, filmstrips and tapes were among audiovisuals used

Inn's Executive Committee meets at Holiday City. Meeting its presentation requirements may entail preparing maps or altered sections of maps, charts and other tools to visualize information. The audio-visual department prepares these aids for top management people who want facts "put before them quickly, clearly, and concisely" as the use of visuals can accomplish, reports Yerian.

The "official photographer" role is now all-encompassing. Holiday Inn's photographic personnel have a busy schedule—from ordinary requests for ID and passport photos, to daily requests for news service and VIP photos for publication in the world's newspapers and magazines, as well as in *Holiday City Times*. Architectural photography has also come to the forefront to

"show innkeepers the facilities at other inns and to demonstrate the outlook for prospective franchise holders."

The range of assignments using a combination of photos, art and special design has burgeoned. One recent assignment was a large-scale pictorial menu card that visualized (in color) dishes created by a famous chef. The cards were to serve as examples to local inn chefs for emulation of the fare.

Sound recording activities are "special" too at Holiday Inn. The audio-visual department's top-quality Ampex and other recording equipment provide all tapes of background music for players throughout the inn system.

In addition, the department has set up and currently directs the "Dolly Holiday" nighttime radio

Multi-media presentation at typical Holiday Inn's national conference requires well-trained staff of technicians.



music show, which is programmed into markets throughout the United States. The scope of this program is indicated by its millions of nightly listeners, who are offered a full five hours of classical/popular music 365 days of the year.

The audio-visual department's sound engineers, along with Yerian, are helping to design public address systems for the inns. Recently, they shipped equipment to five locations at once.

The division chief has reached back into his long years of theatrical production experience to design stage lighting and controls for various inns. Lighting apparatus recently was shipped from Memphis, to inns in California and Rochester, N.Y.

"We get more nearly what they need, and put it together less expensively," explains Yerian.

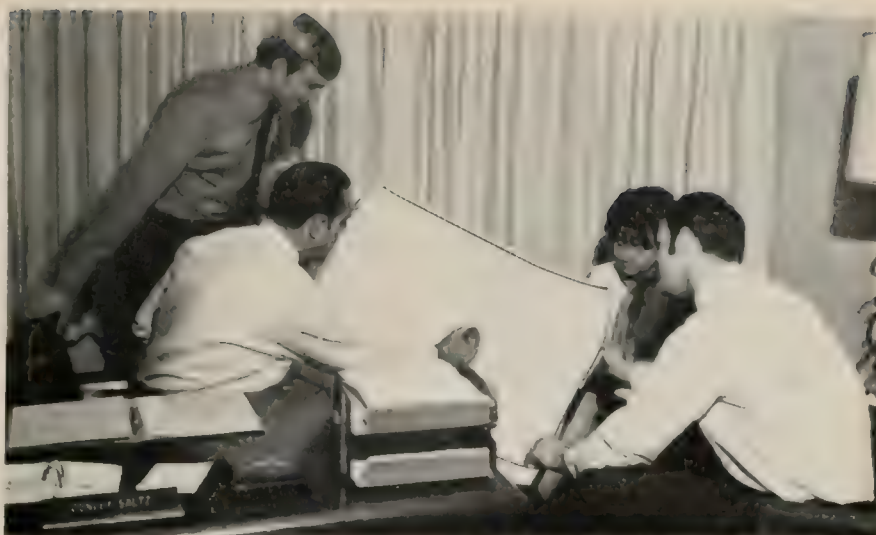
He muses, "As you sit inside this organization and watch it blossom, you realize that this whole A-V operation is based on a kind of common sense approach to problems as they come along . . . and thus, we contribute to our worldwide growth in our own way."

But these audio-visual people aren't sitting on their laurels. They know that the tools being produced must accomplish results.

Accordingly, they sponsored a recent mail test of training film users; examinations devised on a typical subject were accepted by 19 of the first 20 inns contacted. The results showed genuine understanding of the basic material.

Comparable future testing will be done by Holiday University personnel. Carman Robinson, the company's vice president for education and training is the operating chief of Holiday Inn University, and Dr. Andrew Holt, retired president of the University of Tennessee, is chancellor/educational consultant.

Nearly all that has been discussed is only a prelude to Holiday Inn's acceptance of the role of communication, and has related largely to its internal usage—serving personnel training and convention/conference groups. Still other and vastly important sides to this communication story are the external aspects—meeting facilities available at each of the 1300 worldwide inns—and the far-reaching potential of the



A-V communications sound engineer and staff busily check plans for new \$200,000 color television studio being built for Holiday City University.

190,000 guest rooms already in occupancy, or soon to be occupied.

The audio-visual department, preparing to meet these challenges, already has a Holiday City television facility moving well along. In addition, it is active in making the Holiday Inn's meeting facilities as nearly perfect as possible. The 1300 DuKane and LaBelle sound film-strip projectors used for training are also available for external meeting use. A DaLite screen is available at every inn, along with chalkboards, lecterns and public address systems with extra microphones inputs for speakers.

Standardized meeting facilities provide business leaders with a unique, fairly complete, dependable, and extremely convenient and economical site to schedule meetings. International needs have been met through the taped-sound filmstrip

equipment present in every overseas establishment.

By extremely simple electronic magic, the 190,000 television sets in each inn guestroom can receive videotaped packaged programming fed from the front desk through closed channels. The size of the Holiday Inn potential is reflected in the recent order for an additional 40,000 Motorola color television sets. These were acquired by Holiday headquarters' contract sales department to help complete the company's changeover from monochrome.

Discussions are in progress for the sponsored use of this unique influential audience through videotaped programming. In addition, there are implications for EVR application throughout the domestic United States and Canadian segments of the system.

Among other sight and sound tools, Holiday Inn uses this production, projection and reproduction equipment:

- * 16 mm Grafflex mazda and arc projectors are in constant use for meetings and conventions.
- * Kodak Ektagraphic slide projectors serve that medium.
- * DuKane and LaBelle sound film-strip equipment are described as "standards" for field training use and in local meeting rooms.
- * Spindler & Sapppe dissolve controls are used in all major meeting programming.
- * Kni-Tron Xenon arc slide projectors are also favored.
- * DaLite screens hang in nearly every inn meeting room.
- * The Ampli-Vox lectern is another "standard."
- * Shure 565-S and Model 330 microphones, plus Shure microphone mixers are also Audio-Visual Division favorites, along with
- * AKG 202 mikes and EV 647 lavaliere types.
- * The Turner 251 paging microphone is widely-used, backstopped by
- * Rauland 35 amplifiers and 10W amplifiers (with mike mixer).
- * University sound columns and
- * McIntosh "275" amplifiers crop up for conference and convention use.
- * Altec and Bell portable speakers are used.
- * CPE's large (9'x12') rear screen is used at all headquarter meetings.

A-V TAKES A HOLIDAY

The traditional entertainment movie has not been overlooked by Holiday Inn. Automated theatres have been contracted for installation at a number of locations. Some of the Florida-based inns show two-reelers in their lounges; others run a babysitting service using films for the younger set, shown in the well-equipped meeting rooms.

Indeed, the future of audio-visuals is bright at Holiday Inn; thirty or more subsidiary companies are headquartered at Holiday City. They are represented in part by the multi-storied Institutional Mart of America, a virtual "treasure house" of furnishings and equipment used by Holiday Inn, and other hotel and motel builders, hospitals, nursing homes, college dormitories, apartment structures and other institutional buildings.

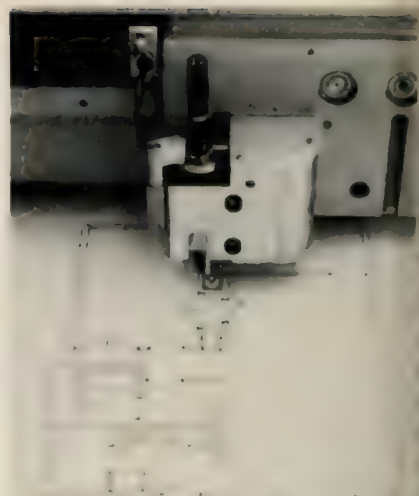
Holiday City extends far beyond its Memphis boundaries, as component divisions include a carpet mill

at Phoenix City, Holiday Industries at Hernando, Miss., King Cotton Meat Products in Memphis, Artes de Mexico, headquartered in Mexico City, and many others.

"Their operations are also related to the kinds of things we are doing," says Yerian.

Yes, growth has to be an important factor. When a system with the scope of Holiday Inn expands at the rate of two or three new inn openings each week—from 150 inns in the early 1960's to nearly 1,300 by 1971—somebody has to be both farsighted and flexible.

Through its present wide-ranging search for the best of the new audio-visual tools for a better job of communication, Holiday Inn's audio-visual department at Holiday City constantly reviews and tests new equipment. It gives high marks to the potential of EVR for cassette programming of company instructional material, as well as for guest-room use. (See box, page 17, for some of Holiday Inn's favorite pro-



Computer-operated drafting machine shown drawing a room layout, is used to design the many hundreds of meeting rooms now available—worldwide.

duction, projection and sound reproduction tools.)

To the person with the audio-visual administrative responsibilities in his own company, there's food for thought in Eugart Yerian's words



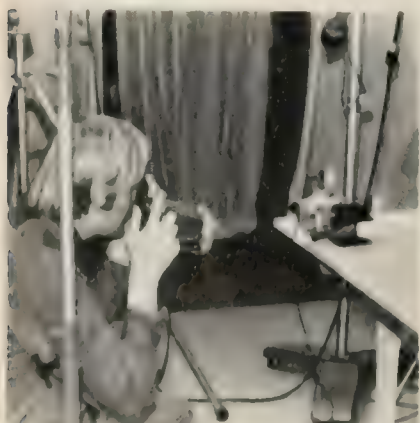
Eugart Yerian (left) discusses an art job with Holiday press art director Dev Kinney and one of field salesmen.



A-V art director Fred Peterson, who brought a lifetime of experience to this growing audio-visual activity.



Print staging area with Paul Hedden (left), chief photographer and Bill Spedel, former Navy photo director.



Duane Cook is the staff photographer who creates product illustrations extensively used by Inn Keepers Supply.



A-V Communications' electronic maintenance has a full-time technician who helps keep all equipment moving.



Charles Kennon uses all his "slack time" as builder of odd-sized picture frames used by H.I. departments.

concerning how he tries to do his job.

"This A-V setup grew out of the now-how available to it," he says. All sorts of experience can apply to help you do that job a little better."

He summarizes his own background, "I had early background as a chemical engineer, veered over to theater and theatrical production, but meanwhile had grown up in the building business. My first job entailed teaching math in Los Angeles high schools. I wrote for the school papers and earned my way through college as an embryo architect . . . All of these experiences have helped me to encourage our A-V people to take on almost everything that comes our way.

"Management, when reviewing our activities when we were gathered under the Holiday Inn University 'umbrella' was frankly astounded at the scope of some of the things we have been asked to do. This involved such items as our picture-framing facility and our helping the Architectural Division with its meeting room designs. I thought we had a pretty good answer.

"People wander down our way trying to get their work done and we have developed a reputation around this place 'if you can't get it anywhere else, try the A-V department. That once included a fellow who just needed a 2' x 4' board, eight-feet long, which he got from us, naturally."

Holiday Inn's president William H. Walton puts the A-V Division's primary responsibility into closer focus:

"The Audio-Visual Division is an invaluable asset to our company. By viewing their training films, our personnel at all of the Inns can really know what we expect of them. In turn, the traveler is assured of consistently good service at any Holiday Inn, anywhere in the world."

presentation controls at Lectern are typical of those which aid meeting leaders at nearly 1,300 Holiday Inns . . .



Ready to serve sales and other meeting-site requirements throughout the world at more than 1,292 Holiday Inns are typical facilities pictured on this page.



All Holiday Inn meeting rooms are equipped to show many types of audio-visuals.



**How
Equitable
salesmen
learn
the facts
of life.**

bruary 15, 1971, The Equitable Life
ance Society started using cassette TV to
rain their salesmen in the facts of life
ance selling.

The system: CBS Electronic Video Recording.
e only cassette TV system in production;
tem which is compatible with those
manufactured and distributed under CBS
e in the United Kingdom, France, Germany,
the Scandinavian countries and Japan.
According to Mr. Thomas Hatcher, The
able's Director of Experimentation and
ation, "EVR will give us, for the first time,
ective and economical method of putting
informational materials in the hands of every
f our 8,000 salesmen located anywhere
United States."

The Equitable is
one of several
ng organiza-
hat are rally-
round the EVR
ard for their
ng and infor-
nal needs. All
tracted by
low initial cost
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asive than either
tape or 16mm
playback de-
and low distribution
(EVR Cassettes can be pro-
d, stored and shipped for less than
videotapes or 16mm film of comparable
ng time).

EVR is also easy to operate. Cassettes
d themselves automatically when placed,
monograph records, on any EVR Player.
The player connects directly to the antenna
nals of one or more ordinary TV sets, and
des pushbuttons which permit instant
ying of any scene, the "freezing" of single
s without flickering and rapid advance or
d of the entire cassette in seconds.

To learn more about EVR and how you can
ert your training programs to this low-cost
tte TV system now . . . mail the coupon now.



CBS ELECTRONIC VIDEO RECORDING

51 West 52nd Street, New York, N.Y. 10019

Please send me complete details on the EVR System.

Name _____

Title _____

Organization _____

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State _____

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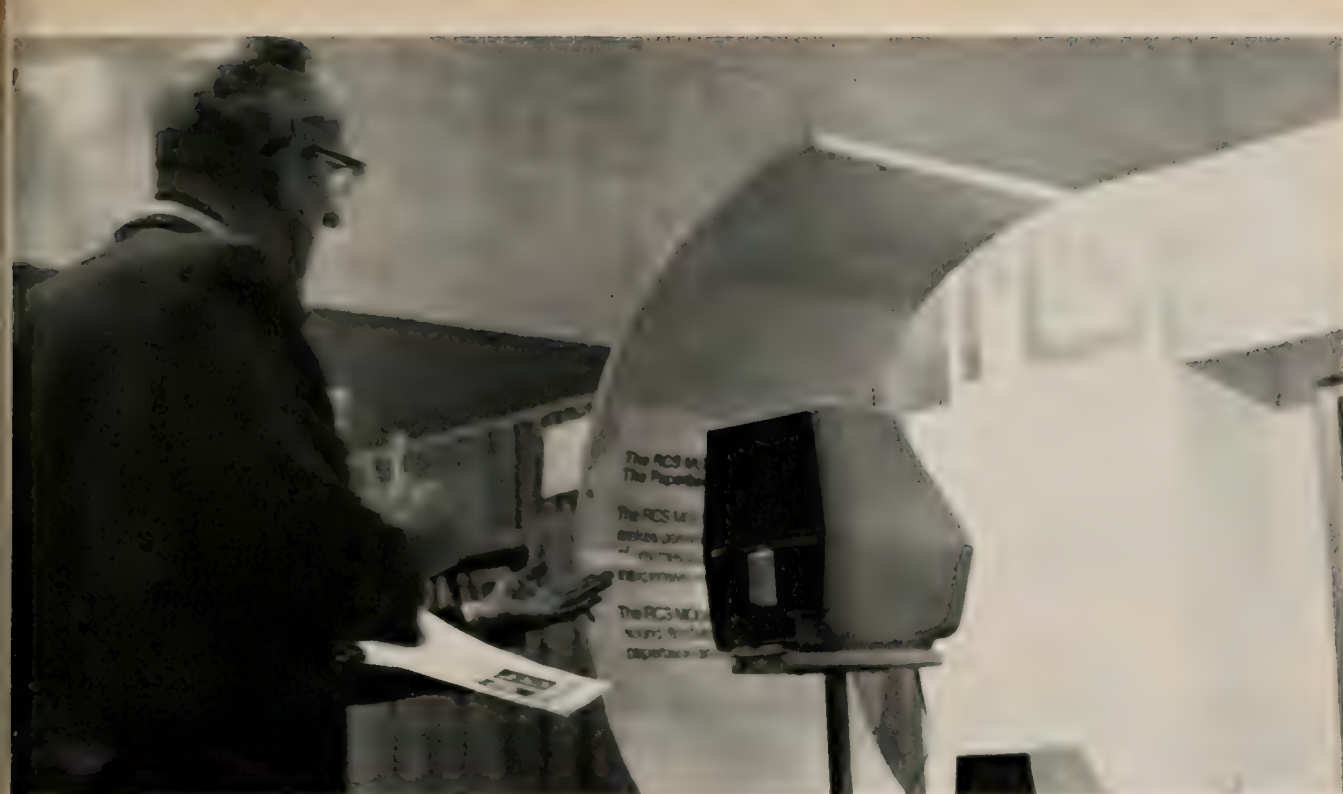
Video keeps romancing audiovisual users. At AECT Show, Panasonic sported its new deluxe studio monitor with horizontal resolution greater than 600 lines.

The threat of video as a business screen A-V tool has sparked new competition for the full spectrum of audiovisual beneficiaries . . . the users.

A-V: The battle grows



Projectors keep in the competitive arena with innovations such as this Singer Graflex Instaload 16. Orange dots mark channel for film easing loading.



Rear view self-contained projector units are getting a new lift from units such as the RCS MODule system featuring cartridge film and sound tape in one unit fully synchronized.



Arm chair television viewing is possible with this unit built into a futuristic chair. The goal is personalized training in livingroom comfort.

ROOM FOR ALL...



More innovations give projectors a reason to grow. This 35mm unit from Buhl features "superwide" short-throw lens.



Portable electronic classroom features versatility and economy from Visual Educom Inc. Unit allows individualized instruction to many students.



Video tape-to-film transfers are growing in demand. Video Tran showed results of such transfers offered by its system using 3M electron beam equipment.

A-V: THE BATTLE GROWS

The audio-visual industry has almost doubled in volume in the past decade rocketing from \$600 million in the early sixties to almost \$1.3 billion last year, according to Hope Inc., consultants for the industry.

Volume includes that generated from industry, business and education combined. According to Hope Reports, business and industry audio-visual volume gains are outdistancing education, accounting for more than 30 percent of the total volume. Hope predicts that the trend to business use of audio-visual will continue to grow at a faster rate than education. However, both will show gains in the '70's.

His predictions are based on many factors, but one of the most interesting is the upsurge of audio-visual installations in skyscraper buildings being constructed. As illustration, Sears will build the



Everything in one is feature of this Dolly-Lite tv unit with camera, monitor, mike mountings, videotape recorder and accessories. Completely portable.

*Wrap-up of AECT Show in Philadelphia
Trends and Directions for A/V*

tallest retailer headquarters building in Chicago, equipped from top to bottom on every floor to accommodate audio-visual equipment. Several other buildings of large size are treating audio-visual in the same manner.

Meanwhile, education is not standing still as the audio-visual boom continues to generate new interest. At the recent Educational Communications and Technology National Convention, Philadelphia's Civic Center, convention goers displayed keen interest and enthusiasm over the new developments in audio-visual and its applications to education.

Although the number of exhibitors at the show seemed smaller than the year before, crowds were just as great—almost elbow-to-elbow during peak show times. The trends unfolded at the show run almost parallel to those in business audio-visual in



Enthusiastic crowds at AECT show look for many things beside free films. High on list was new equipment offering versatility at a price.

somewhat different proportions.

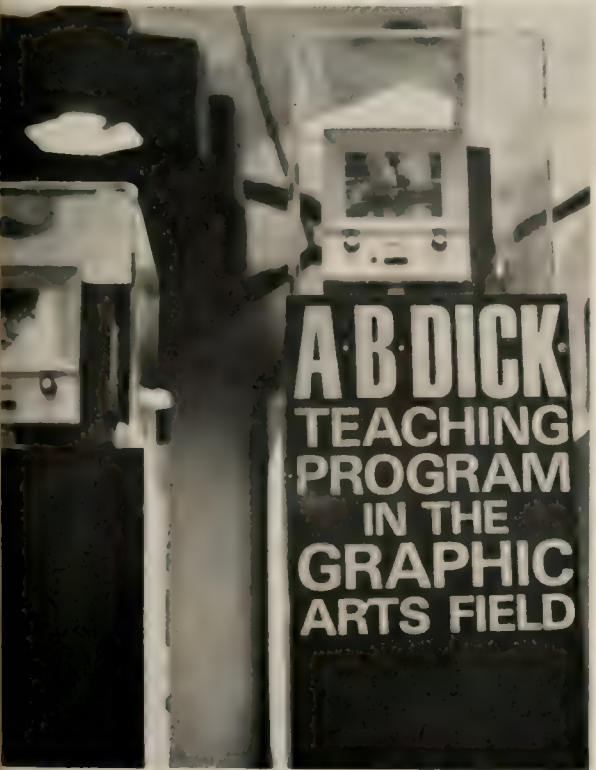
- The battle between film and video is intensifying.
- The competition in rear view projectors is growing sharper.
- Front view projectors are beginning to compete head-on with the new developments accented by more flexibility and greater ease of handling.
- Super-eight mm is gaining strength as sight and sound cartridges gain wider use. However, most don't count 16 mm out for a long time to come.
- Miniature audio-visual devices are coming up strong. Even the video tape equipment is joining the trend to miniatures.
- Not to be counted out is the impact of video tape. New models at the show indicate new impetus and versatility.

Despite romance and drama of video tape as an audio-visual means of business and educational communications, most predict its impact will not be felt for some years to come. Standardization, conversions and equipment costs are some of the reasons standing in the way of rapid industry expansion. Regardless, video still draws wide interest at the shows and labs; production firms and distributors are keeping a close watch. One firm that stores and distributes film is already installing tape cartridge conversion equipment to handle the business when it comes.

The problem is not in the software; it's in the hardware. Conversion equipment for existing TV sets must be sold before the software can be moved. Standardization of some sort must be developed to create mass markets, or else conversion equipment must be made available to create flexibility.

At present, video seems at a standstill until these barriers are hurdled. Those who are resisting the immediate influence of video are quick to note that its eventual, though uncertain future, will keep the entire audio-visual field alive and competitive.

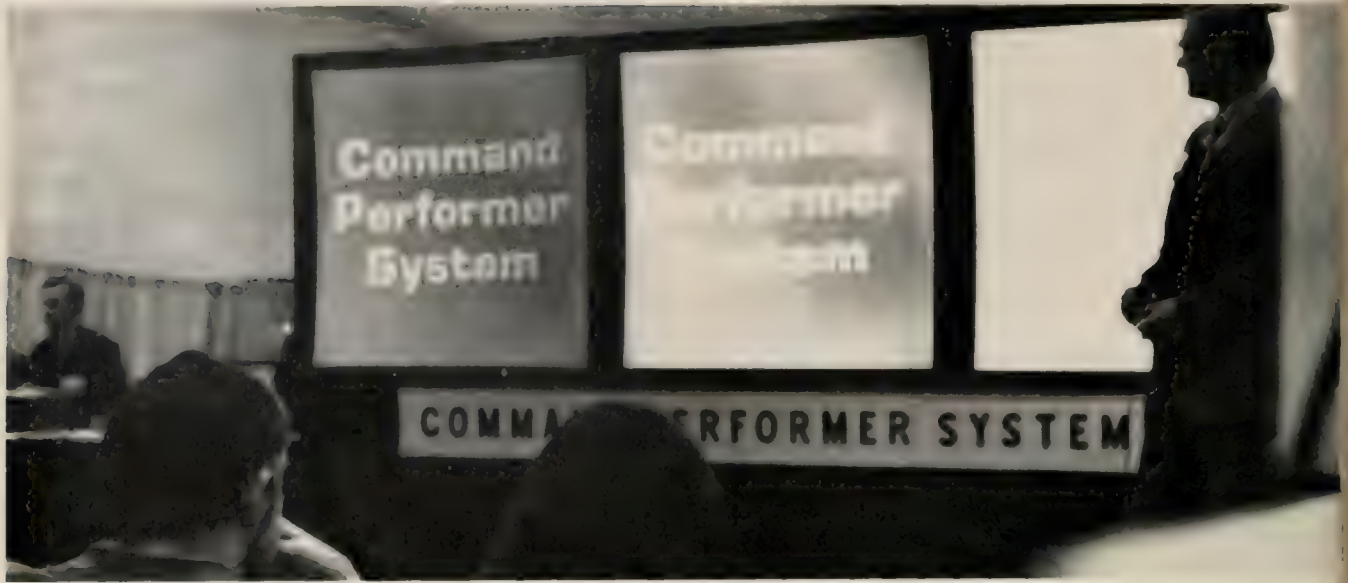
With predictions of volume increases during the '70's and a competitive scramble in the marketplace, AV users in both education and industry are certain to benefit. AV equipment will be more flexible and functional.



Miniature rear view projectors operating from tape offer another challenge to video. A-B-Dick is showing these compact units.

A-V: THE BATTLE GROWS

Three screen remains another sharp contender for attention. The Command Performer System on demonstration at the AECT promises computer controls.



Super-8 will be able to perform as many stunts as a circus clown with many equipment makers claiming that motion with Super-8 can be attained at eight frames per second. Some Super-8 film cartridges are now able to convert to several languages, cut out certain portions of a visual presentation, go back, stop action and much more.

The flexibility that can be reached through the newest audio-visual devices is certain to save money in the long run for end users. Film producers will be able to deliver more message in a more effective way utilizing each of the 3600 frames in a 50 foot roll of Super-8, for example.

There's little question that sound and sight cartridge combinations stole the show at the AECT. This is the photo action as BUSINESS SCREEN saw it through its exclusive camera eye.



Another entry in the V.T.R. field is this AKAI unit billed as lightest portable 1/4" video tape recorder. Weighs only 20 pounds; has 3-inch monitor tv.



Ampex unit emphasized the instant feature of its video system. Here it's demonstrated to AECT show-goers.

IFPA JOURNAL

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IFPA CHAPTERS ARE ON THE MOVE



Bill Blume, IFPA Vice-President for PR, Colonel Alterio (Gallerani), Commander AAVS, and Captain Paula Kerns seem to be getting some words of wisdom from Father Emory Tang, St. Francis Productions, and honorary chaplain for IFPA.



That's IFPA President Bob Montague on the monitor giving his 1971 inaugural address in the studios of the Television Division of the Air Force Audio-Visual Center, Norton AFB during recent national board meeting.



The IFPA National Board of Directors and guests in action. L-R in picture Ralph Hall, Jack Smith, Jack West, Phil Newhauser, Mike Rye, Lutz Winkler, Bob Montague, Jackie Stillwell, Mitch Rose, Bill Blume, Dan McGovern, Don Bjoring, Jim Halverston.



Lt. Ken Baehr guides IFPA group in tour of AF Film Depository. Holding amount to 86 million feet of historical film.

National Board Meeting is Keyed by Optimism

The IFPA Board began its 1971 term with an initial meeting held at the Headquarters of the Aerospace Audio-Visual Service at the Air Force Audio-Visual Center, Norton Air Force Base, Calif.

The meeting hosted by the Inland Empire Chapter and its Chairman Col. Don-ell Bjoring, Deputy Chief of Staff for Operations, AAVS.

Returning for a second term as President, Robert Montague of General Dynamics, San Diego wielded the gavel over

a board composed of some holdovers and several new members.

The 1971 slate of officers supporting Montague include: Executive Vice-President Mike Rye, well known narrator; Financial Vice-President Lutz Winkler, Naval Electronics Lab, San Diego, California; Editorial Vice-President Charles MacCrone, Hoxley Inc., Hollister, California; Public relations Vice-President Wilbur T. Blume, Hq AAVS, Norton AFB, California; Membership and Chapters Vice-President West Jack West, Deluxe-General, Hollywood, California; Membership and Chapters Vice-President East Art Rescher, Byron Labs, Washington, D.C.; Recording Secretary Jackie Stillwell, Ralph Hall Productions, Hollywood, California; Past President Mitch Rose, Det 3, AAVS, Los Angeles, California, and Chairman of the Board of Governors Robert S. Scott, Aerospace Corporation, Washington, D.C.

President Bob Montague spoke optimistically about IFPA plans for 1971 from the growth that the organization has experienced in the past year.

A new membership drive is being planned for 1971 leading up to the 12th Annual Conference scheduled for San Diego in October. A regional meeting is also planned in April in connection with Photo Expo in Chicago, where a CINDY Theater will feature Cindy Award Winning films.

The board and other members and guests toured the AAVS facility prior to the Installation Banquet in the evening at the Norton AFB Officers Club, attended by 100. Don Adams of Eastman's Hollywood office performed as Master of Ceremonies and Everett Baker, Senior Producer, Naval Ordinance Test Station, China Lake, California gave a slide presentation on his experiences at Expo 70 in Japan.

Father Emory Tang, St. Francis productions conducted an Audio-Visual invocation with some of his Telespots. Earlier in the day the board named this popular member as Honorary IFPA Chaplain.

Inland Empire member Ray Ussery, AAVS producer added some nostalgic melody to the occasion with his barber shop quartet group. It turned out to be a day of hard work and accomplishment and some good fellowship that promised another year of growth and service for IFPA.

In his inaugural remarks, President Montague prophesied that the day was near when the audio-visual communicator would enjoy the same respect now afforded the most select professions. "Our task," he said, "is to continue to work hard at our professions and deserve the confidence that is placed in us."

Chapter Chatter

BY

WILBUR T. BLUME

Public Relations Vice-President

IFPA Chapters have been active all over the country during the first three months of 1971. Following are a few examples of programs conducted; I think you'll agree they represent great diversity and imagination.

SEATTLE:

This Northwest group got a running start in January with a full evening at the Mercer Island Eastman Facility. The program included several international film festival award winners and a special demonstration of the Eclair ACL Camera.

Jim Friedman, General Sales Manager of the Eclair Corporation of America was on hand to assist local dealer Al Morse with the demonstration. Members rated

this one of their best programs ever, and the enthusiastic crowd stayed on after the meeting for informal discussion.

The February meeting was held jointly with the National Academy of Television Arts and Sciences local chapter members. Following last months look at the Eclair ACL Camera, the newest Arri BL camera was demonstrated by Lee Collins, Western

We Need Public Relations



Designer/film-maker Don Tartak (left) goes over a story board with public relations executive David Simon. In the article, Simon tells how film and public relations people can help each other and do a better job for the client by working together.

By DAVID H. SIMON, President
SIMON/Public Relations, Inc.
Los Angeles, California

Ask many information film people about public relations and they'll tell you it is somebody else's bag; they don't use it, are not involved in it, and don't need to know much about it.

The fact is, though, that they do need to know about it. And depending on how you define it, they are already involved in it. In its broadest sense public relations deals with communications as it relates to all of the various publics of interest to a given corporation; therefore everything the film man turns out, no matter for what audience, is in effect a public relations tool. Whether a report to the military on the status of a contract, a training film for employees, a sales film, or whatever, its object is to influence one or more of the corporation's audiences.

In addition, the industrial film is—in itself—a tool which the public relations expert can use to generate visibility through the press, employees, financial analysts, customers and the plant community.

—For example, a well thought out industrial film is of broad interest to service clubs at a weekly program. And the press will cover such events.

—It can be used as a briefing for visiting financial analysts from brokerage houses. And they may use quotes from the film in their market letters and bulletins to brokers.

—How one company solves a pollution problem might be portrayed on film and shown in other cities to governmental and community leaders. And again, the press will cover such events.

—The making of a film itself should result in a press kit with stills from the movie and where appropriate, it should be distributed to suppliers and customers—who may want to include pictures involving their products in their house organs or press kits.

Thus, whether he reports to the Public Relations Director, the Marketing Manager, or directly to top management, the film man is dealing in public relations.

Furthermore, the free lance film man, or those attached to smaller organizations, may be able to broaden their own horizons and make more substantial contributions

to the firms they serve if they consider incorporating other aspects of public relations in their activities.

One way to do this is to add a PR specialist to an existing staff. But in many cases a more practical way is to utilize the services of a competent outside PR counseling firm with a program specially tailored to your firm's particular needs. Free lancers can offer such services in association with their own by bringing in the PR counsellor when they find a client who needs one. If the PR firm does a good job for the client, it is sure to reflect well on the firm that recommended them.

And there is another, more subtle advantage: since the PR firm deals with the client on a continuing basis over a long period of time, he is likely to know as soon as the client is contemplating the next film—in fact, he may be the one who suggests to the client the need for another film. And when that time comes the PR counsellor is surely going to remember how he happened to get the program in the first place. Thus, although the film man cannot camp on the doorstep of every client he's served in the past, he has a "friend at court" who sees the client on a day-to-day basis—and who will assure that he get first crack at the next film requirement.

For the film man on a company staff bringing in outside counsel may well increase the scope—and the level—of his responsibility, presumably with the ultimate reward of increased title and compensation. And certainly with increased management recognition of his contribution.

Because his scope in communications is broad, the public relations expert may see ways of reworking 10 or 20 percent of film to create a new movie for a completely different audience. And certainly, PR people are adept at getting full mileage out of the film once it is produced by considering such projects as articles and new releases in appropriate magazines and newspapers about the film.

What kinds of activities are involved in a public relations program? There are a many answers as companies since ever good counsellor carefully designs each program to meet the needs of the company. Target audiences can include employees, shareholders and the financial community, customers and potential cus-

Chapter Chatter

Technical Rep. for the Arriflex Company of America. This latest model "APEC" (Arri precision exposure control) and a 12 to 120 zoom with built-in, one-hand operation. Another great program idea for you other program guys!

SAN JOSE:

In February, this chapter in Northern California held a prestigious showing of the Lee Mendelson Film Productions 16mm color film "I'm 17, I'm pregnant and I don't know what to do." The film's producer-director, David Crommie and his wife, Karen who was associate producer participated in a discussion and question and answer session pertaining to the film after the showing.

The film was produced under a grant from the James Irvine Foundation to the Children's Home Society of California and is available to local TV stations for a half-hour showing on public service time.

The film presents with sensitivity and feeling the problems of single girls who have the alternatives of a forced marriage, abortion, or keeping the child versus

adoption. These problems come into sharp focus in a series of confrontations between different girls working out their solutions to the same problem.

Children's Home Society workers and prospective adoptive families portray themselves in the film, while the girls are played by young actresses who developed their characters from actual case situations in the agency's files. Most of the dialogue was improvised.

SAN FRANCISCO:

Also in February the Northern California Chapter held an evening of archives and beer entitled "How To Do Your Own Type Film With Someone Else's Money" as filmmaker Bob Charlton discussed his recent film for the Olympia Breweries. The Pacific Film Archives and curator Sheldon Renan also were hosts for the First meeting of the year held on the campus of the University of California at Berkeley.

Mr. Charlton's film was made for the 75th Anniversary of the Olympia Breweries and "blended" the progress of the company with the historical events of that period. It contains a refreshing approach to the typical documentary and should

add to his list of film honors. Bob was winner in the latest IFPA "Cindy" award with his film entitled "Entertic" made for the Bonneville Power Administration.

Sheldon Renan discussed the Pacific Film Archives' many programs to the public, its role as study center for student and information center for filmmaker. He was followed by a computer film called "Matrix" by John Whitney and the IBM Corporation.

CHICAGO:

The Midwest Chapter ate roast beef at their February dinner meeting and saw McDonald System, Inc., latest training film "New Dimensions." This multiple image production, conceived and scripted by Jan Ware Davenport and produced by Jack Tilles, is being used at McDonald-Hamburger University in Elk Grove Village to train managers to look at the business from the customer viewpoint. So effective and promising are early reactions to the film that many other uses are being anticipated. Jan Davenport and Ralph I. Nelson, manager of creative services for McDonalds, were on hand to describe the current production and use of the film. Hamburger University, already well known for its effective audiovisual programs.

omers, the general public and others. Projects can include analyzing the company's image with any of these audiences; preparing a program to correct misconceptions held as determined by the analysis; counselling management on changes needed within the corporation; organizing and conducting press conferences; recognizing subjects for and researching, writing and placing feature articles; arranging and conducting press interviews . . . and the list goes on and on.

Does such an activity usurp some of the authority of the film man? Not at all: in fact, at the very time that some film men find jobs in jeopardy because of limited funds, broadening one's usefulness to the corporation might even spell the difference between a job with less scope and one with added responsibility.

For the film producer working at a

studio instead of in a corporate environment, the public relations firm can also be an important assist. He can help set up programs to communicate the company's successes, awards, capabilities and film-making philosophies to a variety of audiences which may be potential purchasers of films. Aggressive use of PR can give "visibility" to a firm, bringing them out of the pack by making their distinctive qualities recognized by more people. It can perform a valuable service to the producer's clients by assisting in the promotion of the film—thereby enhancing the value of the film company to his client.

Advertising is another tool used to promote a film company's capabilities—but remember, when editorial coverage on a company or a film appear in print, it is in effect a third party reporting on the good job you have done.

FEATURING OUR SUSTAINERS . . . WE LOVE 'EM!

THIS MONTH . . . BROWNS MOTION PICTURE LAB

Much has been said about the vast and wonderful capabilities of today's Motion Picture Laboratories. Without them we would be out of business, or at least, so deeply involved with this demanding phase of the business, our other efforts may suffer.

There are large, centrally located labs serving thousands of customers in person and through the mail, and then there is the small custom service lab that usually now all their customers personally, and serve a rather regional area. It is to these labs I would like to give thanks and to recognize in particular the one in my home town . . . Browns Motion Picture Lab., San Diego, California.

Bill Brown has had a lab in town as long as there has been a television station here. He grew up during the past sixteen years with the TV and film industry here.

As producers came and went, Browns kept growing and serving those who survived. The lab has moved three times, progressively adding services and capabilities which now include complete 16mm

and Super 8mm services such as black/white negative and positive, reversal, and color processing, color and B&W printing and forced processing of Ektachrome EF films to ASA 2000.

No one man shop, Browns Lab Manager Jess Mininger for nine years has promised to "do the best we can" for those who have needed special services and extra special care. Retired from the Navy, Jess can give us the benefit of over thirty years in the photographic field.

The front office is efficiently, intelligently and attractively managed by Mrs. Schnedler.

Large or small, quality control is the ingredient which will determine whether or not you'll be in business beyond tomorrow. Chemistry supervisor Raul Chavez has been watching the "ph" and replenishment system for eighteen years, many of these with Bill Brown. Bill proudly lists all the major industrial firms, motion picture producers, TV stations, colleges and universities as clients. We're thankful you're there to be on your list, Bill. I know! (I've been on his list for years!)

R.B.M.

SAN DIEGO:

Following last years successful plan, the meetings are opened by showing one of the Cindy award winning films, minutes of the National Board read (a practice that would answer many of the questions of members that write for information!) a short business meeting, and the introduction of new members and guests.

Mr. Bill Hansard, Vice President, General Manager of Front Projection Company spoke on the techniques of front screen projection with the use of live action in the foreground. He discussed the technical procedures for shooting the background plates to scale for any production requirement. Most interesting was the high reflectance-narrow viewing angle screen material that is used.

LOS ANGELES:

The meeting notice read we have a doubleheader for you! First members met at the facilities of Acme Labs., specialists in video-tape to film transfer. Continuous runs of fifteen members each got a behind the scenes look at just how it is done.

As each group completed the walk-through, they then walked south—a short way—to Bill Morrisons I-M Studios for

the meeting scheduled promptly (Ha!) at 8:30. Here, a panel of experts brought authoritative information from their professional fields. Mel Sawelson, of Acme Labs spoke on video-tape procedures. Matt Hill, of Audiographics cassettes and cartridge loading, and Arman Paul of Technicolor Corporation discussed latest film procedures.

BOSTON:

The new year started off with a social hour, dinner, and then the meeting which featured the installation of new offices elected in December, and a business meeting setting the stage for a vigorous and determined effort to bring into the fold, all Boston area filmmakers, professionals and students alike.

The program portion of the meeting was presented by Mr. Charles Wyckoff who discussed his development of extended range films.

January in Boston is not exactly shirt-sleeve weather and in spite of the fact that the heating conditioner at the Town House failed just as the presentation began, the audience was very attentive and a lively question and answer period followed.

February's meeting was hosted by the Honeywell Computer Company, Chairman

Call for 12th Annual Cindy Film Competition Entries

Awards Chairman for the Cindy film competition, Hal Reavely, has announced the dates, schedules for judging, and new rules and regulations for the Twelfth Annual Contest to be held in conjunction with the Annual National Conference this year in San Diego, California, October 14-16, 1971.

The competition is now open and entry forms, rules and instructions may be obtained by writing to the National Office IFPA for complete details. Entry fees are the same as last year, however there have been some changes in the procedures and the management of the judging.

Entry forms with fees are first sent in to the Chairman. You will then be advised where to ship your film.

All entries will be acknowledged and certificates of entry awarded.

Entrants will be advised if their film has been selected for the finals and the balance will be returned to the senders with regrets.

The awards banquet will be televised and videotaped for loan to TV stations in other cities. Color film clips will also be made available to winners and their companies.

Winning films will be invited to become part of the Cindy Film Library for the 1971-1972 season for use among chapters, at special theatres such as the Cindy Awards Theatre at Photo Expo '71, and Television distribution.

CALL FOR PAPERS

The 12th Annual Conference of the Information Film Producers of America will be held in San Diego, California: 13-16 Oct 1971.

As a feature of this year's conference, papers on technical, production or application developments are being solicited. Conference chairman will be D. David Bash, ITV, San Diego. Papers may be addressed to him at 3061 Marquette St., San Diego, California 92106.

Mark Ford opened the meeting, dispense with minute reading and other matters except the financial report and got immediately to the program presented by the Host Milt Levy, Chief of Audio Visuals at Honeywell, Wellesley Hills.

WASHINGTON, D.C.:

(Editors Note: These boys are really on the ball and steamboating along. They have plotted the entire years program, and published a six page notice, detailing the March, April, and May Meeting programs, speakers, locations with maps, and in so doing, greatly assist members in reserving and planning ahead to BE THERE! Peter Scott, young'un of Bob, brings this innovation to IFPA and others should follow his new, fresh, enthusiastic approach to programming, don't you agree?)

DALLAS-FORT WORTH:

Hey! You Texans . . . you're not that far south! We know you're busy but we need to know what you are doing. Put Bill Blume on your meeting notice list and Monte too! We would like to be able to publish all chapter meeting dates for the benefit of our traveling members. We'll start the next chapter news with Texas in the June Issue.

National Scene

BY
R. B. MONAGUE
IFPA National President

I wrote an address to the Boston Chapter.
As I shuffled up here tonight I thought to myself—If I were a Boston Chapter member, what would I expect to hear—or want to hear—from the visiting national president?

Would it be a statement about the National Board?

Would it be a financial report?

Or the story of a new conquest in the area of chapters, membership, or publicity?

Well, perhaps so, BUT I would rather hear about . . .

What does 1971 look like, from the National level, for the Boston Chapter and me, as a member, in terms of—

- Ideas to help me in my job.
- Plans for our young people.
- My image and prestige by belonging to IFPA.
- Ways in which I can develop professionally.

So, I'll touch briefly on the expected items:

- We have great Board of Directors.
- We are solvent.
- We are gaining chapters, members, and publicity.

Now, what you want to hear!

The National Board is very pleased with the way chapters are bringing together the professionals in the various sectors of the United States, and we are proud of the Boston Chapter as well. You, each individual, should be proud too and display your membership certificate. Get ahold of our new Code of Ethics. Frame and display it also.

These credentials mark you as a professional, as does the Physicians oath, the attorneys creed. Integrity in information is as important as it is in architecture.

You must read to keep up with what others are doing. The Newsletter, the IFPA Journal, and Industrial Photography are part of your membership package.

Plan your meetings to present some useful, informative material. The exchange of ideas is what IFPA is really all about.

Because of the concern and ideas expressed to your president from Ed Shaw and Mark Ford, the National Board, last month, slashed the student membership rate in half!

This makes it attractive for young people to become associate members of IFPA, to mix, socialize, and learn from you the technical, creative, and some knowledge of the local business climate.

They will receive all benefits, documents, and publications you do. They get exposure to you, their future employers. They don't get to vote, but do get to join you in every other way, including the coffee and refreshments.

Further, we are suggesting that each Chapter, in addition to judging a "Cindy Awards" category, hold a student film competition in its area. The grand prize winner from a final national judging will receive a "Mini Cindy" at the 12th Annual National IFPA Conference and "Cindy Awards"—October 14th through 16th, 1971 in San Diego, California. These young people are also eligible to apply for the E. C. Keefer Scholarship Award which last year totaled \$2,800.00 in cash and services.

You will also be hearing how your company can help a Cinema Student with an appropriate research or work experience program.

Now about Image and Prestige:

You've got to help yourselves—but we can help you with these ideas.

- Do a story about yourself, your group, or your company. We'll publish it or get it published. (Example, Biz Screen features, Newsletter feature, I.P. cover and story, P.M.I., American Cinematographer, Technical Photo, etc.)
- ENTER FILM COMPETITIONS—specially ones like the prestigious "Cindy Awards." That plaque can mean a lot to you and your BOSS. (give him a copy!)
- You've got to look professional, act professional, and BE a real pro. Don't compromise yourself or your product. It's hard work to make a good film so don't sell it short by squeezing by. As Astronaut Gus Grissom said to the workers who build space boosters for manned exploration—"Do Good Work"—It's that simple!
- And finally—you never should stop the learning process. An engineer five years out of college, is already obsolete if he hasn't con-

tinued to learn the new technology and disciplines that explode in this decade of information.

If you haven't learned anything new in the past six months you are fast becoming obsolete! Learn from your young people—they have the time to experiment! Learn from seminars and symposia—they do the research and the work of gathering new information! Learn from reading—then put it into practice, where you can, and even sometimes where you can't!

IFPA plans to bring the action to the East in late 1971 or at the latest, 1972. We've made a modest start in 1970—three regional national board meetings. In 1971 three more plus a splash in Chicago at PHOTO EXPO '71 with a booth, a "Cindy Awards Theatre" running continuously for 10 days, and an Open Meeting, HOSPITALITY NITE, and Lounge in the exhibit area.

You've got a real challenge ahead for you! a) Cindy and Student Film Judging b) a Membership Contest, c) a publicity program customized to you! d) And an Image to Build and Improve.

SCHOLARSHIP APPLICATIONS OPEN

The Information Film Producers of America, Inc., is pleased to announce that applications are now being accepted for the Eugene C. Keefer Memorial Scholarship for school year 1971-1972. This scholarship will be valued at approximately \$2,500.00 in tuition, equipment rental, laboratory and other services.

The Eugene C. Keefer Memorial Scholarship can be used at any educational institution which awards a recognized degree in film. Applicant need not be interested solely in actually film production; those having an interest in motion picture laboratory science, audio-engineering, optical effects and other film technologies are encouraged to apply.

Applications must be received by July 31, 1971 for consideration in this year's competition.

RULES AND REGULATIONS:

Rule #1. Applicant must currently be enrolled, or accepted for admission in a degree awarding institution, and majoring in film art or science.

Rule #2. Applicant must currently be maintaining a 2.5 grade point average in all college courses, and a 3.0 grade point average

in film courses. This grad point average is based upon 4.0 scale. Graduating high school students, who have been accepted for admission to a recognized institution of higher learning, as described in Rule #1, must rank in the upper 25% of their high school graduating class.

Rule #3. Applicant must submit, along with the completed application form, evidence of his or her potential in film. Either:

- A completed film of an length, produced and directed by the applicant.
- Or, a motion picture script of no less than thirty minutes estimated screen time.
- Or, an original research paper which clearly establishes the applicant's interest in one of the film technologies, i.e. cinematography, sound, animation, optical effects, laboratory science, etc.

Rule #4. All applications must be accompanied by letters of recommendation from two currently active IFPA members.

Rule #5. All applications must be received by IFPA as of midnight July 31, 1971.

Scholarship Committee
Information Film Producers of America, Inc.
Post Office Box 1470
Hollywood, California 90028

Gentlemen:

I desire to make application for the Eugene C. Keefer Memorial Scholarship for 1971-1972. I have read and understand the rules of application.

Name: _____ Date of Birth: _____

Address: _____ Tele. No. _____

High School from which graduated:

Degree awarding institution in which presently enrolled, or accepted for admission:

Main areas of interest in film: _____

Names of currently active members of IFPA who are recommending applicant:

NAME

CHAPTER

1.

2.

Evidence being submitted as to film potential:

(Check One)

Film

Screenplay

Research Paper

Signed

Date



If you can't come,

Projection Systems International
Dept. BS-M71 305 E. 45th St.
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I can't come, so rush me your new A-V catalog

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Company _____

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write.

We created these new audio visual facilities especially for you. Here you'll find the most sophisticated equipment available today; everything from rear screen projectors to closed circuit television systems. Loaded with film or tape and ready to operate. But if you can't come, write for our new catalog.

Besides representing most of the leading manufacturers of A-V equipment, we have one of the largest rental inventories of projectors anywhere.

You can rent from us by the day, the week, or the month.

Or you can buy from us.

In either case, we brief you on the available equipment. Familiarize you with the way it works. Assist you in selecting the projector best suited to your needs. And put the entire package, film and projector, in the hands of your salesman.

Visit our new A-V facilities and get the complete picture.

But if you can't come, write for our new catalog.

PROJECTION SYSTEMS INTERNATIONAL

A Division of Cine Magnetics, Inc. 305 East 45th Street, New York, N.Y. 10017 (212) 682-0995

Finds

Directory of Film Libraries

The Film Library Information Council recently has published **The Directory of Film Libraries in North America**, which lists more than 1300 film collections and libraries having audio-visual materials. Cost for members is \$3.00; for non-members, \$5.00.

"How To" Booklet on Slides, Filmstrips

Those who plan audio-visual presentations will find Kodak's 92-page booklet **Producing Slides and Filmstrips**, useful and of interest. The publication contains photographs, drawings and diagrams. It costs \$1.75.

Management Guide

Three Steps to More Skillful Management is the title of a three-part publication of potential interest to the audio-visual executive or those utilizing audio-visual materials. Sections are "Managing Your Business," "Managing Your People," and "Managing Yourself."

Book on Videocassette Market

Among the first surveys of the videocassette market is **Videocassettes: The Systems, The Market, The Future**, which includes descriptions and photos of available and coming equipment in the field. Three quarterly supplements will be sent to buyers of the book, which costs \$12.50.

Report on Videocassettes

Another report on the videocassette market is the recent publication of that title. **The Videocassette Market**, published by Edubusiness, includes information gleaned from interviews with persons in the video field. Included are discussion of the size and scope of the market, its development, software production, and distribution. The two-book set in looseleaf format costs \$250.00.

Catalog of Contemporary Issues on Film

A mini-catalog of films dealing with contemporary problems—from racism

to automation—has been issued by CCM Films, Inc.

Info on Audiocassette configuration

A concise explanation with diagrams of the seven program configurations for audiocassettes currently in use has been issued by the American National Standards Committee and the National Audio-visual Association. **Program Configuration for Audiocassettes** deals with the positioning of sound and pulse tracks on 1/8 inch magnetic tape, as well as other related technical details.

NAVA Equipment Directory 1971

The seventeenth edition of the **Audio-Visual Equipment Directory** has been released for 1971 by the National Audio-visual Association. More compact, but with more listings than previous editions, the directory includes sections on cassette recorders, sound slide projectors, and programmers, synchronizers and dissolve control systems. Its price is \$8.50.

I cut the cost of listening to your slide projector.

Remember when you used to have to fumble around with scripts and switches during your slide presentations?

You still do?

Now you can afford not to. Our Sound-O-Matics cost less than any comparable equipment.

Sound-O-Matic works with just about any automatic, remotely controlled slide projector to give you up to 60 minutes' worth

of audio commentary, music, and sound effects. And it will forward the slides automatically, on inaudible electronic cues you program onto the tape cassette sound track.

You sit back with your audience and enjoy the audio-visual show.

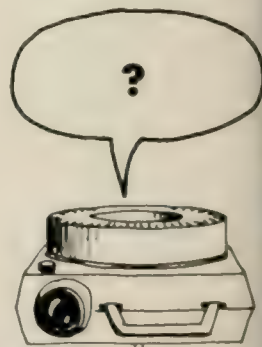
You also can have

Sound-O-Matic in a play-back-only version. Or one that will pre-program pauses

for question and answer sessions. Or one that records audience replies on a punched card.

All at prices that make Sound-O-Matic the soundest sound investment you can make for your slide presentations.

Write for details, or ask for a live demonstration that speaks for itself.



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BS

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Gentlemen:

Why should I put up with a silent slide projector when talk, music, and sound effects cost so little?

☐ send literature. ☐ call me to arrange a demonstration.

Name _____

Title _____

Company _____

Address _____

City _____

State _____

Zip _____



Photo by Terry O'Neill

Miss Raquel Welch

Learn the seven warning signals of cancer. You'll be in good company.

1. Unusual bleeding or discharge.
2. A lump or thickening in the breast or elsewhere.
3. A sore that does not heal.
4. Change in bowel or bladder habits.
5. Hoarseness or cough.
6. Indigestion or difficulty in swallowing.

7. Change in size or color of a wart or mole.

If a signal lasts longer than two weeks, see your doctor without delay.

And be sure to have a health checkup once a year, no matter how well you may feel.

Fight Cancer with a checkup and a check

American Cancer Society



New

New Film Rollers

A complete film processing roller assembly, which includes mounted



bearings, is available from Hartford Precision Products Company. The bearing races and separators come in stainless steel or a variety of plastics designed for corrosive applications such as those in the film processing industry.

Eliminate Rear Projection Screen Glare

A new optical coating to eliminate glare on rear projection display



screens has been introduced by Panelgraphic Corporation. Called Vue-Guard, the coating also reduces scintillation and forms a hard scratch-resistant surface.

Cassette Filing Cabinets

Filing and retrieval of cassettes is convenient with the drawer cabinets offered by Wilson Corporation. Cabinets have full extension arms for access to back rows. Modular in design, the cabinets can be lockstacked together.



Editor/Viewer for 8 mm Film

The Hahnel Super 8 single 8 editor-



viewer has virtually eliminated cumbersome film threading. The new unit features a patented "v" channel film guide which has only one sprocket wheel. In addition, it offers a frame marker for splicing, on-off switch for illuminator bulb, vertical frame adjustment, horizontal frame-line adjustment and micrometer style focusing.

New Animation Disc

A utility-model 12-field disc which uses thumbscrews for bar-positioning is now available from Fax Company. The two-bar model provides three north-south field positions and shadow-free translucent back light for working and tracing through a 15½ x 9½ inch shatterproof Plexiglass window.

Automatic Film Notcher

An automatic film notcher that locates and notches 35 mm frames has been introduced by Agfa-Gaevert. A printer used with the notcher reads the notch and centers the film automatically. Because splices and blank frames are not notched, the printer bypasses them.

Super-8 Projector Has Super Flexibility

Fairchild Camera and Instrument Corporation has announced a new 8 mm sound projector which uses both Eastman Kodak cassettes and conventional reels.

The projector features a scene repeat programmer which can rewind the film to a specific scene at any time during a presentation. It also has an automatic rewind that at the conclusion of the film can rewind a 400-foot reel in one-minute.

The projector has a built-in record playback amplifier for adding or updating soundtrack, a double safety lock system, and a removable recording key to prevent accidental recording or erasures. Automatic volume maintains optimum recording levels.

The metal-cast projector weighs 28 pounds. Its sound system is a solid

state four-watt amplifier with a built-in speaker and external speaker connections.

The projector's film transport system features a variable speed drive mechanism designed to monitor and maintain the sound-sync loop and to prevent film damage.

New Model Movie Camera

Arriflex has announced a new lightweight compact motion picture camera. Its features include low operating noise level for on-location sync sound shooting, and camera speeds—both forward and reverse—of from ten to 90 frames per second. The camera also has a rotatable viewfinder with a



correcting device that keeps the image upright throughout an arc of 120 degrees.

Telephoto Extender Lens

Century Precision Cine Optics announces the new Cine Telephoto Extender Lens for 16 mm motion picture cameras. The lens fits any "C" or RX mount tele-lens, and can convert tele-lenses of 75 mm or longer length to double their power.



New

Berkey Colortran Rack System

Berkey Colortran is offering CRD Dimmers with its new modular rack system. No fuses or fans are in the



dimmers or racks, and a new circuit can be factory set to precise control curves. Custom front ends of all types are available for use with these dimmers.

Animation DISCS? ACCESSORIES?

FAX offers a new 12-field, thumbscrew model Disc at just \$90 . . . the 12-field MAGNABAR[®] Disc at \$115 . . . the deluxe 12/16-field MAGNABAR[®] Disc at \$135. At your graphic supply dealer's, or send check directly to us.



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Famous FAX Peg-Bars, ink and paint boards and other accessories are available at money-saving prices. Write for more information.

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Mini: 7/8"x1½" In red, yellow, blue, green, white and natural.

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In this laminar-flow system, air comes from thousands of tiny holes

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Unique because this system filters water to one-millionth of a meter. Result: Incredibly pure water.

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Do you need complete lab
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Phone (305) 377-2611

New York (212) 279-8555
or call Reela in Miami.

NEW & FINDS—Where to write

Contacts for NEW:

Hartford Precision Products Co.
Rocky Hill, Conn. 06067

Panelgraphic Corporation
10 Henderson Dr.
West Caldwell, N.J. 07006

H. Wilson Corporation
555 W. Taft Dr.
South Holland, Ill. 60473

(Hahnel)
Allied Impex Corporation
168 Glen Coe Rd.
Carle Place, L.I., N.Y. 11514

FAX Company
475 S. Santa Anita Ave.
Pasadena, Calif. 91107

Agfa-Gevaert
275 North St.
Teterboro, N.J.

Fairchild Industrial Products
75 Mall Dr.
Commack, N.Y. 11725

Arriflex Company of America
25-20 Brooklyn-Queens Expressway
West
Woodside, N.Y. 11377

Century Precision Cine/Optics
10661 Burbank Blvd.
North Hollywood, Calif. 91601

Berkey-Colortran
1015 Chestnut St.
Burbank, Calif. 91502

Contacts for FINDS:

Film Library Information Council
17 West 60th St.
New York, N.Y. 10023

"Producing Slides & Filmstrips" (S-8)
Eastman Kodak Company
343 State St.
Rochester, N.Y. 14650

"Videocassettes, The Systems, The
Market, The Future"
Martin Roberts & Associates, Inc.
P.O. Box 5128J
Beverly Hills, Calif. 90210

"The Videocassette Market"
Edubusiness
110 East 31st St.
New York, N.Y. 10016

CCM Films, Inc.
866 Third Ave.
New York, N.Y. 10022

Ainslie R. Davis
Amer. Nat. Standards Committee
1801-07 Federal Blvd.
Denver, Colo. 80204

National Audio-Visual Association
3150 Spring St.
Fairfax, Va. 22030

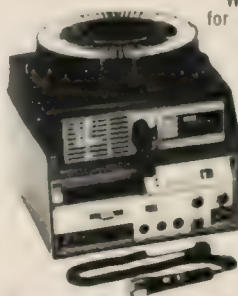
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You don't have to be a professional to create, direct and produce a professional attentionholding sound slide presentation. These Montage systems have the professionalism built right in.

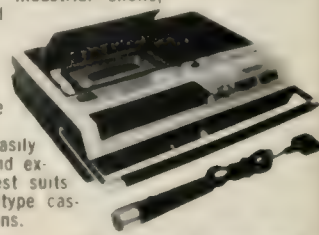
Which makes them perfect for creating scores of powerful presentations for many purposes — for all types of organizations to show (and tell) new products and services or to show (and tell) new ideas and campaigns; for companies participating in industrial shows, exhibitions, demonstrations and the like; for company public relations programs; for sales staff use in showing company services or products too bulky or heavy to carry around — the possibilities are endless.

Programs can be changed easily to adjust to new campaigns and exhibits. Select the one that best suits your needs. Both use endless-type cassettes for repeating presentations.



Montage/Narrator 1000

Specially designed for rugged environments, semi-permanent needs and heavy duty use. Can be integrated with your Kodak remote-control slide projector. Complete unit \$349.95



Montage Audio/Mate

Ultra portable and highly compact. Designed to operate with all remote-control slide, filmstrip and stop-frame motion picture projectors. Weighs only 4 1/2 lbs. Complete unit \$189.95

Write to Montage today, Dept
BS-571 on specific ways to faster,
more economical presentations.



montage

agent for Marubeni-Iida (America) Inc.

Montage Productions, Inc./49 West 27th Street, New York, N.Y. 10001/(212) 683-5458

Currents

Audience Planners Opens New Office

Audience Planners, distributors of 16 mm industrial motion pictures, has opened New York offices at 619 West 54th St.

Film Lab Services to Provide Vacuumate Process

The Vacuumate Corporation, New York, has licensed Film Lab Service, Inc., Cleveland, Ohio to offer the Vacuumate film protective process to its clientel.

Niles Launches Fan Film

A new division of Fred A. Niles Communications Center, Chicago, Fan Film, will offer equipment rental and production services.

VPA Has New Members

The Videotape Production Association reports two new additions to its membership: Modern Teleservice and Winkler/Rubow Associates, Inc.

How to Produce A Business Film

within your own budget

Learn from a "pro"—in a professional studio. Full, one-day Seminar with James N. Manilla, noted writer, producer, director of films for Business and TV. Sponsored by New York Institute of Photography, America's oldest and largest photo-training School.

Saturday-May 8th

Saturday-June 5th

Send for **FREE** information and Registration Form.

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Motion Picture Production Center**
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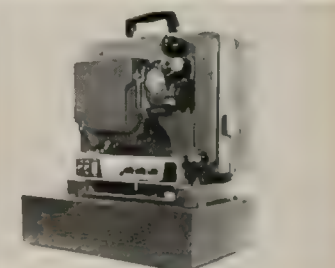
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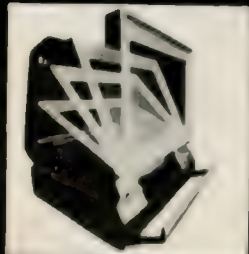


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Currents

New Motion Picture Company

Formation of Knightsbridge Productions, Inc., a new motion picture production company was announced recently. The new company provides services from inception of ideas through scripting, production, release prints, and distribution.

Association Films Changes Address

Association Films, Inc. has moved its headquarters office to the Crowell Collier and Macmillan Building, 866 Third Ave., New York N.Y. Formerly, the company was located on Madison Ave.

Columbia Acquires Systems Technology

Columbia Scientific Industries, Austin, Texas, has acquired Systems Technology Corporation, Dallas.

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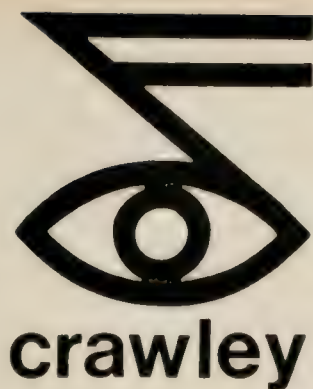
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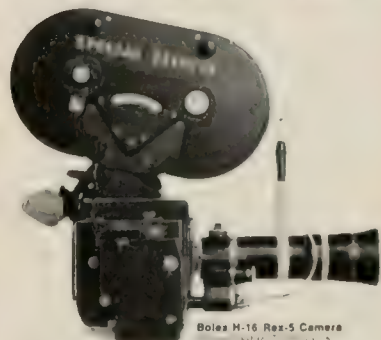
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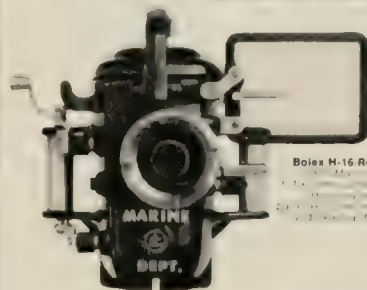
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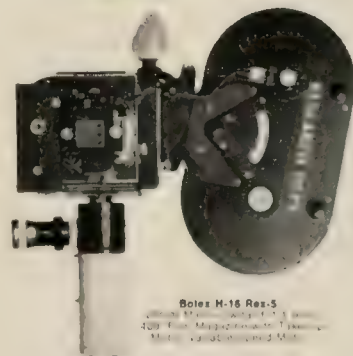
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It is usually something of a shock to most Americans, but the vast majority of children born on the face of the earth are delivered by midwives, very few of whom have any legal certification, although they are well qualified for the work.

Recently, I wrote that I was a registered midwife. Without a doubt, no other column I have written has precipitated such a deluge of response, among which were queries whether I was qualified to do abortions. (No! No! No!)

How I became qualified to deliver babies is a result of a series of films I did for training midwives. Because I had to go through the course as research before doing the films, I took the exam and qualified for the certificate. Technically speaking, however, I may no longer be legally qualified, as I have not paid the renewal fees during the intervening years.

Films are a very efficient method—almost ideal—for training midwives, whose language and reading skills may be at a minimum. Furthermore, in my experience, midwife trainees have very little respect for

men in general, doctors in particular, and government officials of any kind. They will, however, raptly observe an entire series of training films. They recognize realistic situations on screen, and want to know how to handle unusual situations. A training film can show them, without the presence of a doctor in the room while they watch.

Ask anyone in this business how the sponsored films industry began, and invariably they recount World War II and the government training films used to train millions of men rapidly. Then ask the same chroniclers their opinion of government training films today, and they answer with a simple, disgusted “Yicch.” It’s a curious paradox that the worst films made today are training films, although without them, we probably wouldn’t have an industry.

Why are they so bad? I think the answer is that we still are making them as the government made them in 1943. Training is the one area of sponsored films that almost no company of any size can afford to be without, and yet there’s been almost no progress in making good ones. Usually, they are made on very low budgets, supervised by “training” directors who are either former teachers or former salesmen who, themselves, were great at selling, but who are simply dreadful at training others how to sell.

The other problem is that training people to do simple mechanical tasks, such as assembling a vacuum cleaner, is quite different from training them to sell vacuum cleaners. Confusion often exists in this area. I believe that anyone responsible for producing service training films should be kept three miles away from those producing sales training films.

I absolutely love to do training films, although often I am not allowed to do a good job on them; tightly stricured preconceptions of most training directors in corporations may prevent me.

In fact, my reasons for liking

training films are quite selfish. Like New York City buses, training films have the herding instinct; they usually come in groups of four to ten at a time. Obviously, anticipating a continuing series of films that relieve the financial anxieties of a freelance writer is awfully nice.

Another reason I like doing training films is that they allow the writer to establish a continuing rapport with a client. The result of this kind of relationship is the growth of confidence. Confidence breeds the opportunity to do better work, to innovate, and to show solid results—a casserole instead of a flash in the pan.

I have had the good fortune to be involved in a five-year series of training films for a petroleum marketer. I think the films are superb, and they improve each year. When we first started, the dealers grumbled about the time required to look at the pictures. Now, they ask the company reps when another film will be ready for viewing. The good results have begun to show up in the field also; the more effective dealers are using the selling methods presented in the dealer training series.

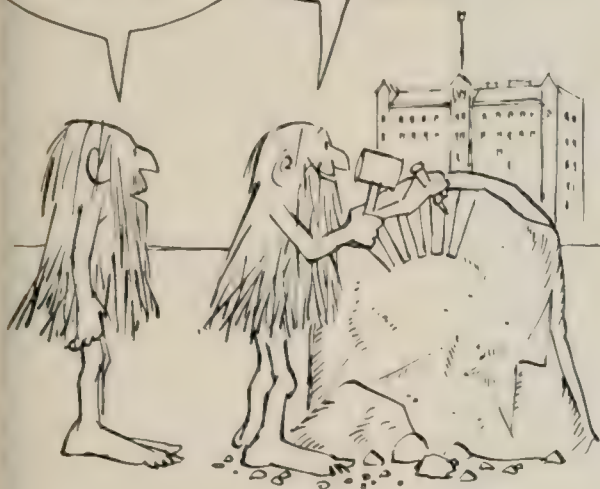
That was the good news. Now for the bad news. Last year, another company making its first training film put a process engineer in charge. Having read two books on training, he informed me that he wanted a film along these lines: An opening situation with a man doing something wrong, followed by his superior showing him how to do it right, followed by the original man showing a new trainee how to do it right, followed by a recap at the end: “Tell them what you’re going to tell them, then tell them, then tell them what you’ve told them.” That’s what he told me—numerous times.

The film was completed several months ago, and has become a joke—literally. To date, only three men have seen the picture, and they all laughed out loud.

Oh well, I guess I must train myself to deal with difficult people.

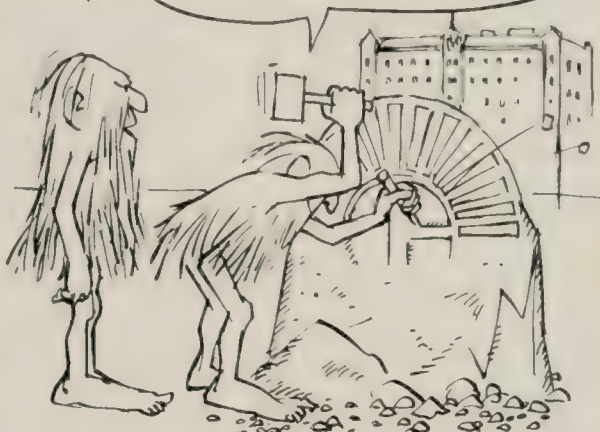
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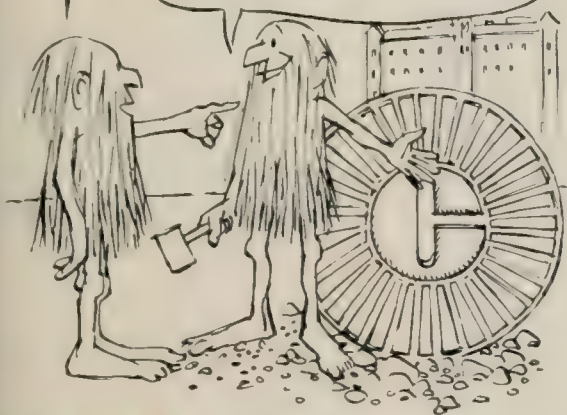
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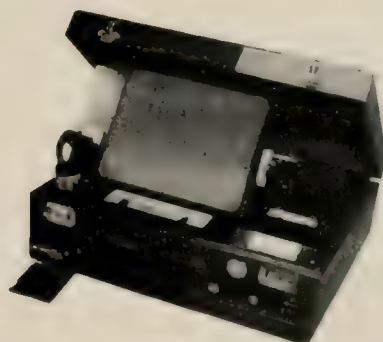
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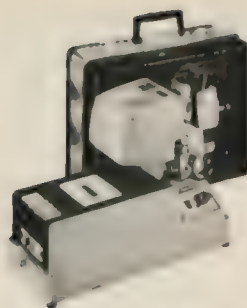
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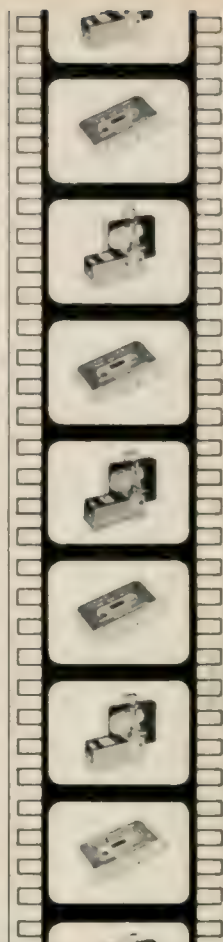
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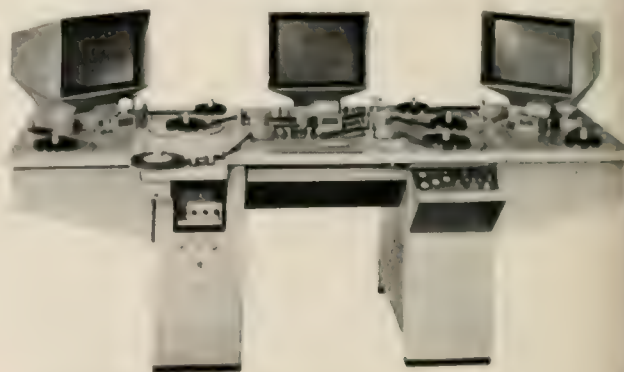
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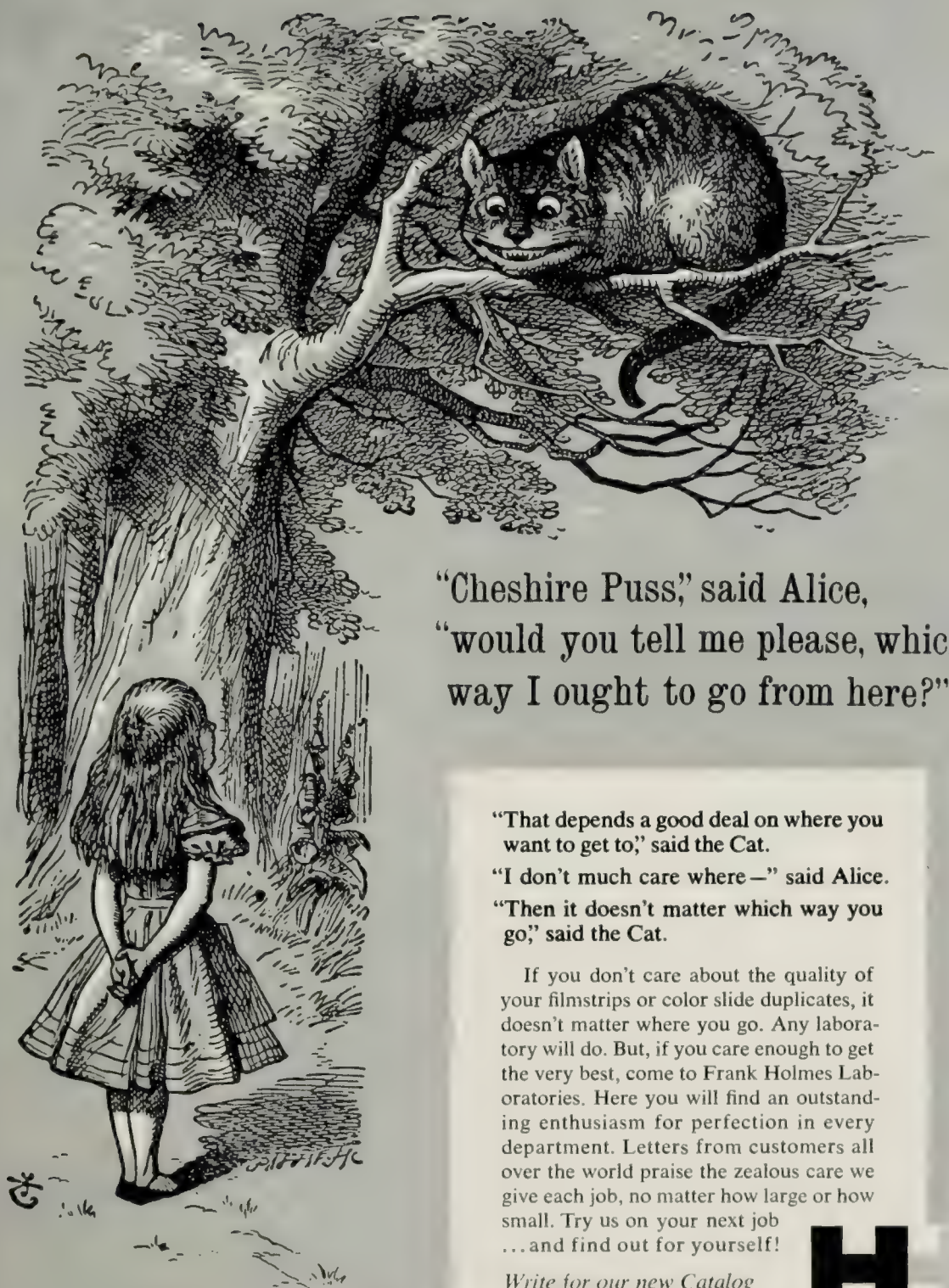
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Business Screen

THE VISUAL COMMUNICATIONS MAGAZINE

JUNE 1971



**Messages of
A Multi-Media Maker**

Worcester Is Better After A/V

Formula For Better A/V Mileage

Multi-Media On A Limited Budget

Communication Is A Two-Way Street

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Business Screen

THE VISUAL COMMUNICATIONS MAGAZINE

JUNE 1971 / VOLUME 32 / NUMBER 6

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Coming

June

19-26 ATLANTA INTERNATIONAL FILM FESTIVAL. Regency Hyatt Hotel Atlanta, Ga.

21-26 FILM '71, International Film Technology Conference and Exhibition. Sponsored by the SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS England.

Info: Denis A. Courtney, SMPTE 9 East 41st St., New York, N.Y. 10003

28-July 30

Summer FILM PRODUCTION WORKSHOP, Sponsored by New York University School of Continuing Education.

Info: NYU School of Continuing Education, 2 University Place New York, N.Y. 10003

July

5-30 THE CITY ON FILM, Summer Institute. Sponsored by THE AMERICAN FILM INSTITUTE.

Info: American Film Institute Summer Seminar, 1815 H St N.W., Washington, D.C. 20006

5-Aug. 13

FILM IN BRITAIN Seminar Sponsored by Temple University with The British Film Institute **Info:** Dr. Gordon Gray, Director of International Seminars School of Communications and Theater, Temple University, Philadelphia, Penn. 19122

11-15 AUDIO-VISUAL ASSOCIATION INSTITUTE FOR PROFESSIONAL DEVELOPMENT. Indiana University, Bloomington, Ind.

Info: NAVA, 3150 Spring St Fairfax, Va. 22030

15 Deadline for entries to the Columbus (Ohio) Film Fair.

Info: Film Council of Greater Columbus, 83 South High St Room 212, Columbus, Ohio 43215

17-20 NATIONAL AUDIO-VISUAL ASSOCIATION ANNUAL CONVENTION. Convention Center, Cincinnati, Ohio.

Info: NAVA, 3150 Spring St Fairfax, Va. 22030

Aug.

3-5 EDUCATION & TRAINING EQUIPMENT Exposition and Conference. Sponsored by AMERICAN MANAGEMENT ASSOCIATION Hilton Hotel, New York, N.Y.

15-21 25th Annual Conference UNIVERSITY FILM ASSOCIATION University of Wisconsin, Madison, Wisc.

Sept.

8-20 1971 FILM PRODUCTION WORKSHOPS.

Info: James Flocker, Director 1971 Film Production Workshop Camp Loma Mar, Loma Mar Calif. 94021

Up



Front

MICHELLE BENDER

AS INTRODUCTION to this month's BUSINESS SCREEN issue on multi-media, we would like to share with our readers excerpts from a captivating essay, "Mating Media", by Edmund Carpenter in his book with photographer Ken Heyman, entitled *They Became What They Beheld*.

Although possibly a bit literary for BUSINESS SCREEN application, and obvious, for some readers, the point of the essay is worth bringing to the attention of those who would resist use of multi-media as "unnecessary", or those who need to convince others of its importance. The essay reads:

"Mating two media can simultaneously declassify old cliché and reclassify new cliché. The marriage of the telegraph and press created the front page of the daily newspaper with its continuous juxtaposition of images.

Hot-liners cross public radio with private telephone. Much of the power of this medium derives, I believe, from its newness and is therefore temporary.

"Joyce crossed cinema and book in *Ulysses*, radio and book in *Finnegan's Wake*; in so doing, he not only threw light on these . . . media, but he used each as a means of retrieving that wealth of perception and experience stored in the English language.

"Crossing tape recorder and book produced the nonliterary autobiography . . .

"Crossing the tape recorder and still camera and book, produced such works as . . . Guy Carawan's book on the Sea Islanders.

". . . New forms always seem . . . chaotic since they are unconsciously judged by reference to consecrated forms. But a curious contradiction arises: new forms are condemned, but the information they disseminate is believed, while the old and valued aren't even seen."

The multi-media users described in this month's BUSINESS SCREEN know this phenomenon well.

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Feedback

WITH REGARD TO MR. LODGE'S LETTER in May's *Feedback*, evidently Mr. Lodge is not fully aware of the new developments, nor our present practices. I stated that video tape will replace chemical photography in many of its basic applications within three to five years. This is a fact. Already the major advertisers and agencies throughout the country are switching to the use of videotape for distribution of commercial messages.

... Ninety-five percent of the network programming aired today is aired via videotape machine, regardless of the fact that the program may have been shot on film. Commercials are being switched to distribute on tape so quickly ... that it is almost impossible to keep accurate records ...

Film varies from print to print as far as color is concerned, and since the medium of television is an electronic one, it is far easier to control quality—especially color balance—utilizing the electronic medium.

From an economic standpoint, the normal advertising patterns have been to send each television station on an advertiser's list two 16 mm prints at an average cost of \$6.50 a piece ... The two prints would be good for approximately 65 to 70 plays ... A single video tape dub runs approximately \$13.00 to \$14.00 and lasts for at least 125 plays ...

Mr. Lodge ... disagrees with ... the ... claim that anything being shot on film presently can be shot on tape more economically, faster and ... he fails to state that we can see what we have shot immediately thereafter ... He goes on about a documentary on the subject of solid waste disposal. It was filmed at 15 locations in 10 states in 10 shooting days, including travel, by one cameraman with three additional locations covered by others. He asks could that have been done using videotape ...

Well, my answer to that is, "Hell, yes." ... WGBH in Boston has just got through shooting a series for NET, 100 percent on videotape, shot in Grand Canyon, in Hawaii, in a moving car, in a moving boat.

KTLA in Los Angeles ... shot scenes from a helicopter. NTP ... shot from inside the Goodyear blimp and hundreds of other supposedly inaccessible places.

Mr. Lodge may not have seen such items as the Norelco PCP-90 hand-held camera, which is approximately the size of a good 35 mm hand-held camera, nor has he seen the Ampex VR3000. Both of these units run on rechargeable batteries and are light-weight enough to be shipped as baggage on the same airplane as the cameraman.

... On economics ... how many days are spent in the lab and how much of the original material ... shot is lost ... due to overexposure, or underexposure ... with tape, before you leave the location site, you know exactly what you have.

... Mr. Lodge may be used to operating where programs and commercials are shot live and only stored on videotape. This is not the

videotape we are talking about. Sure videotape is great for storage, but it is even better when used creatively and it simply replaces the old chemical methods.

... with regard to the new videotape cassettes, sure we have some problems to iron out—standards for one—but an all-industry committee is working on this ... As far as programming material being available and who will buy it, only time will tell.

I think that Mr. Lodge is a little premature and he is holding onto his security blanket—a piece of film ... He reminds me of a farmer in the middle of his field, saying they will never build an interstate through here. Surprise—it may have taken a little longer, but that interstate is now a reality.

HOWARD J. ZUCKERMAN
Chairman
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or print whatever the quantity!**

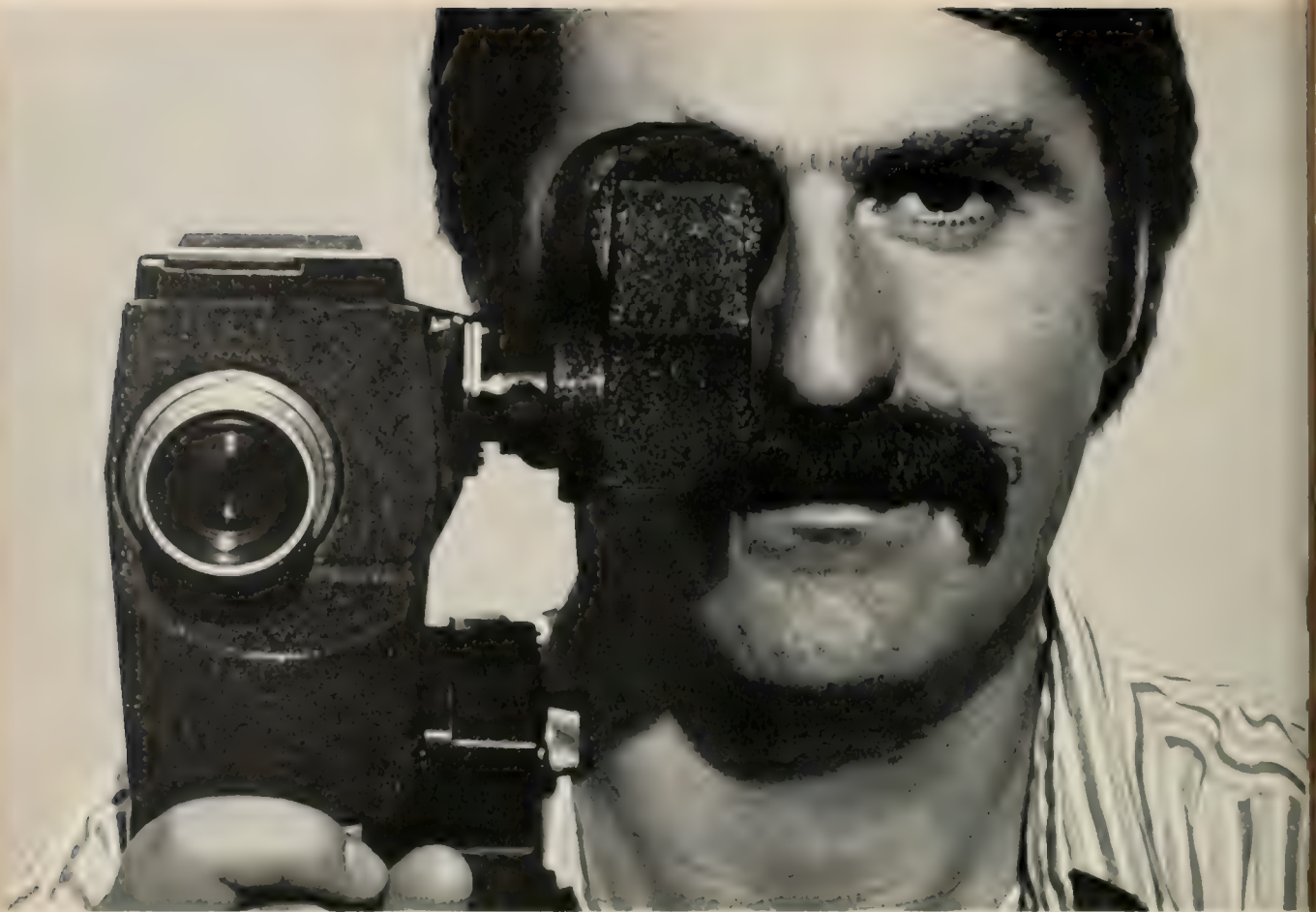
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Sync sound and silent running in a camera that weighs 8½ pounds and is less than a foot long.

Ken Nelson has made a short documentary film with an ACL. "In the past, I've always looked around for a place to rest the camera between shots," says Mr. Nelson. "But with this new one, I found it didn't occur to me to put it down."

With its 200 foot magazine and without a lens, the ACL weighs less than 9 pounds and measures 11½ inches from front to back. Half the size of its competitors. Less than half the weight.

This is the most *inconspicuous* camera on the market. It's completely silent, of course. Hand-held, it's much smaller and lower than your head, as you can see. The bat-

tery weighs about a pound and fits into your pocket.

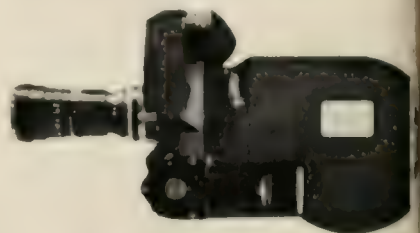
And the ACL is *fast*. You can change its clip-on magazine in less than five seconds. No threading; no need to touch the film at all. Film maker Eric Saarinen says: "This is the first silent camera that you can run with."

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How one designer

Uses today's media with a twist of tomorrow

For 'way-out' commercial presentations

MESSAGES OF A MULTI-MEDIA MAKER

"SPACE" AND "CHANGE" are key words to most people today, but they are especially meaningful to Jim Sant'Andrea, designer, director and producer, at Jim Sant'Andrea Multi-Media Design, Inc. For him, they represent two unique multi-media shows he designed; one used by Higbee's Department Store in Cleveland, Ohio, a member of Associated Merchandising Corporation chain; the other for Goodyear Tire and Rubber Company in Akron, Ohio.

The purpose of the Higbee exhibit, "Space," was to present that store's future merchandising plans to top management, in a contemporary and avant-garde style that would create a lasting and favorable impression. Each year, executives from AMC stores throughout the country meet at one of the stores, and it was Higbee's turn to play host last year. After they viewed "Space," elements of the exhibits were moved to the store floor for customer display.

The Goodyear multi-media message, "Change," was also geared for more than internal company use. Each year, the company goes to 48 cities to inform and motivate their own store managers. In addition, "Change" was used to orient independent dealers holding franchises from Goodyear.

The shows and their techniques are newsworthy, but to fully understand their effectiveness, we must understand the philosophy that underlies the ideas, and the motivating force that drives them to completion.

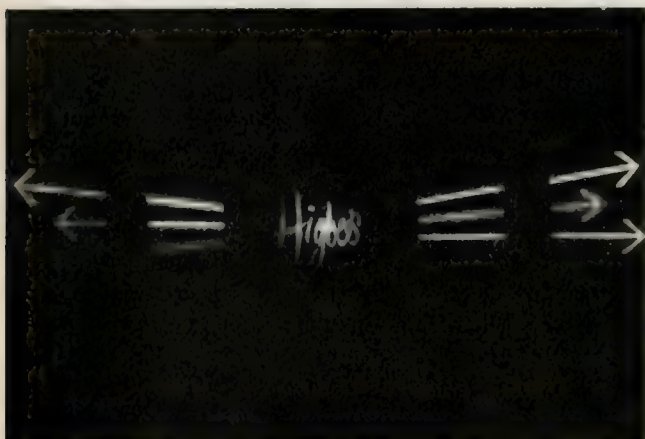


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SPACE...



Two inner-sphere theaters in lobby before entrance to large theater. Graphics on lobby wall elaborate "space" motif.



Inside large theater, Higbee's spreads its good name on four square screens and one sphere-shaped one.



Putting their best foot forward, Higbee's presents merchandising plans.



The five screens offer "space" to create an environmental impression.

"I see this business a bit differently than my counterparts," comments Sant'Andrea. The client is not always the source of ideas."

In department store merchandising for instance, many stores are still using the "dollhouse" styles—according to Sant'Andrea—in which audiences walk through a room interior. The problem with this approach, says the designer, is that it shows only one idea at a time, and it takes the whole display floor to show ten ideas.

He adds that you can take a concept, put it in a small theater, and through slides and film, show hundreds of ideas together. This should not eliminate the walk-through display; it should supplement it.

"The purpose of one is to feel and see quality; that of the other is to stimulate ideas," explains Sant'Andrea.

"The audiences walking through a store today are predominantly young people, Sant'Andrea observes. "Merchandisers are still reaching them on a level of fifty years ago. We must use the media that young people take for granted as part of their reality."

"The display might be European, but I'm a 'modern' American," Sant'Andrea adds.

How can a "modern" apply multimedia for selling purposes? "Theater," says Sant'Andrea, "is a place for communication . . . and it is natural for an exhibit presentation with its potentially high ambient light situation . . ."

One of Sant'Andrea's favorite "theaters" is the *tunnel theater*—an open-ended structure that serves as a marquee to attract people, as well as a theater. The one used for the Higbee exhibit had been repainted after use at a display for Knoll International. Inside the tunnel theater, viewers "felt" a sense of

... CHANGE

depth, as they absorbed the message. AMC executives watched the multi-media presentation on several screens at Higbee's. The main or central screen was a rigid sphere shape, three feet in diameter. Focused on that sphere were a 16 mm motion picture projector and a Carousel slide projector. Two additional carousel projectors were focused on the two square screens that flanked the sphere. All three slide projectors and the motion picture projector were programmed with each other. Sant'Andrea gave the "theater" application still another unique twist at the Higbee display. He installed two *innersphere theaters*—large plexiglass spheres with five round apertures in each. Slides were projected into the planetarium-like dome. The viewers, peering through the portholes, saw a round concave picture, as if they were looking into a dish.

"I don't like square pictures," notes Sant'Andrea. "I do a lot of round motion pictures . . . round pictures have whole new dimension."

Both the *tunnel theater* and the two *innersphere theaters* were part of the lobby display before the entrance to the larger theater, where the AMC executives saw an all-day presentation that continued to use the "Space" concept—space to work, live and dream in.

In the theater, the screen set mimicked that of the tunnel theater. It included two more square screens. The central or main screen, in this case, was an inflatable plastic sphere, eight feet in diameter. The other four screens were each eight feet high and twelve feet wide. The total set, counting the spaces between the screens, enclosed the audience with 75 feet of screens. The live dancer in front of the screens was the same performer seen

Local Goodyear District manager introduces concept of "Change" with the help of multi-media.



Audience doesn't "tire" when live talent is combined with slide visuals.



Selling an audience on how to sell . . .



Information as well as enthusiasm was packed into the Goodyear presentation.



in the filmed parts of the show.

After the AMC presentation, the three smaller theaters were moved to the store floor. The *innersphere* theaters were set up in the Mod Shop with a taped sound track and a programmed slide show. New fashions were shown, and a live model stood nearby. The *tunnel theater* was set up in the home furnishing department.

For the entire Higbee show, Sant'Andrea used: 12 Higbee executives, 16 fashion models, one dancer, plus taped narration, film and slides. Equipment used included five Kodak Carousels, one Bell and Howell 16 mm motion picture projector, Sant'Andrea's own speaker system and lights (three follow spots and an ultra-violet light).

"It's not the number of slides that is important, but what you want to say," says Sant'Andrea. "It's a matter of merchandising, as opposed to advertising."

He adds, "If you spend a lot of money on the hardware, there's less to spend on the software, and that's where the message is at."

This point has gotten Sant'Andrea much mileage from "Space." Easy modification of software has allowed him to adapt the show for varied audiences. In fact, "Space" had been presented at the Art Directors' Club, as well as at Knoll International (office furniture company), before it was adapted to Higbee's needs.

After the success of "Space," Sant'Andrea developed "Change" for Goodyear. The two-hour production consisted of four troupes, each with its own sets, filmic software, lights, sound system and slide and motion picture projectors.

The live company consisted of twelve singers, dancers, actors and actresses who wore white costumes against 100 feet of multiple screens. Numerous interesting slide and motion picture effects were projected on the cast, assimilating the live performers right into the film, as was done with the dancer in the Higbee presentation. Again, this was multi-media in its broadest sense, as the four companies travelled to different cities, motivating tire sales people.

Interestingly, despite his wide use of films and filmstrips, Jim Sant'Andrea has some surprising speculations as to where they are headed.

Hedging a bit, he comments, "I may not tell you where they're going, but you can draw your own conclusions." Then he adds, "... I don't think they'll die ... They may come back as a chameleon in another form ..."

"Strip film is probably going to give way to cassettes and super-8 to tape," he says.

Other media which interest Sant'Andrea are holography and electronic A-V. "These media are those of the future," he says. "Videotape and holography will be used not only on screen, but in other projections as well."

Speaking of screens, Sant'Andrea has produced some dynamic effects using colored ones. "Colored screens are part of the color mix," he explains, "part of the palette ... They create an aura of interest ..."

Another method Sant'Andrea has used to obtain unique effects is to embed ultra-violet paint on the screen. He then uses a black ultra-violet light to make visible what is painted on the screen. He explains that he can project slides or motion pictures without the ultra-violet light and the painted message will not show; if he combines regular projection with the ultra-violet light,



Tunnel theater used for Knoll International presentation was re-painted and adapted for Higbee's.

Motion picture on the spherical screen and slides on the square ones are coordinated in presentation inside tunnel theater.



Live model peeks inside innersphere theater to get the message.

the result is a mixed effect.

Asked how effective his philosophy and techniques are at selling people, Sant'Andrea summarized with, "The co-mingling of the various media is what it's all about ..."

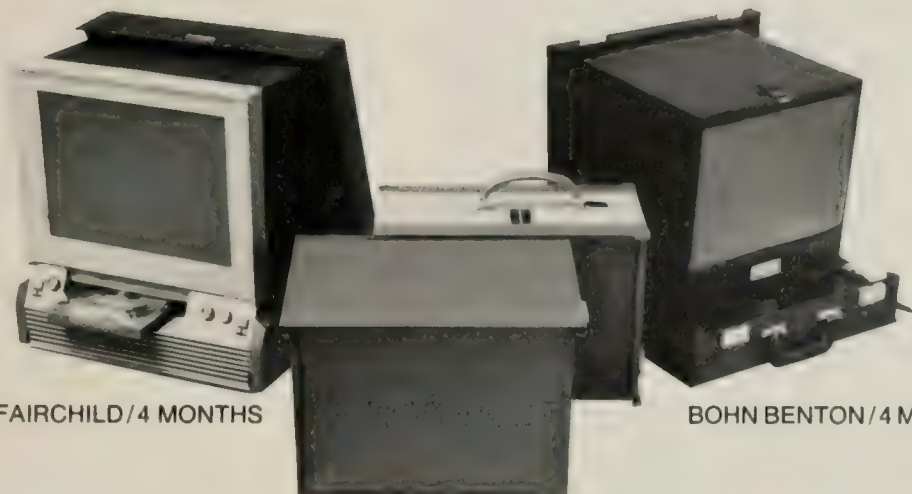
Judging from trends throughout the United States, multi-media, in deed, appears to be "what it's all about."—MB



Seating facility for audience inside tunnel theater.



Our guarantee is 8 months longer than our closest competitors.



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A lot could happen in 8 months.

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We at MPO would like you to know the facts. Because we're sure that once you know them, you'll choose our projector.

But, first things first. First, get the facts.



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BS4

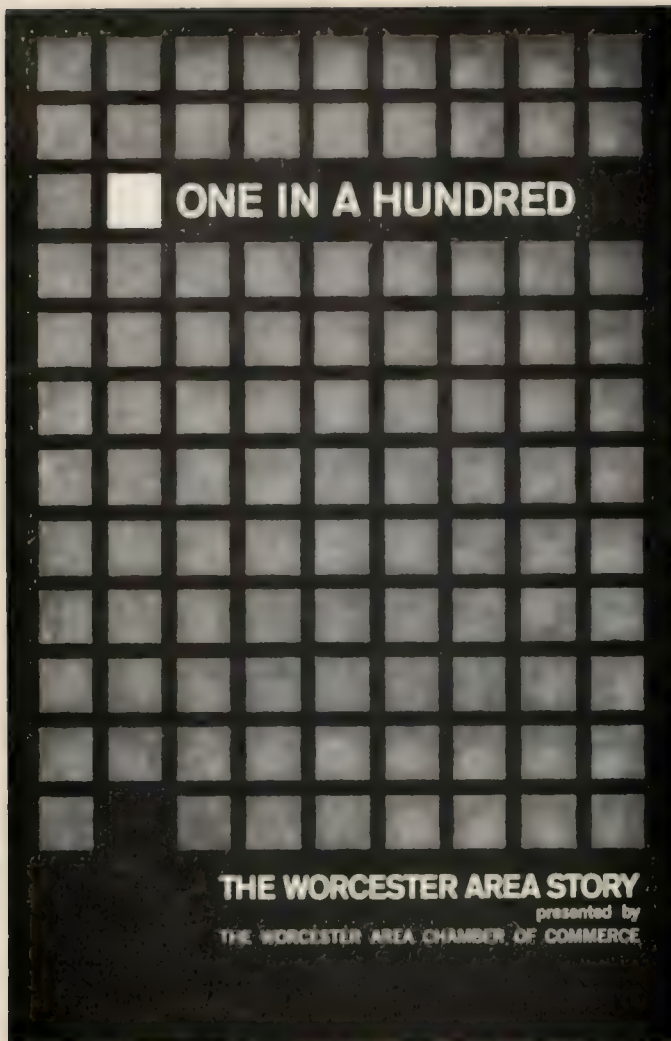
Please send me your Fact Sheet comparing
the 3 leading automatic super 8 projectors.
I realize I'm under no obligation

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Company _____

Address _____

City _____ State _____ Zip _____



Brochure given to the audience before "One in a Hundred" presentation begins.

■ YOU ARE SITTING THERE thinking that this is just one more hometown film, or at best a mediocre public relations pitch, but then it happens. Thirty feet of movie screen is filled with pictures of Worcester, Mass., and the huge stereo speakers make you feel as if you are actually there.

The event is a showing of "One in A Hundred," Worcester Area Chamber of Commerce multi-media production. Capturing all the positive qualities of the region, the presentation was conceived to attract industry to the area and to upgrade the image of the area for those who live there.

Two years ago, Worcester, like a number of other areas, used a minimum of audio-visual promotion. The only equipment the Chamber of Commerce had at the time, according to Charles Jolliff, the Chamber's Executive Vice-President, was one slide projector, with which a representative would speak.

"We were in dire need of some sort of A-V potential," he notes.

Judging from the equipment they now have on hand (see box, next page) and from the scope of "One in A Hundred," they have realized that potential quite effectively.

Jolliff and Roger Frost who was manager of the Industrial Services Department of the Chamber of Commerce put their heads together, and began taking slides in the spring of 1968.

Soon after, they brought in Milton W. Sebrin, Manager of Audio-visual Services, Norton Company, Worcester, and Richard F. Wright, News Director, Radio Station WTAG. Together, they screened and picked slides, involved area industry in the project, and arranged for the necessary equipment.

Worcester area industry participated in many ways—offering equipment, manhours and expertise, as well as slides of industrial and manufacturing sites, recreational, business and retail locations. More than 7,000 slides were contributed by 53 area companies and organizations. In addition, more than 1500 slides were taken by the Chamber of Commerce staff and E. Cournoyer of Sky-Hawk Photo Service, and hundreds of feet of color movie film was shot by Jim Watson Film Productions, Holden, Mass.

Slides were assembled in Carousels, checked and reassembled. A script was written by Richard Wright and was correlated with taped music. The E. B. Luce Company, audio-visual electronics company, designed and built a 27-foot portable screen, and a tape programmer to operate the projectors. Wendell Crockett and J. Randolph Swanberg of Luce spent time cutting, recutting and splicing the soundtrack.

Worcester Is Better After A/V

Upgrades image

Attracts industry

Through multi-media

Finally, "One in A Hundred" was ready to make its premiere in December, 1970. The show features 450 color slides, five Kodak Carousel projectors and a 16 mm. movie projector. The presentation is automatically operated by computerized tape, and has been seen by more than 10,000 area residents.

Currently, plans are in progress to take "One in A Hundred" on tour throughout the United States—especially to areas of potential industrial recruitment, such as New York, Chicago and Los Angeles.

"A lot of the multi-media presentation has to do with the growth of the area," observes Gary L. Washburn, Manager, Finance and Membership of the Chamber of Commerce, who has become spokesman for the presentation. "It brought to the screen all the growth of the area and helped to market it. It did a better marketing job than any other media we could have used."

The preparation of "One in A Hundred" was financed by the Chamber of Commerce. With all the volunteer help, it cost roughly five thousand dollars. Without the local unpaid man-hours, it would have cost 25 to 30 thousand dollars, estimates Washburn.

Asked about the advantages and disadvantages of multi-media such as "One in A Hundred," Washburn notes, "The big advantage to this kind of showing is you have slide trays so it can be adjusted . . . the contents are not locked-in like a movie." He adds that this is especially important for the Chamber of Commerce in deciding which business firms to include.

One big problem Washburn describes is the difficulty of moving the custom-built screen which is 27 feet across, and 11 feet high. It is constructed of 20 sections of aluminum that are hauled to the site and set up. "They just don't make screens that big which we can afford," he observes.

Washburn recommends having at least one extra projector. "You never know when one is going to blow. It's an inherent weakness in the system," he says. He speaks from an unfortunate experience at a local high school showing, when the projector gave out.

The Chamber of Commerce man recommends getting the slides down to one or two drums, rather than having more.

WORCHESTER CHAMBER OF COMMERCE'S AUDIO-VISUAL EQUIPMENT

Eastman Kodak Carousel 800 slide projectors (6)

Eastman Kodak Dissolve units (2)

16 mm Eastman Kodak projector (1)

Tape programmer (constructed by Randy Swanberg of the E. B. Luce Company) (1)

Slide trays (8)

Rheostat (1)

Wollensak tape recorder (a small recorder which plays rock music for pre-show school showings, and middle-of-the-road music for showings for older people; it creates a state of mind.) (1)

Concord tape recorder (with two four-speaker units, custom attached to the screen) (1)

Amplifier unit (1)

Custom-built movie screen (1)

Portable projection booth (1)

"That way you don't have to be constantly hauling drums around," he says. We have eight trays of slides, but it's much easier to handle in two drums."

Initially, the length of "One in A Hundred" was based on a Massachusetts State Industrial Development Board presentation, and ran 62 minutes. Washburn says, "My recommendation is never run a presentation more than 30 minutes. Otherwise, you lose your audience."

Washburn has been responsible for the verbal introduction and handing-out of brochures that precede each presentation. He says, "Response has been astounding . . . kids don't think it's a funky establishment trick . . ." He notes that that is important because, "When you're losing kids to other labor markets, it hurts . . ."

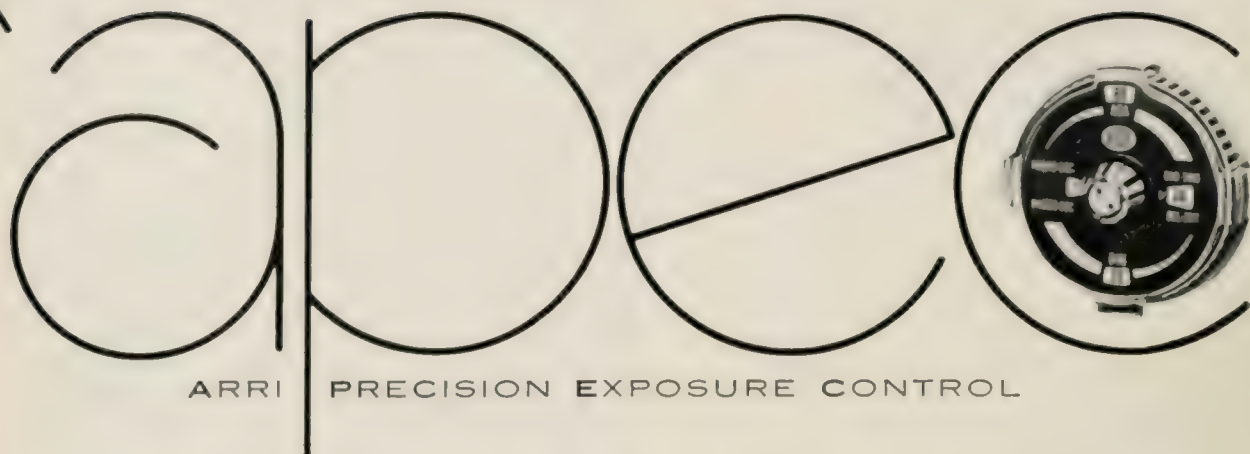
To summarize, Washburn says about "One in A Hundred," "It creates in people that see it an immeasurable pride in the area and makes them want to stay here if they're here, or come here if they are located elsewhere . . ."

A better endorsement of a multi-media production could not be hoped for. ■ M.B.

Worcester's landmarks, commercial and industrial sites come alive on three screens.



have you seen

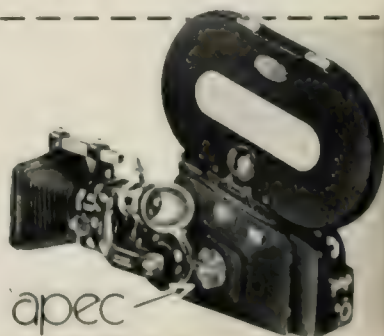


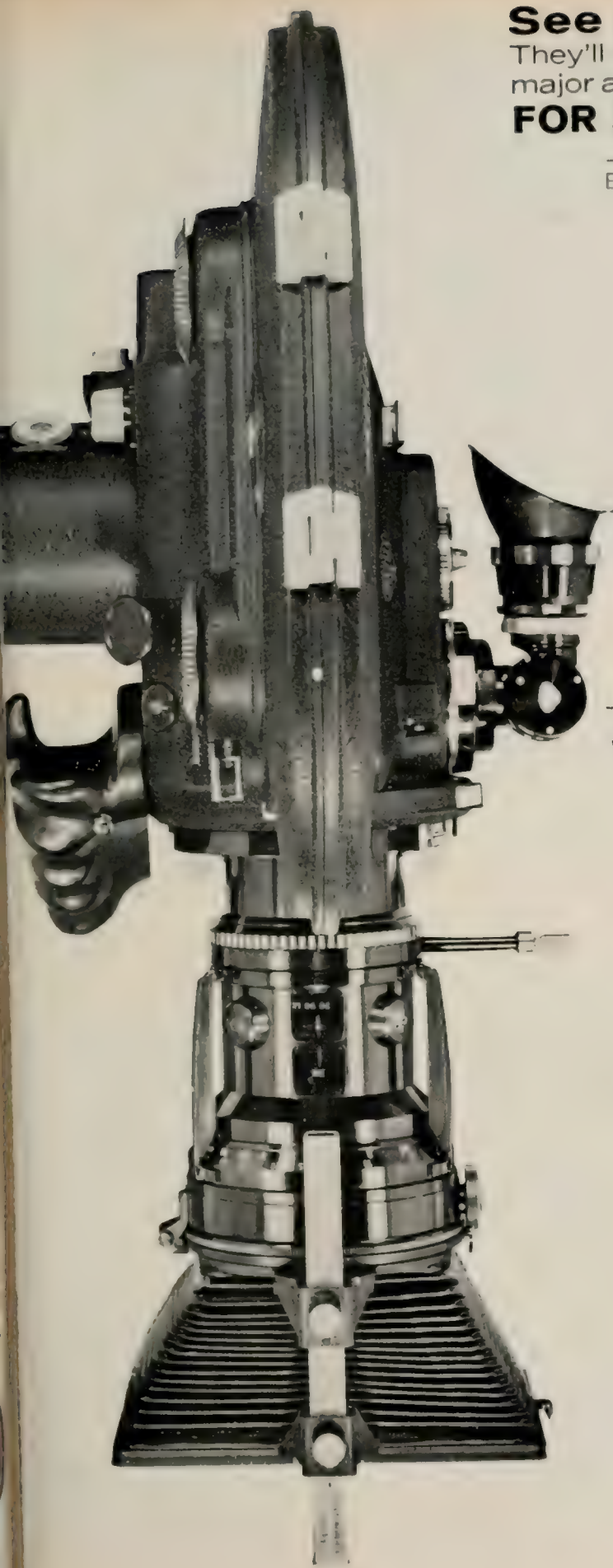
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See it at these dealers!

They'll be delighted to demonstrate this major achievement in camera design.

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- MID WEST**
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7204 So. Pennsylvania Ave., Oklahoma City, Okla. 73159
 - Seymour's Photo Center**
6010 Camp Bowie Blvd., Fort Worth, Texas 76116
 - Southwest Film Lab.**
3024 Fort Worth Avenue, Dallas, Texas 75211
 - Treck Photographic**
1124 Stinson Blvd., Minneapolis, Minn. 55413
-
- WEST**
- Bel Air Camera**
927 Westwood Blvd., Los Angeles, Calif. 90024
 - Birns & Sawyer Cine Equipment**
1026 North Highland Avenue, Hollywood, Calif. 90038
 - Brooks Cameras, Inc.**
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 - F & B Ceco of California, Inc.**
7051 Santa Monica Blvd., Hollywood, Calif. 90038
 - Bob Gambles Photo Supply**
5170 Santa Monica Blvd., Los Angeles, Calif. 90029
 - Adolph Gasser, Inc.**
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 - Glazer's Camera Supply**
1923 Third Avenue, Seattle, Wash. 98101
 - Alan Gordon Enterprises**
1430 No. Cahuenga Blvd., Hollywood, Calif. 90028
 - Harrys Camera**
12142 Ventura Blvd., Studio City, Calif. 91604
 - Jack Pill & Associates**
1135 North Highland Avenue, Hollywood, Calif. 90038
 - San Diego Camera Exchange**
1071 Sixth Avenue, San Diego, Calif. 92101
 - Schaeffer Photo Camera & Supply**
1553 North Cahuenga Blvd., Hollywood, Calif. 90028
 - Stockdale & Co., Inc.**
200 East First South, Salt Lake City, Utah 84111
 - Western Cine Service, Inc.**
312 South Pearl Street, Denver, Colo. 80209



Three-screen showing was previewed before buyers, merchandisers and manufacturers one day prior to the opening of the National Housewares Exhibit.

Formula for better A/V mileage

Many slide films are gathering dust along with the equipment used to show them . . . DuPont has found that their lives can be perpetuated with better follow-through and planning

THE AUDIO-VISUAL INDUSTRY could probably be twice its size if users would employ techniques to lengthen the usable life of filmstrip and slide productions. DuPont has found a way to keep a good thing going with a slide film it produced called "Gourmet '70's."

Two aspects of the DuPont production make it newsworthy. 1. The production was developed in conjunction with a business publication. 2. Its market of users and viewers keeps enlarging rather than dwindling.

DuPont's sales management, Teflon Finishes Group, met with the editor of *HOUSEWARES Magazine*, a Harcourt Brace Jovanovich Publication, in June of 1970. The object of the meeting: to discuss what new program DuPont could offer to buyers, merchandisers and manufacturers of housewares products. DuPont's interest in housewares is Teflon finishes for cookware. The market for Teflon finishes on cookware has grown from two million units in 1963 to one third of the total cookware produced in 1970. The sales

chart showed signs of leveling. Gourmet type cookware began to penetrate the market and was somewhat responsible for the Teflon showdown. Many buyers and merchandisers felt the Teflon did not belong on gourmet cookware.

The editor of *HOUSEWARES Magazine* indicated to DuPont that Teflon could serve a vital function as a finish for gourmet cookware as well as traditional utensils. How to put this across to the trade? To start, an audio-visual color slide presentation was evolved which showed the gourmet market in housewares departments and its influence in creating a new aura for housewares.

DuPont agreed to produce the slide show under the direction of *HOUSEWARES Magazine*. The editor of the magazine contacted key houseware buyers and merchandisers in 13 department stores from Boston to Los Angeles, and arranged to photograph their gourmet departments. DuPont engaged Larry Kieley, a producer and photographer, to tape record interviews with buyers and to shoot the in-store photographs.

More than 150 color 35 mm photos were taken in each store. An average of 30 minutes of interviews were taped with each buyer. A questionnaire was prepared in advance, asking buyers for their opinions on the gourmet trend and how Teflon coated cookware might fit in.

Shooting was begun in September 1970. Target date for the first showing

to the industry was the January 1971 National Housewares Exhibit—at Chicago's McCormick Place—one of the largest trade shows in the country, with more than 1,280 exhibitors and 60,000 show-goers.

The editor of HOUSEWARES Magazine, Kieley and Du Pont public relations man Lloyd Mackall were present during shooting sessions. Each buyer interviewed was given a form to fill in declaring his interest in viewing the finished presentation and in bringing along other members of his organization.

DuPont, working with the magazine editor, decided upon the best time and place for the showing. A motel site near the show place was selected, and the Sunday preceding the show's opening was chosen because buyers would be more readily able to attend.

Through the combined efforts of the producer, DuPont and the magazine editor, 250 slides were selected for the showing; tapes were edited to two minutes per interview; and a script was written. The slides were synchronized with the taped interviews, bright background music and the editor's voice narrating the presentation.

The program was designed to dramatize the importance of gourmet to housewares buyers and manufacturers. Du Pont insisted that it be non-commercial. Accordingly, Teflon finishes

were mentioned only once during the presentation, although several display photographs that showed how to integrate Teflon-coated cookware into gourmet merchandise were included.

Credit lines noted Du Pont as the program's producer, and HOUSEWARES Magazine publicized the showing in several issues prior to the Housewares Show. Invitations were sent to buyers and manufacturers from lists supplied by the magazine. A condensed version of the show was prepared for use with a rear-view projector, which was set up at the Housewares Magazine show booth in Chicago.

The HOUSEWARES Magazine editor addressed a key industry group at the show, which provided a second opportunity to show the presentation.

The preview production was shown on three-screen rear projection. Because of strong interest, it was shown twice on the Sunday preceding the exhibit's opening.

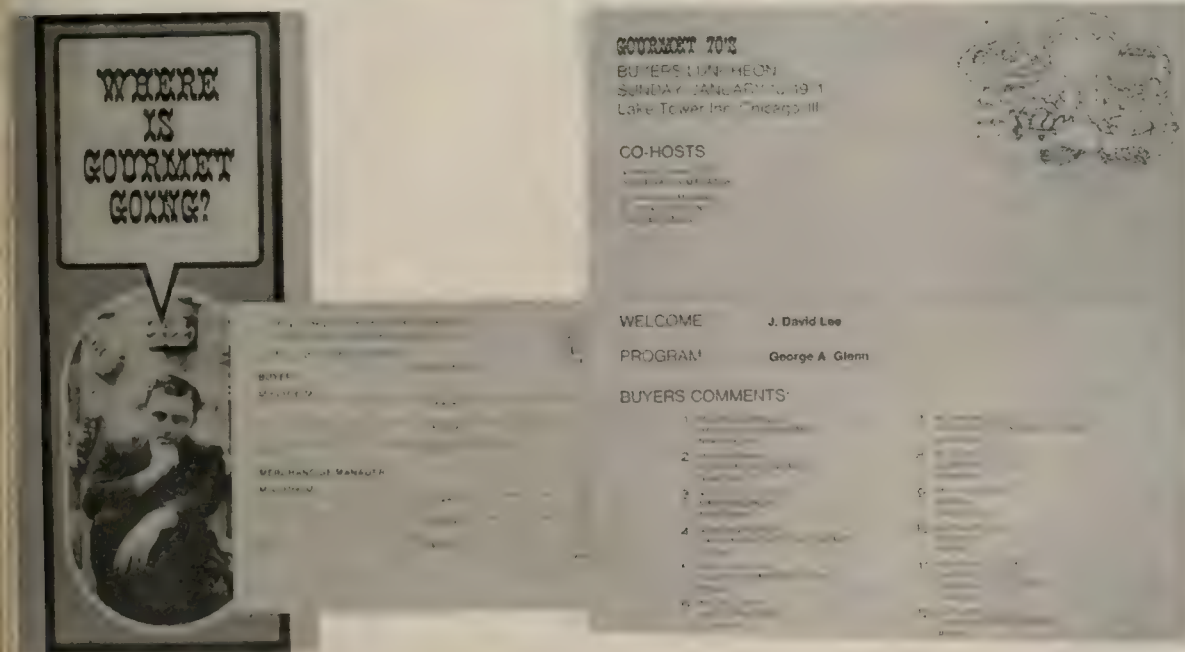
Key buyers attending meetings elsewhere were bussed to the site of the presentation. Signs carrying the symbol of the presentation—"Gourmet 70's"—were posted in motel lobbies. Formal invitations also carried the show title. In total, the presentation was seen at the National Housewares Exhibit twice Sunday, once Tuesday, and everyday at the HOUSEWARES Magazine show booth.



Condensed version of the presentation was shown during the National Housewares Exhibit at the HOUSEWARES Magazine show booth.

Interest in the presentation grew. Word-of-mouth advertising and enthusiasm for the production began to mount. At each showing, individual buyers who had participated in the film were recognized in the audience

Promotion in good taste



Programs and invitations for "Gourmet '70's" slide film showing were designed to tie in with art themes of the film.

A Boost from print media

Adaptations of the film were printed in special sections of **HOUSEWARES Magazine**.

WHERE IS GOURMET GOING?



WHERE IS GOURMET GOING?



Prints of 35 mm shots were made and inserted into notebooks which were sent out alone with interview transcripts to each buyer who participated in the film.



and took their bows. This situation helped humanize the presentation.

After the show, the presentation came to New York where it was shown before the Aluminum Cookware Association. A one-screen version was created for use before smaller groups.

Next, a showing in New England before a local housewares club was scheduled. It played to one of the biggest club turnouts in recent years, and the Boston department store buyer who played a role in the film was on hand to receive congratulations.

At each showing, DuPont had supplied a printed program, custom-made for the particular group seeing it, and **HOUSEWARES Magazine** printed three versions of it. In March 1971, the periodical printed a black and white rendition showing buyers expressing their views on gourmet as recorded from the tapes. Transcripts of each tape were sent to buyers who participated. A black and white section in another issue featured additional buyers.

In the May, 1971 issue of **HOUSEWARES**, a 13-page full color section on "Gourmet '70's" showed 39 display photographs from the slidefilm production. Manufacturers of colorful gourmet cookware, as well as DuPont, ran full color advertisements in the section. An overrun of the section is now being used for handouts at other meetings scheduled throughout the country.

Inquiries concerning the presenta-

tion keep coming into DuPont and **HOUSEWARES Magazine** often, asking how the slide-film can be shown. DuPont now supplies the presentation in Carousel and synchronized reel tap form, or in Carousel and cassette tap form, free-of-charge to interested housewares groups and buying offices.

Interest continues to mount. One of the country's largest discount-department store chains has scheduled showing. By popular demand, a large buying group will present it to its buyers at the year's second National Housewares Exhibit in July.

An abbreviated version of the presentation can be shown in an office atmosphere to advertising agencies and accounts. The magazine's salesmen find it easy to carry the equipment and stimulating to show to advertising prospects.

As a token of appreciation, DuPont supplied each participating buyer with a personalized notebook of color photographs, interview transcripts, and the complete presentation in Carousel form.

Now, almost a year after the initiation of the idea, the slide film showing is still "hot". This is one A/V effort that won't be allowed to die.

Other A/V devices for the program are currently being reviewed. The modest presentation could well begin a revolution in supplier-business magazine user communications with A/V as the catalyst.



COOKWARE STATUS SUMMARY:

To our readers:

This is the first page of a 16 page advertising section prepared and sponsored by the North American Philips Corporation for the purpose of introducing a new audio and visual cassette system. It is the largest single advertisement to appear in Business Screen since the magazine started publishing 32 years ago.

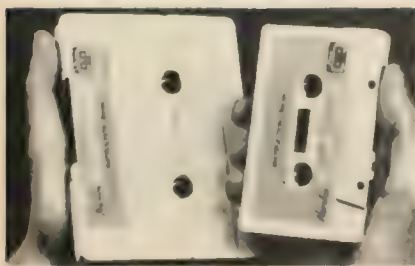
**Business
Screen**

**The company
that brought you the cassette
introduces a whole new principle
of picture and sound presentation**

...and a new world of ways to communicate.

In business. In education. In the home.

North American Philips introduces PIP . . . the new Norelco audio and visual cassette system



The art of communications has just advanced into a new era of versatility. The PIP era.

To put it simply, the PIP system combines all the advantages of communicating with still frames, motion, animation and sound in a *single projection unit*. This is accomplished by:

- 1) a technical breakthrough called *variable speed projection* and
- 2) by using separate sound and Super 8 film cassettes.

Now, with PIP, the spoken word

can be *illustrated* on the screen in its most effective way without being restricted to a single medium. And it is now also practical for one film to be targeted to a variety of different audience interests—by language, by subject, by prior knowledge, by time limitations, etc. All of this with the ease of inserting a cassette.

The PIP system works with child-like simplicity. In fact, the film and the sound cassettes snap into the PIP unit as quickly as popping two slices of bread into a toaster. Hands never touch the film or the sound tape. There's no threading, attaching film to reels, or anything to fumble with and damage.

It has pushbuttons for starting, stopping, fast-forward or rewind, going back a few frames or holding a frame for as long as a viewer wants.

Sounds interesting, doesn't it? But

what about costs? And where does it fit into your present audio-visual applications?

If you've been using slides and filmstrips for training, selling, demonstrating, etc.—now you can afford to add motion to the presentation. Not only will this enhance the "showmanship" of the presentation, but it is extremely functional.

For example, in a filmstrip for training a mechanic, a motion sequence showing the intricate movement of parts can be included. Or in a slide presentation on fire prevention, a sequence showing how rapidly a fire spreads can be included.

The motion helps make the presentation clearer, more memorable . . . yet doesn't have the production involvement of a full scale motion picture. You now can use motion only where it serves the purpose of



improving the presentation. If you use motion picture films for training and selling . . . you will be able to save some 80% to 90% on the film footage! This is because an average 20 minute motion picture film uses 400 feet of film while the PIP system uses just 50 feet or less. Yet there is no effect on the impact of the film!

With standard motion picture projection, the film runs at a fixed rate of speed (24 frames per second) even if there is no motion on the screen. It has to; because if the projector stopped at a frame, 1) the film would be damaged from the heat and 2) the sound track (which is on the film) would also stop!

In most motion picture films much of the footage consists of identical frames that have to keep being repeated. For example, when the

title of a film, or a diagram, or a closeup of a product is being shown for just 5 seconds at 24 frames per second, it takes 120 frames of film to show it! With PIP, only one frame is needed.

Only a small fraction of as much film has to be bought, processed, handled, duplicated, mailed etc.!

Even further savings are added because PIP uses silent Super 8mm film. Less expensive to buy, process and duplicate compared to film with a sound track.

And remember the point made before. The PIP system sound cassette can be changed anytime, easily without changing the picture . . . by using another cassette. The cost? About \$1.50!

A 20 minute PIP film and sound presentation can be duplicated for a few dollars. Complete. With much

simpler and less expensive handling and shipping. By reducing the cost of films so drastically—a whole new world of potential uses becomes practical.

Creative film making techniques without complications are also part of the PIP system benefits. Slow-downs, speed-ups, stop-action, freeze-frames, frame-changing to musical beat, pop-ons . . . and other ways of adding interest and clarity to the contents of the film can be included with great simplicity and economy. Moreover, these can all be done utilizing the existing production techniques and equipment—familiar to all filmmakers.

If you have read this far, you are beginning to understand a little about PIP. Enough, we hope, to start your own imagination working about where PIP fits into your life.

Creating the new world of audio-visual cassette systems

Edward D. Baars
General Manager
Training and Education Systems Group
North American Philips Corp.



Convenient pushbutton controls of the PIP Audio-Visual Unit are demonstrated by the author.

Magnetic tape recording has been with us for more than 20 years. There is probably no easier or better system for storing information for quick and easy referral than tape. In the years before 1960, magnetic tape was being widely used in schools and industry, but had never been able to crack the mass market. If one were to point to the single factor which had hindered the widespread use of magnetic tape, it would be the awkward reel-to-reel threading system. As a result, the average person thought the operation of the tape recorder was only for the hi-fi enthusiast or the technically-inclined.

The first attempt to solve this problem and open up the mass market was the tape cartridge, which eliminated reel-to-reel threading.

In the meantime, Philips engineers had developed an even better approach to the problem. The answer, as you all know, was the Compact Cassette which North American Philips introduced in the U.S. in 1964. The cassette not only eliminated reel-to-reel threading, it also was lightweight, compact, easy to handle, easy to store and most important, retained the open reel tape recorder's fast forward and rewind features.

The Compact Cassette permitted the tape recorder to be designed so simply that it became child's play to operate. Because its overwhelming advantages opened the door to the mass use of tape recorders, the license to manufacture the Philips Compact Cassette was offered to any qualified manufacturer who agreed to comply with the Philips standards. No royalties or no fees were asked, only adherence to established design dimensions to guarantee a worldwide standard.

This move so encouraged other manufacturers to make and sell cassettes and cassette equipment, that it quickly became a new industry in its own right. In just five years after North American Philips introduced the cassette, this new industry saw its annual sales skyrocket to over \$200 million.

North American Philips took a calculated risk in this arrangement, creating its own competition. But, North American Philips knew its own well-designed, Norelco quality products would stand up to any competition. Its confidence was well founded. Since 1964, more Norelco tape cassette playbacks and recorders have been sold than any other make. And, the Compact Cassette



Modern North American Philips plant, Morristown, N.J., where PIP is manufactured.

has become a standard throughout the world.

With this solid foundation in cassette know-how, the Norelco Training and Education Systems Group moved ahead. It introduced low-cost language lab cassette recorders using a unique dual track system. It designed cassette audio-visual systems or synchronizing the taped commentary with the automatic changing of slides or filmstrips. Most recently, it introduced the Norelco Sychrotutor, a cassette audio-visual synchronizer system which has the additional facility of being programmed for automatic stops to let the viewer perform a task or make a response using electronic response devices.

How PIP Was Born

During this same period, a young West Coast filmmaker by the name of Richard Tuber was preparing a

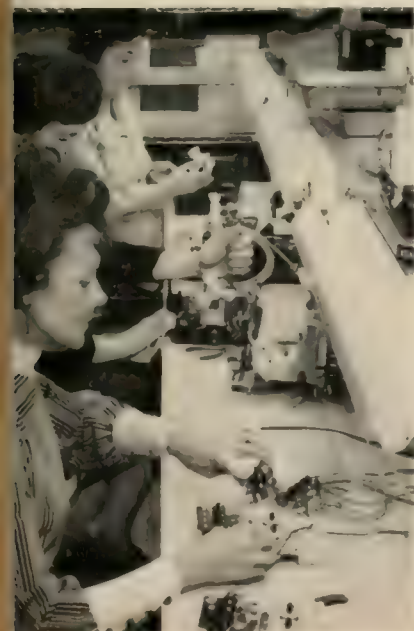
doctoral study aimed at devising a flexible system to demonstrate the development of Chinese calligraphy. To do this efficiently, he felt the need for a sound motion picture projector that could be run at variable speeds. The problem was existing sound film and projectors were designed to be run at a continuous 24 frames per second to achieve acceptable sound reproduction. No practical audio-visual equipment was available that could do the job Tuber had in mind.

Tuber researched the problem and decided that the only way this could be achieved would be by separating sound and film, so that the projector could be run at speeds independent of that required for the sound track.

He became aware of the Compact Cassette, and thought that its principle could be applied not only to the audio portion of the program but also to the film portion to simplify the system. In late 1967, he decided

to approach the creators of the Compact Cassette, and took his ideas to Philips in Holland. Philips was quick to see the potential of Tuber's concept, and turned the project over to its engineering department. As the world's largest electronics manufacturer, Philips made available every resource in developing the Programmed Individualized Presentation System, known in short as the PIP System. Its engineers perfected the vital variable speed film advance system, the Super 8 film cassette, the reliable synchronization technique, and the precision electronic components that brought the unit down to a practical size.

In 1968, the first prototype was shipped to North American Philips for evaluation. The Norelco Training and Education Systems staff sought out leading audio-visual specialists, educators, and business training executives, and gave demonstrations. The responses were enthusiastic. In the process of evaluation, additional features were proposed to create an even more versatile audio-visual system. Engineering designs were finalized, the necessary tools and dies ordered, and new production facilities set up at a North American Philips plant in metropolitan New Jersey for the manufacture of Norelco PIP audio-visual units in the United States. This same plant manufactures the Norelco Sychroplayer and Sychrotutor, and now is in full production on Norelco PIP units.



Part of PIP assembly line.



Album packaging of PIP Audio Cassette and Visual Cassette.

PIP illustrates the spoken word in the most effective manner

IN BUSINESS AND INDUSTRY . . .

PIP's versatility, simplicity, compactness and low cost cassetteware make PIP ideal for an unlimited number of uses. • Training mechanics • Standardizing service techniques • Clerical training • Advertising and sales presentations • Indoctrinating new employees • Simplifying complicated concepts for important customers • Branch office communications • Self improvement courses, etc.





IN EDUCATION . . .

The economy of PIP software, its pushbutton operation, reliable cassette format and multi-media flexibility . . . make PIP perfect for hundreds of pre-school to post graduate applications • Reading and verbalizing • Individual lesson reviews • Foreign language study • Learning music • Showing lab experiments • Technical and vocational training, etc.



IN HEALTH CARE . . .

The PIP system is uniquely practical as a software medium for so many uses • Reviewing surgical techniques which need both motion and still frames • Updating a doctor's education • Nurse and patient training • Diagnostic reference beyond the one dimensional textbook • Case history documentation. PIP is also a most practical means of communication between pharmaceutical firms and doctors offices, hospitals and medical schools.



AROUND THE HOME . . .

The low cost and ease of using inexpensive PIP cassettes open up a whole new world of effective communications beyond the limitations of present media. PIP can • Provide a cooking demonstration instead of a recipe book • Can show a young homemaker how to do many things around the house from bathing the baby to making curtains. It can help solve the servicing problems by showing people • How to make minor repairs in appliances • How to make furniture • Hang wallpaper • How to swing a golf club.



PIP AUDIO-VISUAL UNIT,
Model TE2020

Technical Aspects of the Norelco PIP Audio-Visual System

A. R. Singleton

Technical, Commercial Manager
Training and Education Systems Group
North American Philips Corp.



PIP Audio-Visual System is not limited to personalized viewing. It is capable of large screen rear and direct projection.

The double system format employed by the PIP system, in which visual and audio are on separate carriers, provides a flexibility and program economy which is unique in the audio-visual field.

In the PIP system visual images are carried on silent Super 8 film loaded into a cassette, while audio is carried on magnetic tape in a second cassette—a standard Compact Cassette.

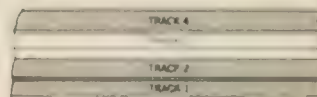
Up to 50 feet of Super 8 film is loaded into the Norelco visual cassette, design of which duplicates many of the features of the Compact

Cassette. It offers the facilities of fast forward and rewind, together with cassette handling and storage conveniences.

A tight-wind mechanism is included in the visual cassette to control the lay of the film and to prevent film unwinding when the cassette is removed from the equipment. A precision pressure and gate plate built into each cassette provides accurate guidance of the film in both forward and reverse operation.

Audio is carried on tracks 1 and 2 of the Compact Cassette, as in all cassette systems, assuring complete

compatibility with all pre-recorded programs. Control signals which are used to advance the film are carried on a separate and isolated track (track 4) of the same cassette. This insures that there is no crosstalk between audio and control signal and provides safety margins necessary for a highly reliable system.



One tone pulse is recorded for each frame of the film. Each pulse advances the film one frame, timing of the pulses determining rate of film advance. Since control signals are recorded on the same magnetic tape as the audio in direct relationship to the narration, accurate synchronization is achieved at all frame rates up to and including 24 fps. The accuracy of synchronization enables full lip sync to be shown even at the economical frame rate of 12 fps or lower.

The unique projection mechanism (pat. pending) includes a shutter which rotates at a constant high speed during motion and still frame sequences. Image brightness, therefore, is maintained at a constant level. It is essentially flicker-free because the shutter speed is above the flicker threshold.

Film is advanced by a two-toothed claw which engages with the film only when it is to be moved. The claw reciprocates continuously in step with the shutter and is electronically actuated to engage with the film when a control signal is received from the control track on the audio cassette. The claw is electronically gated to advance the film when the shutter interrupts the light beam. Following advance of the film by one frame during a single cycle of the claw, the claw is magnetically latched in the withdrawn position awaiting arrival of the next control pulse. The waiting, or latched period, could be very short if the film is to be moved at a motion rate, or of long duration if a single still frame is to be projected.

The high speed of the film advance mechanism, together with very accurate registration, make simplified animation and pop-on techniques two of the important features of the PIP system.

Pulsing the PIP audio cassette

The audio (narration, background music and effects) for the PIP system is produced and mastered in a recording studio in the normal way. Control signals to advance the film are added on a separate track of the audio master using the Norelco PIP Frame Pulse Generator. It is at this stage that it is important to have a narration script marked with exact sync points for each still frame, and the start of each animation or motion sequence. An accurate frame count for each scene, and the frame rate at which it is to be shown, should also be marked on the script.

It is not necessary to time segments to fit the visual with the accuracy normally required for standard sound motion film production. Because the PIP visual can be advanced at any frame rate, it is possible to adjust the rate to fit the audio segment. It is this feature of the PIP system which allows the same visual to be used with recordings in different languages or different narratives, without the complication and expense of re-editing the film.

This also allows the "pace" of a PIP program to be altered at the sync mastering stage.

Sync Recording

It is simple, then, to run through the narration and add tone pulses to the control tracks, using the frame pulse generator. Of course, the master recorder should be capable of playing back the narration while simultaneously in-line recording the control signals.

Lip Sync

Recording control signals to obtain lip sync in short scenes is equally simple. The pulse generator has provision for fine adjustment of the frame rate which permits accurate lip sync. This adjustment can be made while viewing a print or the scene on a PIP audio-visual unit patched to the pulse generator in parallel with the master recorder.

For longer lip sync scenes, there are two possible procedures. One could proceed to interlock, as in a 16mm sound film, and use the sprocket holes to trigger the pulse generator to produce the PIP program audio and sync master.

Alternatively, the lip sync scene can be shot with a camera modified to provide an output pulse for each frame. These pulses would then be recorded in in-line sync with audio. During audio editing and mastering, the pulses would be automatically converted to the final pulse track and master.

During scene editing of film and audio, it is only then necessary to maintain a frame to frame pulse match to achieve perfect lip sync.

Duplicating Audio Cassettes

Duplication of the audio and sync master onto Compact Cassettes can be done on any 4-track (stereo) duplicator with in-line heads (track 1, 2 to track 3, 4). For programs needed in quantity, open-reel duplication with subsequent loading into cassettes is preferred. This has the additional advantage of cutting the tape to exact program length.



Preparing pulsing track with Norelco PIP Frame Pulse Generator.



Careful, detailed preparation of the storyboard simplifies production.

Producing software for PIP

Dick Buch and Dick Logan
Goodway Films

Producing professional software for the Norelco PIP system calls for a blending of the production techniques used in making filmstrips, live action motion pictures and animation—plus the utilization of electronic components not found in any other audio-visual system. At first, this might sound like an imposing task. But, if you fully understand the unique capabilities of PIP, you will find it no more difficult a task than any new undertaking.

From a creative standpoint, it is best to conceive of a PIP film as an expanded filmstrip, rather than as a compressed motion picture.

The first step is the most important, and should be given ample time. This is the preparation of a storyboard and pulsing script. The storyboard should be quite detailed, more than is required in producing filmstrips. It should have as much

detail as an animation storyboard. Both live sequences and art must be broken down into specific frame counts. The storyboard should also indicate the different speeds at which each section of the film will be projected.

The average 20-minute sound training film requires approximately 400 feet of Super 8 film. In a PIP film, using a properly prepared storyboard, you can tell the entire 20-minute story using only 50 feet or less of Super 8 film, and present the same content and impact.

That difference in footage is economy—the secret to a good PIP film. You use motion only when absolutely necessary. And, when it is necessary, never at the usual sound film speed of 24 fps. With PIP such a speed is a waste of film. Live action can be seen perfectly at frame rates between 6 and 12 per second.

Animation can be planned to move at relatively low speed—6 to 9 fps—without any blurring or appearing lumpy. PIP's accurate registration system and rapid frame advance makes "pop-ons" and "flash-ons" very effective at only 1 or 2 fps. And a title or diagram can stay on the PIP screen as long as necessary as a single frame.

In preparing artwork for PIP, it should be planned with a one-field safety margin for titles or essential action. High light transmission backgrounds are recommended, as with any rear screen projection system.

Handling Live Action

Live motion can be photographed at the same frame rate designated in the storyboard. However, caution should be exercised when shooting at relatively slow frame rates, as action crossing the screen can cause blurred images. As an alternative, you can either use sync strobe, or shoot the film at a faster frame rate and skip-print to the desired speed when making the internegative.

Considerable time should have been spent in establishing the frame rates for the storyboard. Care should be taken in planning all live action filming. If you are unable to establish the frame rate for this storyboard, shoot at a speed which you are sure will be faster than will be needed. Then, when you are able to establish the correct frame rate, just skip-print to order. Skip-printing also is a practical solution if you wish to use existing film footage which had been shot at 24 or 16 fps.

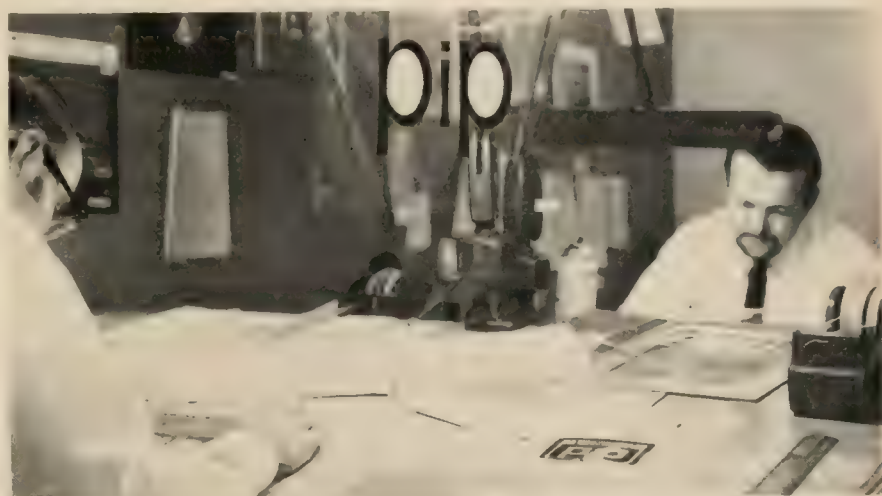
One effective technique which PIP allows you to utilize in showing live action is to use varying frame rates within a single piece of footage. For example, we prepared a PIP segment which demonstrated a golf swing in three different modes. The original sequence was shot entirely at 48 fps. Skip-printing every other frame in the internegative for a projection rate of 24 fps, gave us the benefit of unblurred images using half the original film footage. We programmed the downswing, up to just before impact, to be projected at 12 fps using every frame. The result is the downswing is slowed down to one-half the speed of the actual swing. The impact and follow-through are shown at normal speed. By combining the original speed with the half speed, then adding single



Lining up a live shot of actress.



Live sequences can be filmed at frames rates between 6 and 12 fps.



Preparation of animated sequences is simplified by reducing frames rates to speeds as low as 6 to 9 fps.

frame "holds" to analyze swing and stance, an effective teaching sequence was developed.

All live action sequences should be analyzed in the same manner to try to select the most economical film speed that, in each instance, illustrates the action most effectively.

All original scenes, both art and live, should be leadered and sync-punched. An exposure sheet should be prepared for use on the optical bench.

Plan to make a head leader 25 frames long with a focus frame that reads "Focus, Then Start," preceding a 10-frame countdown to a focus frame that reads "Start Button." Also make a 25-frame tail that reads "Rewind Frame."

If all procedures are followed properly, you will end up with a

16mm internegative made directly from original photography without splices. From the internegative a 16mm contact print is made to check continuity and exposure.

When all points are checked and any necessary corrections made, a Super 8 reduction print is made from the 16mm internegative, and inserted in a PIP film cassette. You are now ready to synchronize the film and sound using the Norelco Frame Pulse Generator.

It is during pulsing that the variety of effects possible with PIP becomes most apparent. The director and his sound engineer have the opportunity to experiment . . . to try for new effects . . . to discover for themselves the endless possibilities inherent in the electronic programming technique of the PIP system.

Putting PIP through the film lab

Bernie Barnett
President
EVS Color Center

PIP is a unique audio-visual system. Although its film concept is unusual, there is nothing unusual or different in the techniques for handling the original preparation and duplication of the film. The completed master film can be turned over to any commercial film laboratory which processes and duplicates film.

When the software producer or in-plant audio-visual department would like to enhance the visual impact of the PIP film by incorporating optical effects and animation, and does not have the facilities, this work can be assigned to a post-production laboratory. A post-production laboratory is equipped to do any required optical effects and shoot animation sequences and artwork, in addition to commercial processing and duplication. Either laboratory also is capable of loading the PIP release prints into their visual cassettes.

Here is how the post-production laboratory would handle the assignment.

The original material for a PIP film can be prepared from any combination of the following:

- 35 mm film, sound or silent, negative or reversal;
- 16mm film, sound or silent, negative or reversal;
- Super 8mm film, sound or silent, negative or reversal;
- 35mm filmstrips, negative or reversal;
- color transparencies, 35mm to 8x10;

opaque artwork, charts and photographs;
animation cells.

If, for example, all or most of the original film material is on 16mm, the laboratory prepares two separate 16mm films which for convenience we designate Roll 1 and Roll 2, as shown in the processing system chart on the opposite page. Roll 1 contains all motion sequences from motion picture film; Roll 2 contains all the still frames from artwork and transparencies, and animation sequences. Any existing 35mm film footage can be reduced to 16mm and printed in Roll 1; or, if there is ample footage, it can be prepared as a 35mm Roll 1, and used in the same manner as the 16mm Roll 1. The exact procedure will depend upon the laboratory's facilities.

The client should prepare all material by numbering each original frame in consecutive order of appearance. Each roll of film to appear in Roll 1 should be identified not only by number, but also by calling out the specific scenes which are to be used, i.e., Roll #7, frames 4,350 to 4,525.

All opaque artwork and animation cells must be in a 3x4 proportion. Although they can be prepared in almost any size—from 3"x4" to 21"x28"—9"x12" is the most convenient size for the laboratory to handle. An additional 2 inches of background should be allowed on all sides of artwork to give the camera enough leeway to avoid any

accidental photographing of edges.

In addition to the animation cells any artwork which has overlays also should be pegged for accurate registration. Be sure the pegging is the same used by the laboratory. Each piece of artwork and each animation cell must be identified by sequential numbers.

The same sequential numbering should be applied to all transparencies which are to be used. Since none of the standard sizes of transparencies are in a 3x4 proportion, allow a safe field which will allow the subject to be cropped into proportion. This can be just one edge of the transparency, or cropping into any part of a transparency.

As shown in the processing chart, a single 16mm check print can be prepared by combining Rolls 1 and 2 in the exact sequence and number of frames required. This is done by following a production shooting schedule giving an exact frame-by-frame rundown of up to the maximum of 3,600 frames in the 50 feet of PIP film.

Preparing the Shooting Schedule

This is the "key" to combining all the components to make the completed film. It is in the shooting schedule that the new frame speed are given for converting conventional 24 fps stock footage to any desired fps rate (18, 12, 8, etc.). Original film for PIP can be shot at the desired frame speed without any need for conversion. Using this information, the laboratory is able to deter-

mine the skip-printing procedures, single frame holds, and cutting in of still frames containing opaque artwork, transparencies and animation sequences.

All dissolves, fades, zooms, super-imposes and color corrections should be listed in the schedule.

When the client has verified the check print for continuity and found it correct, the laboratory is able to prepare the Super 8 reduction internegative. From this internegative answer prints can be made, and the subsequent color corrected release prints.

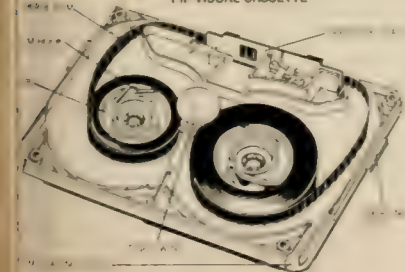
Although the processing system just described uses 16mm as the prime medium, if all of the original film material is 35mm, then the laboratory will use 35mm as the prime medium. It will edit all the footage into a single 35mm roll, splicing in all the still frames of artwork and animation which is shot on 35mm. The completed 35mm film is reduced to a Super 8 internegative from which the quantity release prints are made.

Loading The Cassette

Loading the Super 8 film into the PIP visual cassette is a simple procedure, since the cassette is, basically, a reel-to-reel device that does not require any film lubrication. Most laboratory reel winding stands can easily be adapted for this purpose.

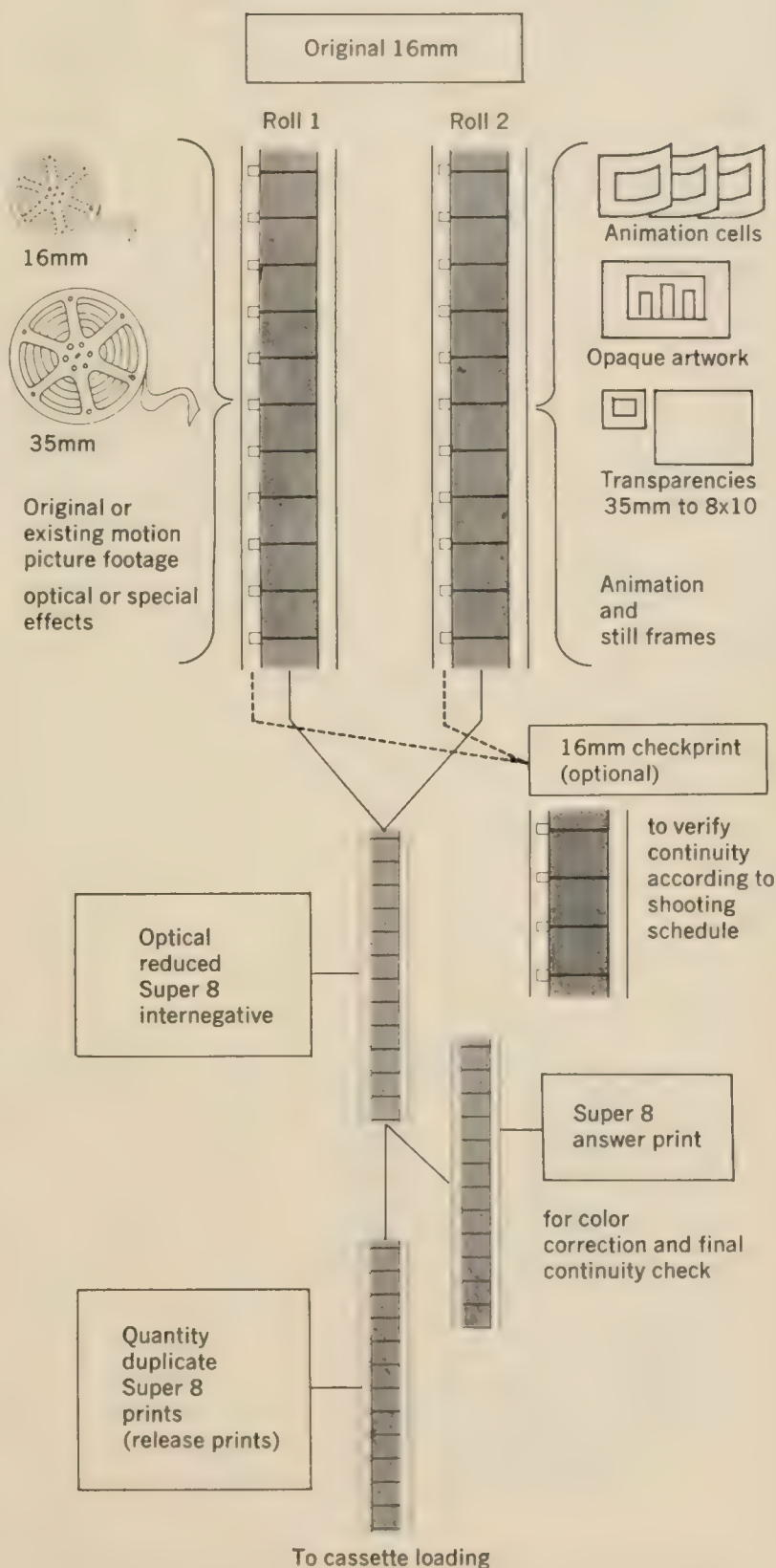
The cassette hub has a sprocket catch, or "filmhook", that securely holds the beginning of the film by engaging the sprocket. Upon completion of winding, the end of the film is similarly secured. As with the audio cassette, the film will not be pulled out of the hubs of the visual cassette when it is wound to either end.

PIP VISUAL CASSETTE



PIP Visual Cassette can be loaded easily by anyone. If need be, even manually.

TYPICAL PIP PROCESSING SYSTEM USING 16MM FILM*



* PIP film also can be prepared on original 35mm and Super 8 film.

Specifications for PIP system components

PIP AUDIO AND VISUAL CASSETTE SYSTEM

Visual: Super 8 silent color film loaded in reel-to-reel Norelco PIP Visual Cassette; film capacity up to 50 feet, 3600 frames.

Audio: Compact Cassette; up to 60 minutes play time (in one direction only).

Synchronization: Complete synchronization of audio and visual at all frame rates. Film advance by inaudible pulses on separate track of audio cassette moving at standard 1 7/8 ips. Pulsing accomplished with Norelco PIP Frame Pulse Generator fed to standard recording equipment also used for audio track.

Tape Configuration: Tracks 1-2 carry audio; Track 4 carries tone pulses. A guard band between the tracks prevents all signal bleed or crosstalk for complete system reliability.

Frame Advance Speeds: Pulsing speeds from a single frame (still) projected for any predetermined length of time, through all frame advance rates from one to 24 frames per second.



PIP FRAME PULSE GENERATOR, Model TE901

Function: Generates the frame advance and auto-stop pulses to be recorded in conjunction with sound track for the PIP Audio and Visual Cassette System.

Pulses: Frame advance—1000Hz $\pm 0.1\%$, duration 32.5mS $\pm 5\%$; automatic stop—150Hz $\pm 2\%$, duration 50mS $\pm 5\%$.

Frame Rates: Mode 1—Manual; Mode 2—1 to 24 pulses per second; Mode 3—Fine adjustment for lip sync accuracy; Mode 4—External sync, e.g., frame sequence generator.

Start of Frame Pulses: Push button or remote control.

Auto-Stop Pulses: Single pulse by push button or remote control.

Counter: Digital counter from 0000 to 9999 (frame advance only) neon tube display. Record—counts down from preset number with automatic stop at 0000. Playback—counts up



PIP AUDIO-VISUAL UNIT, Model TE2020

Function: Lightweight presentation unit designed for individual or small group use. Self-contained with all optical and electronic systems; modular construction for simplified maintenance.

Screen: Rear projection, 4 3/4" x 6 1/2".

Audio: Built-in loudspeaker; provisions for two headphones. Volume control.

Pushbutton Controls: Power On/Off; Audio—Play, Stop, Fast Forward, Fast Rewind; Visual—Single Frame Advance, Fast Forward, Fast Rewind.

Housing: Rugged, high impact ABS (Noryl) case with carrying handle.

Size: 9" wide x 16" high x 16" deep

Weight: 18 lbs.

from 0000, or preset number.

Output: Combined output 0.1 to 1.0 volts rms—preset.

Calibration: Preset controls for tone amplitude and selector for continuous tone for recording level adjustment.

Tape Recorder Control: Relay contacts (5 amps) provided for stopping recorder at end of count.

Monitor: Built-in loudspeaker with volume control.

Construction: 19" x 5 $\frac{1}{4}$ " rack panel with plug-in logic cards.

Size: 19 $\frac{1}{4}$ " x 5 $\frac{3}{4}$ " x 9" deep.

Weight: 19 lbs.

PIP PULSE SEQUENCE GENERATOR, Model TE853

Function: Generates pulse sequences for skip-framing and response coding. Used in conjunction with TE901.

Size: 6 $\frac{3}{4}$ " x 5 $\frac{5}{8}$ " x 2 $\frac{3}{8}$ " deep.

Weight: 2 lbs.

PIP VISUAL CASSETTE, Model 202

Function: Carrier for Super 8 film used in PIP system.

Capacity: Up to 50 feet of Super 8 silent film, 3,600 frames.

Film Loading: Reel-to-reel hubs permit loading with simple winding jig. May also be loaded manually.

Material: High impact polystyrene.

Size: 5.1" x 3.7" x 0.5"

Weight: (loaded with 50 feet of film) under 4 oz.

PIP AUDIO CASSETTE

Function: Carrier for audio tape containing narration and frame advance pulses.

Standard Compact Cassette: With tape for up to 60 minutes play time (in one direction only).



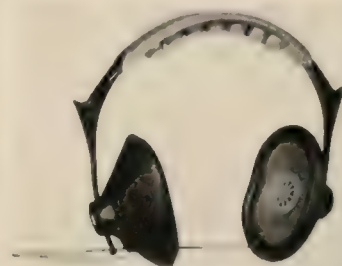
PIP PROGRAM STORAGE ALBUM, Model 301-11

Function: Bookshelf album to store complete PIP cassette program.

Capacity: One PIP Visual Cassette, one PIP Audio Cassette, and program booklet.

Size: 6 $\frac{7}{8}$ " x 9 $\frac{5}{8}$ " x 7 $\frac{7}{8}$ "

Weight: (loaded with one visual cassette and one audio cassette) under one pound.



PIP HEADPHONES, Model TE120

Function: Dynamic headset

Frequency Response: 30-20,000, $\pm$ 3dB

Impedance: 300 ohms

Weight: 12 oz.

PIP CARRYING CASE, Model LCH 2024

Function: Molded luggage-type carrying case for PIP Audio-Visual unit.

All specifications subject to change without notice.

PIP the all-in-one multi-media system!

- Software produced using greatly simplified production methods.
- Low cost film processing. Release prints in silent Super 8 color film.
- No film lubrication required . . . proven "reel-to-reel" reliability within a cassette.
- Choice of most economical frame rates for motion.
- Select any frame rate up to 24 frames per second with perfect sync and with continuous sound—even on single held frames. And, you can have up to sixty minutes of high quality sound.
- Lip Sync!
- Economically add motion to slide or filmstrip programs, or add still sequences to films.
- Only single frames required for titles and other stills!
- Single frame advance without loss of light intensity or focus. Bright, clear pictures!
- Precision registration permits pop-ons, optical matting, overlays, and other effects using single frame.
- Double system . . . no need to go beyond interlock.
- Eliminates composite prints—double system allows you to change either sound or picture cassette for quick and easy update—or to target the program to various audiences.
- Skip-framing . . . high speed frame advance pulsing permits use of skip-frame technique in which selected frames are skipped over and withheld from view to match narration or language.
- Fast forward and rewind on both audio and visual cassettes.
- Pulsed sound track may be prepared in any sound studio or by your own staff.



100 East 42nd Street, New York, N.Y. 10017

Other Norelco Training and Education Products:

- Compact cassettes now in a choice of types for different audio requirements.
- Cassette players and recorders.
- Synchroplayer for synchronized slide/filmstrip presentations.
- Synchrotutor for auto-tutorial learning programs.
- Syncromedia—combination Synchroplayer and slide projector.
- Pulse recorders for A-V program preparation.
- FM wireless systems for multi-channel learning labs and information distribution.
- Electronic educational kits.
- Electronics films and filmstrips.
- Tape duplication services.

PIP appointment request

North American Philips Corporation
Training and Education Systems
100 E. 42nd Street, New York, N.Y. 10017

Please arrange an appointment to see PIP.
(By answering the following questions, you will be helping us to help you. Thank you.)

1. We presently use: ☐ motion pictures ☐ filmstrips ☐ slides.
For: ☐ training ☐ sales presentation purposes.
2. We generally have our sales and training films produced by _____
3. We are interested in the PIP system for the following applications _____

Name/title _____

Company _____ Div. _____

Address _____

City _____ State _____ Zip _____

Telephone _____

Principal products or services _____

MULTI-MEDIA ON A LIMITED BUDGET

Advantages of 3-projector presentation

How to get them for no more than \$500



Multi-media facilitates multi-information. Three visual messages are possible simultaneously on one screen with three projectors.

by J. C. DURHAM, JR.
Baptist Home Mission Board

HOW DO YOU AUTOMATE a wide-screen, three-projector presentation when the budget simply won't allow the purchase of a sophisticated programmer? Does a cost of \$500.00 in addition to the projectors sound appealing? You can do it for that, using only standard products with no electronic modifications.

The equipment used is a stereo tape recorder with a built-in projector change feature (*Uher 8000* with *Diapilot*). This built-in feature is used to control one of the projectors. One down and two to go! The remaining projectors are controlled by a Kodak Synchronizer which uses a 400 cycle tone and a Kodak Programmer which uses a 6,500 cycle tone; both operating on the same stereo track. Narration and music go on the other stereo track. Simple isn't it?

The money invested is approximately \$350.00 for the tape machine, which you would probably need,

regardless of the type of automation chosen, \$50.00 for the Synchronizer, and \$100.00 for the Programmer. The total is about \$500.00.

Confusion arises because of Kodak's designation of their unit as a Programmer. Kodak was manufacturing this device long before today's sophisticated programmers controlling multiple projectors were developed. This device controls just one projector and was designed for use with the program audio as a semi-inaudible tone to change the projector automatically.

Why bother with a three-projector presentation? There is a logical reason, apart from a desire to join the multi-media trend. Our organization is a nationwide agency, supported by more than eleven million church members. Frequently, groups of these people to whom we feel a deep sense of responsibility plan stopovers at our building. The point is: These visitors have a limited



(Above) Kodak Synchronizer using 400 cycle tone and Kodak Programmer using 6,500 cycle tone control Carousel projectors

time, and we want to give them as much information as possible.

A tour of the building is not so informative as with other organizations, because most of the leadership staff travel in their work to more than 100 different ministries throughout the fifty states, Panama, Cuba and Puerto Rico. By the use of a three-projector slide presentation, we show visitors 240 slides in ten minutes.

Deferring to the broadbent theory that attention is given to only one stimuli at a time and that attention-switching time between stimuli may become a factor, we put our information only in the visual channel. The audio accompaniment is appropriate instrumental orchestra music.

Another advantage of putting information only in the visual channel is that adjustments are more easily made. Staff members, names, titles, and specific activities—all are subject to change. A staff change means only a new slide; no change is made in the tape or projector sequence.

What steps do you follow in preparing three projector automation? The complexity of your presentation and the rapidity of the slide changes will determine how detailed your planning must be. A number of hints will be helpful.

A script should be marked to show exactly which projector changes at what time. Sometimes you will want all three projectors to change simultaneously; this is especially effective for panoramic views in which the

(Below) Stereo tape recorder with built-in projector, change feature (Uher 800 with Dia-pilot).



three slides match side by side to reveal one sweeping view. Another time you may want slides to change in rippling fashion from left to right or vice versa; at still other times you may want an "apparently" random pattern. All this should be marked on the script so that the programming operator can become familiar with the presentation by several practice run-throughs.

We have accomplished this rather easily by taping the three-projector remote controls together and then "playing" them piano fashion with the fingers of one hand. It will be helpful if you visualize a strip of quarter-inch tape magnified to cover four of the lines of type you are now reading. Number these lines one, two, three, and four, starting at the top. In stereo record operation the tape machine uses tracks one and three as the tape moves from right to left. When the built-in projector change feature is used, the signal goes on

track four.

The first step in programming is to place the sound for the presentation, music and narration mixed, on track one. Next, connect the Synchronizer from projector "A" and the Programmer from projector "B" through a "Y" connector to the other stereo input channel which will be for track three. Important: Set the recorder in a multi-play mode, or "sound-on-sound" position, allowing you to adjust controls to get a faint pick-up of the music and narration from track one as you record the change signals from the Synchronizer and Programmer. This faint level of sound from track one is necessary to hear the cues for proper projector changes. However, it must be a low level to prevent interference with the change signals.

All volume levels are crucial, and once controls have been set, you should mark their positions. The recorder input volume control should be set to give a full scale meter deflection for the Synchronizer (*plus* three volume units past the zero level mark).

Set the Programmer "trigger volume" and sensitivity at maximum for programming. Now place the tape recorder in the "record" mode and put the signals for projector "A" and "B" on track three. At the same time you are recording a low level of the music and narration mix from track one. Since the Synchronizer is operated by the use of the regular projector remote control you might find it helpful to tape this control just to the left of the trigger button of the Programmer for convenience of operation.

After the signals are recorded, you can actually hear them by rewinding the tape and placing the recorder in the "play" mode. You will also be able to hear the faint signal of the music and narration recorded from track one. Remember, track one still has the original music and narration; it has not been altered. You can connect the speaker output to the track three stereo channel through the same "Y" connection back through the Synchronizer and Programmer to their respective projectors. Be sure to do this in such a way that you can still hear the track three output on the recorder speaker. Otherwise, you will lose your cuing information.

Now you are ready to place the recorder in a special mode of operation (Uher Dia-pilot I or II) which will allow you to record the signals for projector "C". You should be able to select a mode of operation that will enable you to record projector-change tones on track four while listening to the previously recorded tones on track three, along with the faint music and narration—all when the record button is pressed. If you have projectors "A" and "B" connected, they will operate also.

The final step is the pleasure of seeing the au-

tomated program run itself. To obtain perfect synchronization, you need to hear the music and narration and see the first two projectors. For showing, the speaker for track three should be disconnected so the tones will now be inaudible. If you have made a mistake, corrections can be made over portions of the tape, if done carefully; however, you may find it faster to do a complete run-through.

Frequently, we have numerous small groups that require the use of the three-projector presentation many times during the day. To simplify its use, we have installed a master switch for the AC power and placed the sound and signals on a lubricated cartridge tape. A tour guide can walk in and turn on the power switch and push the "play" button on the tape recorder to begin the presentation.

Slide number 81 in each projector tray is blank, and the cartridge tape has a sensing foil placed so that it will automatically stop the tape loop at the point where it is cued for the next program. Kodak now recommends that Carousel projectors be turned off without the fan cool-down period because of possible damage to optical elements from too-rapid cooling. Accordingly, the master switch can be safely flipped off, following the program, and all units are ready to go for the next presentation.

If you cannot adjust your presentation to use as many as 80 slides in each Carousel tray, then fill the remaining spaces with blanks, and program the proper number of signals needed to return each projector tray to zero.

I'm sure you will be pleased with the effort you put into a three-projector automated set-up like the one described. You may even want to label it "PMP Model I," "Poor Man's Programmer," if you can decide where to put the label. Here's wishing you the best of success with Multi-Media on a Limited Budget.



J. C. Durham is Secretary of the Audio-Visual Department, Baptist Home Mission Board, Atlanta, Georgia. Before coming to the Home Mission Board, he was with WSB-TV in Atlanta and at KMTV, Omaha, Nebraska.

You do everything you can to make a film right.



Hugh Zielske sells appliances. He has a hot new one for the kitchen. You made a film for in-store demonstration. But Hugh won't use the film without a fool-proof projection system. Like the Technicolor 610. It features no thread/no wind continuous loop cartridges. Hugh inserts one; turns a switch; and does his own voice-over while the film shows itself. Most important, he gets utter simplicity. Complete reliability. He can leave the film playing and tend to other customers. He can even let customers play it themselves.

Charlie Bungert has to learn to fry burger for a franchise operation. Your sound and color film teach him how. If he has the Technicolor 1000 projector to go with it. Charlie couldn't run a conventional projector. And he wouldn't take the time. If anybody can run the 1000. Charlie simply inserts the cartridge. And plays your film. Until he becomes a burger master.

Now make sure it's shown.



Norm Brown has a film that demonstrates heavy construction equipment. It brings giant earth movers and rock crushers right into a prospect's office. Norm uses the film. Because his Technicolor 100 Projector makes it easy. He wouldn't drag around conventional reel-to-reel equipment. Or keep a customer waiting while he sets it up. But this one, he wouldn't be without.

Irene Hook is an assembly line worker. You made a three-minute silent film that shows her how to insert flange A1 around amplex B and into groove C without breaking the XYZ circuit. If Irene has the Technicolor 510 Projector, all she has to do is insert cartridge A into Slot B and push button C. Irene can do it herself, right on the production line.

.....
 We think any business or instructional film is better off in a Technicolor cartridge. Let us send you a brochure with all the details.

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STANFORD SOBEL



Slide films are very good business and a very effective medium, but nobody is especially proud of doing them.

THE FIRST SCRIPT I ever wrote was a slide-film. Since that time, not a single year has passed during which I did not write slide-film scripts. Last year, I wrote them for Xerox, Volkswagen, and Sunoco—admittedly not small outfits. None of those particular slide-films, however, cost the client more than a modest four figures, as the bankers say.

On the other hand, I did a slide-film of sorts—a sales meeting opening module—which used 3,000 slides, a special recorded track, eight screens, twenty-four Carousels, eight dissolve units, and a programmer. Although it lasted less than ten minutes, it cost more to produce, than 90 percent of the movies I've written. It's not all low-budget work when dealing with slide-films.

Recently, I received a puzzling letter from an old friend, a film producer who has given me assignments for more than twenty years. The puzzle was in his question—"Do I write only movie scripts now, or do I still write slide films too? If I do, would I work on some for him?"

I highly respect slide-films, and have written dozens of them, but

my friend's letter reflects a very widespread viewpoint. Most people in our business generally regard slide-films with loathing and distaste. I've heard producers—who were literally kept in business by slide-film revenue—say, "I *hate* slide-films!" I've also heard clients say, "I detest the damn things, but they're all we can afford at this cheap chintzy outfit; I guess I'll have to go along until the budget improves."

The negative feeling about slide-films is reflected in an experience I had years ago, when I was first hired by Wilding. I was introduced to a lot of different people at the time—writers, salesmen, directors, cameramen, cutters executives. One man, however, was always introduced to me just as "Charlie Smith" (I'll call him) with no explanation of his job or function. He skulked at the edges of different groups without seeming to be part of the cadres or cliques. Finally, one day I caught him alone in the parking lot, and I asked, "What's your job, anyway, Charlie. What do you do around here?"

He looked around, as if making sure no one was within earshot. Acting as if arrested for indecent exposure on a public conveyance, he muttered under his breath, "I'm the slide-film director, but listen, don't say nuthin', willya? My wife and kids think I'm a *regular* movie director."

Much of that feeling seems to have carried over to modern slide-films from the hackneyed old "gong operas" of yesterday. I've done a lot of thinking about this situation, and have some theories about why this attitude has occurred.

Basically, two major problem areas exist in slide-films—hardware and software. If we could separate the two problems in our thinking, we could produce some great slide-films. Unfortunately, the defects of each area keep slopping over to spoil the other.

I suppose that if we could ever standardize slide-film projectors the

way 16 mm projectors have become widely accepted, we might have a multi-million dollar industry on our hands. However, the hardware is so diverse, constantly in flux and often shabbily engineered and manufactured, that the most avid aficionado becomes discouraged. As soon as a client invests a sizable amount of capital in hardware, another system comes along, and he has to either convert or abandon his units, at great expense and non-productive effort.

Let's assume we could solve the hardware problem. Suppose that overnight—magically—all sour slide-filmstrips were interchangeable just as all 16 mm movies can be shown on all 16 mm projector. Nevertheless, the software problem would still exist.

How do people think of slide films? The trouble is they almost never think of them at all. If they do, it is usually in terms of some other medium. Slide-films are not the "poor man's movie" any more than the magazines are the "poor man's book." Slide-films and motion pictures are distinct audio-visual media just as books and magazines are different printed media. Each has its own conception, methods, economics, writing problems, editing, production and marketing techniques.

Furthermore, use of their unique qualities can result in *great* slide films. The visuals can be as unique as any combination of creative artists, still photographers, and animation cameramen can conceive—and that's pretty unique.

The sound can be as original as that of any other audio medium. People like Dick Bruner are doing remarkable things with totally innovative conceptions of slide-film sound tracks.

The real key to good slide-films is the way we conceive them and the way we think of them. We must begin by treating them as separate identifiable unities, with their own specific advantages, disadvantages

"Paradox" is a monthly column written by Stanford Sobel, a New York based freelance scriptwriter.

values, defects, efficiencies, costs and limitations.

Slide-films are great for teaching step-by-step procedures of trouble-shooting, for presenting a print-ad campaign, for showing a complicated story-board to a large group. They are superb for explaining abstract concepts. They are terrific for explaining how the department is organized.

On the other hand, slide-films are terrible for teaching someone to drive a car. They are useless for inspiring motivation. They are all wrong for instilling organizational loyalty.

I have so much to say about slide-films, slides, and multiple visuals, that I am asking our readers' indulgence, as I plan to continue this subject in *BUSINESS SCREEN'S* next issue.

Basically, however, I think the main thing wrong with slide-films is the attitude toward them of the people who buy them, sell them, make them, use them, and form an audience for them.

Ooops . . .

In the April issue of *Business Screen*, we inadvertently wrote that the movie "Woodstock" had been edited horizontally on a Steenbeck. In fact, it was 5 Kem machines that deserve the credit. Our mistake . . .

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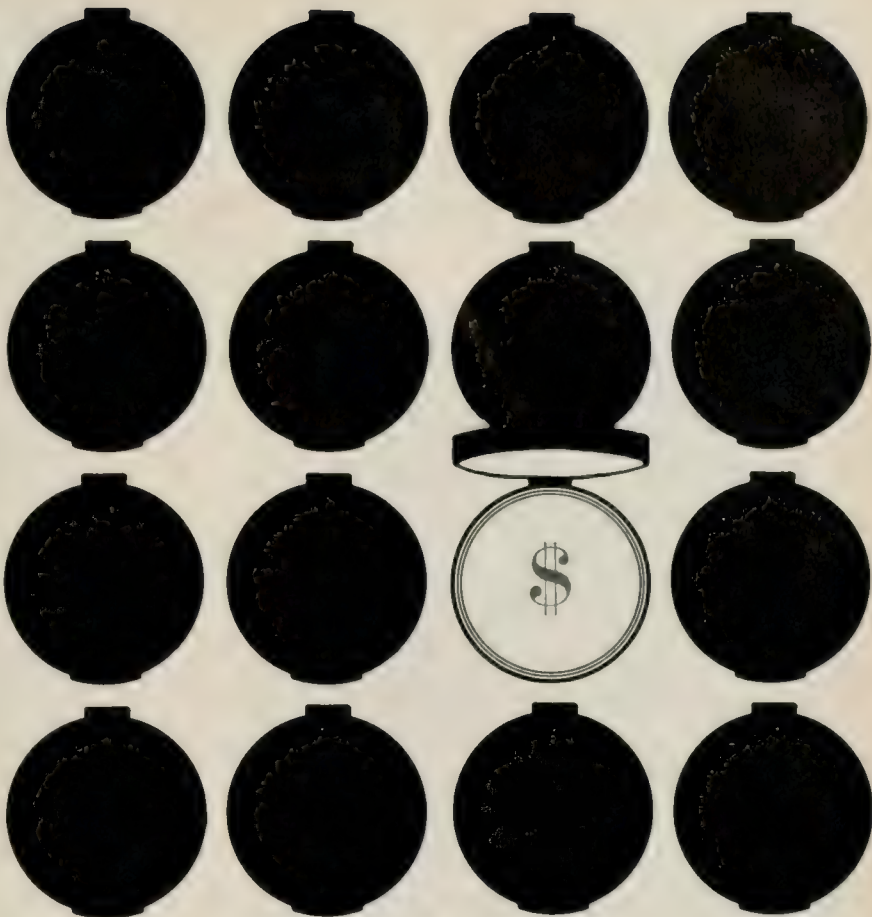
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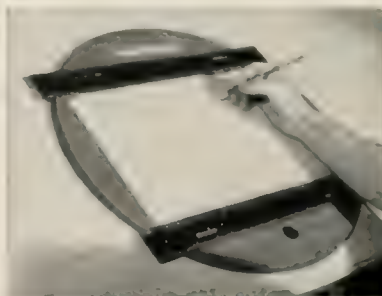
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Communication is a Two-Way Street

An industrial A/V user

Tells producers how,

and how not to win him over

by STEPHEN A. KALLIS, JR.

FILM PRODUCERS—especially industrial and documentary film producers—pride themselves on being communicators. Therefore, it is extremely important that they remember communication is a two-way thing. Failure to acknowledge this may well cause a film producer difficulty, a point that I would like to illustrate with a recent personal experience.

The representative of a studio that hoped to produce a film for my company telephoned me regarding the matter. My work in the company's public relations department involves me in all phases of the company's film activity.

The caller stated that films were an important medium through which to transmit the company's message. I agreed, but explained that presently, the only films the company was making or contemplating were being done in-house.

Nevertheless, the studio represent-

ative was eager that I see his material. Somewhat reluctantly, I set up a future meeting, almost a week away.

The day came, and the studio representative arrived. He was personable and did not waste excessive time on conversational gambits often used by salesmen. He got right down to cases. Handing me two reels, he explained that these would demonstrate his firm's achievement and potential.

One film was an image piece to "turn on" salesmen regarding the scope of the company they worked for. As an indoctrination piece for newcomers, it wasn't bad. The other reel was a series of television commercials, which showed a certain amount of imagination.

However, even if we had been in the market for films produced out-of-house, we couldn't have used either type. First, our salesmen receive orientation in other ways, and



Communication is a Two-Way Street

are fairly "turned on" without my company's spending an additional \$20,000 for an orientation piece of that caliber. Secondly, my company's products, which are designed for science and industry, range in price from \$6,000 in single units to well over \$1,000,000—certainly not the sort of thing you advertise on local television.

I reiterated that when we did films, we usually produced them in-house, and pointed out that the type film we used were quasi-documentary, which showed how our machines were used by customers.

The representative nodded and said approximately, "Oh, yes. We could make that type film too." He described his studio's facilities. We parted on a friendly basis.

Reviewing the incident, I am struck by the many things the representative might have done to improve his selling chances. The steps are so simple that anyone would profit by following them.

1. LISTEN. When the studio representative called me, he did not pay attention, or want to pay attention, when I told him the company has an in-house capability for producing motion pictures (in fact, that I headed it). Here, he should have paused to take stock.

It is a fact of life that an in-house unit can usually produce a film at less expense than can an outside studio (please note, I said "less expensive," not "better." The latter depends, in part, upon what type film is being considered). If he decided to press his case, the representative's whole presentation should have been based upon why the company should use his studio, rather than on why films are nice to have.

2. RESEARCH THE TARGET.

From the representative's presentation, I am uncertain whether he even tried to find out about us and what would be important to us. Neither in our initial telephone conversation nor during our meeting, did he ask what type films were in our library; I volunteered this information at our meeting.

This is particularly frustrating because he had a week in which to find out. Within easy driving distance was one of our sales offices. At least, he might have stopped by to pick up some of our product literature to determine our interests. He might even have struck up an acquaintance with a salesman to determine whether he had ideas regarding what would make a good film.

He could have checked *Dun and Bradstreet* or *Moody's Industrial Review*; particularly in the latter, there is a good breakdown of major industrial concerns from which he could ascertain our interests.

3. TAILOR YOUR PRESENTATION.

Based in the points already discussed, determine how you're going to reach a potential client. Obviously, the representative didn't do his homework. But even from the scanty information he received from the telephone conversation, he should have concentrated on trying to sell the features of his studio (whatever they were—I found out nothing but size) that could not be matched by an in-house unit. He might have suggested positive things I could use, but which a company unit could not afford (for instance, a front projection unit) because it would be used only occasionally.

4. KEEP YOUR EYES OPEN

To reach me, the representative had to pass through production area. When he arrived, he did not ask about what he had seen. In addition to showing an interest in the company, (always a good political move), it might have given him a clue (or if he had done his homework, an *additional* clue) as to what we were interested in.

5. LOOK FOR OPPORTUNITIES.

By the end of the second reel it should have been obvious that my company is not interested in the types of film he had brought. He did not ask what we were using regarding films, and a response of "we could make that type of film" is not a positive enough response (I might claim I could produce an other *Ten Commandments*, but delivering it is another question.) If his studio had done any sort of documentary that might fit our requirements more closely, he should have volunteered to bring it out for a showing. In this way, he would also have gained a second crack at us. If not, the representative should have known when he was beating a dead horse.

I believe that the representative's studio may have decided to seek new business via the "Shotgun" technique. Someone made a list of industries that could afford a film and began contacting them. Once having made that first step, however the studio—through its representative—failed its most important test as a communicator. The production company never received communications concerning what we might need (or not need), nor were they able to communicate to us why we should use them.

If and when my company ever decides to use an outside producer, it is doubtful that we will use that particular studio—but not because we are angry or annoyed. We prefer to gamble on a studio that tries to understand us. Is that too much to ask?

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Special Section Business Screen Magazine

BLACK FILM PRODUCTION IS "Hi-Noon"

GAM FILMS COMPANY is unique to Chicago and rare in the United States. There have only been three such Black production film companies in this country that have produced 35 mm color commercials for television. GAM is a Black production company in Chicago with the professional, technical staff to not only produce television commercials, but documentaries (the latter represents the film activity of many small shops), training films, and feature shorts. Although it is important to have a Black shop with professional capabilities, the company does not concentrate on producing only Black-oriented films.

GAM concentrates on contractual filming—that is, developing film contracts based upon approved scripts. The company has the capacities for production (through release print) and producer services (that include coordinating pre- and post-production activities.) The company is also available for test spots.

GAM as a company has produced numerous films and photographic productions, ranging from a 16 mm color documentary on Kenwood High School, to a 35 mm color television commercial for Operation Breadbasket. This public service commercial requested contributions to support the program, which feeds the poor and hungry of all races, and was aired on seven channels.

GAM Films was founded in 1966, and was originally located at 130 North Wells Street, in Chicago's Loop. In 1968, the

office was moved to its present location at 607 East 104th Street.

From 1966 to the present, GAM crew and members have been involved in advertising, filmmaking, television and stage productions. The experience of GAM's owner and principal officers bring a total of fifteen years to the business.

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GAM FILMS IN ACTION

ACROSS OUR DESK...

ITEM: The National Office is pleased to offer two new program ideas with enough material to keep you supplied most of the year.

1. Now Available, the *Cindy Award Winning Films of 1970*. Last year some chapters opened each meeting with one of these films, while others made a full night or two of it.
2. Tape recordings (or cassettes) are available of the outstanding speakers from the *11th Annual National Conference at Newport Beach*. Members who could not attend this conference may now share the experiences, knowledge, and priceless exchange of ideas available through this medium.

Information is our business and the exchange of ideas is the reason for membership in IFPA. You will receive a program packet listing films and tapes available in the very near future.

another service of your friendly board of directors.

ITEM: The first directory of film and television festivals ever published is currently available by contacting *Back Stage*. Listing almost 400 festivals held annually in the United States and abroad, the new directory will include complete information on all events; where they are held, how to enter, what the fees are, what the awards are... and more.

Filmmakers, TV stations and groups wishing to enter have had to rely on mailings from the festivals themselves or sporadic listings in various publications.

The new directory provides one central source of information about global film and TV festivals for use by producers, advertising agencies, production companies, colleges, TV stations and libraries.

Pre-paid pre-publication orders are being taken now at \$8.00 each. *Back Stage*, 165 West 4th Street, New York, N.Y. 10036.

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 Regional Chairmen
 Across Our Desk

NOTE

Next month we will return to our expanded size with additional pages and features, plus a roundup of chapter news.

JUNE 1971

MEMBERSHIP CONTEST CLOSES

Members are reminded that June 30th marks the close of the IFPA Membership Contest. "Contest Kits" have been mailed to members, however, it is *not* necessary to use the special forms to have your recruit credited. Remember, a prize for every new member, and a grand prize of a color television set to the one with the highest catch.

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Free TV Film Catalog

A catalog of films sponsored by business firms, trade associations, government units, professional societies and other organizations for public service on television is available from Modern Talking Picture Service.

Write: Modern Talking Picture Service, 1212 Avenue of the Americas, New York, N.Y. 10036.

UCLA Film Catalog Supplement

The 1971-72 University of Southern California Film Catalog supplement is available. It's wide range of alphabetical listings by topic and title makes the listing an easy one to use.

Write: University of Southern California, Division of Cinema, Film Distribution Section, University Park, Los Angeles, Calif. 90007.

FIND OF THE MONTH . . .

Basic Motion Picture Technology by I. Bernard Happe offers a well-rounded and fundamental survey of film technology and its application in television. Presupposing little technical background, it begins with a chapter on the principles and history of film and television, and includes chapters on applied image—basic photography, characteristics of the photographic image, picture recording, sound recording and reproduction, studio production, film processing, and duplicating methods. The book also contains an effective chapter on presentation.

A good review for those in many areas of the motion picture/television fields, and a good reference source for those entering them, the book costs \$10.00 and is published by Hasting House Publishers, Inc., New York, N.Y.

continued on page 54

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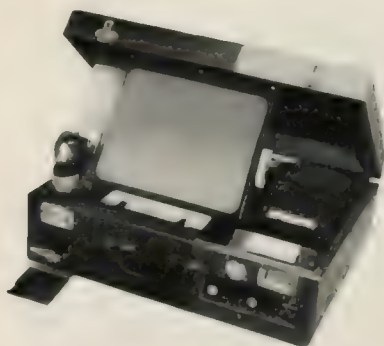
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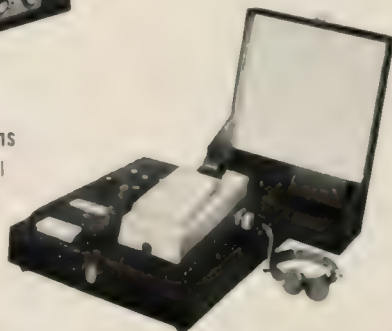
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Finds

Cinephotomicrography Data Book

Eastman Kodak's Data Book, "Motion Pictures Through the Microscope" has been revised, expanded and renamed "Cinephotomicrography." The book describes adaptation of a motion-picture camera to a compound microscope to record images of moving microscope objects. The 40-page book (N-2) costs \$1.00.

Write: Department 454, Eastman Kodak Company, Rochester, N.Y. 14650.

Bolex Reporter

The current Bolex Reporter magazine discusses the educational possibilities of filmmaking from the diverse point of view of student cinema, animation and film lecturing as a career. At \$5 a copy and \$2.00 for a two-year subscription, the magazine is distributed through Bolex dealers.

Write: Paillard Inc., 1900 Lower R. Linden, N.J. 07036.

Screening Facilities Planning Guide

Planning screening and projection facilities? The National Theatre Supply Company is offering a 16-page booklet covering such topics as screening room design, projection room layout, sound systems, and overall planning tips. One section is devoted to details of various multiple screening/projection room arrangements.

Write: Professional A/V Equipment Department, National Theatre Supply, 1600 Broadway, New York, N.Y. 10019.



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"Miracles of Magnetic Recording"
1 minutes
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ORIGINALLY PRODUCED ON video-tape, this film traces the rapid growth of magnetic recording as a tool in radio, television, industry, space, data processing and consumer use. "Miracles" illustrates basic principles of magnetic recording through cartoon animation.

"Underground Film"
3 minutes
Paul Marshall Film
ICI Films, Inc.

"UNDERGROUND FILM" is a documentary of the underground film that demonstrates the experimental and improvisational nature of this growing art form. This film focuses on filmmaker Chick Strand, a young woman well known in her special field.

"Flicks I"
27 minutes
National Educational Television
Indiana University
Audio-Visual Center, Distributor

"FLICKS I" traces the evolution of motion pictures from a simple shadow on a wall to modern movies, and includes a history of the development of the movie camera, film and other photographic inventions.

"Flicks II"
27 minutes
National Educational Television
Indiana University
Audio-Visual Center, Distributor

"FLICKS II" outlines the history of animated cartoons from the hand-painted hand-run picture sequences shown in France in 1892 through the invention of movie film. Early works of Walt Disney and other animators are included.

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Currents

Frank Holmes Laboratories, San Fernando, Calif., has promoted top-level executives. **Kenneth M. Bell** is President. **William Juden** is Vice-President . . . **CHAMBA Productions**, an all-Black production house has added **Stan Lathan**, **Ken Garrett**, and **Tony Batten** to its staff . . .

Elizabeth R. Alexander has been appointed Vice President, Consulting and Curriculum Development, of Consultants Associated, Inc., Wakefield, Mass. . . **C. L. (Chuck) Zichterman** has been appointed Director of Marketing for the Film Printing Division of Peterson Enterprises, Inc., Glenview, Ill. . . **Capital Film Laboratories, Inc.** has appointed **Morton Golden** as company representative in New York City . . .

Howard J. Funsch has been named Assistant Treasurer of Du Art Film Laboratories, Inc., New York . . .

James T. Heier is the new District Manager, Kansas City area, for Agfa-Gevaert, Inc. . . **Bud Stone** has been named Executive Vice-President of Precision Film Laboratories . . . **Edward A. Graf** is the new general manager of Technicolor Film Services, Chicago . . . **Mort Kramer** is the new director of merchandising for Bell & Howell's consumer photo products . . .

Kazuo Iwama has been elected president and chief executive officer of Sony Corporation of America . . . **Marc Statler** has joined the staff of Trio Productions, Inc. . . **Albert D. Hecht** has been appointed Executive Vice-President of Oriolo Film Studios, Inc. Association-Sterling Films has added **John Hightower, Jr.** to its Washington, D.C. Staff . . .

Gordon Reynolds, New York Account Executive for Modern Talking Picture Service, has been elected President of the National Visual Communications Association, sponsors of annual "Days of Visuals" . . . **Stephen A. Ciechon** has been appointed Executive Vice President and Chief Administrative Officer of H. G. Peters & Company, Primos, Penn. . .

. . . **Dick Perkins** has returned to the staff of Sandler film Commercials, Hollywood . . . **Larry McFadden** is the new Director of Marketing for Technicolor Information Systems Division.



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New

Projectors

Film-chain Sound Projector

The new 16 mm stop-motion telecine sound projector, the L-W Athena 000-TSM, offers versatility for television film-chain applications. Among

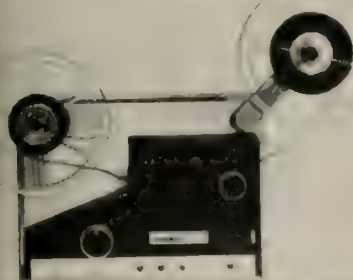
a built-in 50 Hz pulse generator that enables anyone to make fully automatic sound/filmstrip presentations. It also features "Automatic Stop" and "Automatic Advance" modes. These allow the showing to continue uninterrupted, or to stop while the picture remains on the screen without sound advance, until the advance button is pressed.

Screens

Colored Rear Projection Screens

Rear projection screens in three new colors are being offered by Panel-graphic Corporation. In addition to the standard "Pearl Gray," the Chromascreen CS-140 is produced in "Mist Green" and "Quartz Blue."

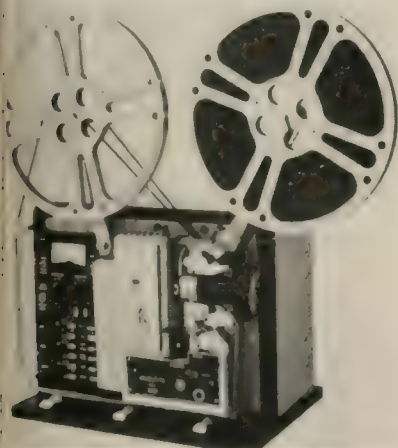
Continued on next page



Standard features are instant still/run capability, flickerless projection and unlimited hold on single frame. Additional features include pushbutton control, remote control of all functions, and frame rates of 1 to 24 frames per second.

Super-8 Sound Projector

The newly-announced Bauer T30 Super-8 sound projector can show super-8 with or without magnetic sound and has a built-in sound mixing control that allows superimposing of sound on pre-recorded sound. Automatic reel-to-reel film threading and forward and reverse



Running speeds at 18 or 24 frames per second are controlled electronically by a single-phase motor. The projector also has Isco-Kiptagon 1.3/15-30 mm zoom lens and a quartz-iodine bulb with "cold-light" mirror.

Cassette/Filmstrip Projectors

Standard's new model 1001 RP cassette/filmstrip projectors feature a full record/playback cassette system with



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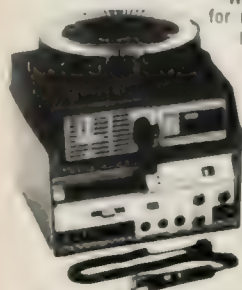
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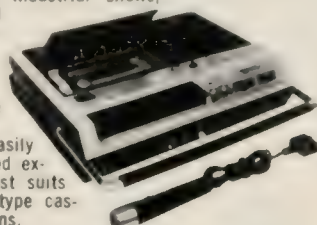
Which makes them perfect for creating scores of powerful presentations for many purposes — for all types of organizations to show (and tell) new products and services or to show (and tell) new ideas and campaigns; for companies participating in industrial shows, exhibitions, demonstrations and the like; for company public relations programs; for sales staff use in showing company services or products too bulky or heavy to carry around — the possibilities are endless.

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New

Three Surfaces From Da-Lite Screen

Da-Lite is offering three picture-surfaces for its Deluxe Model B projection screen, which comes with automatic Tensionizer to hold the picture surface flat and a magnetic attachment to help eliminate keystone by tilting the screen. The three picture surfaces are White Magic glass beaded fabric for darkened rooms non-gloss Ma White fabric for use with overhead projection, and Wonder-Lite silver lenicular surface for rooms with ambient light.

Lights

Light-weight Soft Light

A new seven-pound soft light for location shooting has been announced by Lowel-Light. From only two 500 watt lamps, the Lowell Unit provides 64 foot-candles, and is bright enough



to use as a key or fill. Accessory barn doors shield the camera lens and permit subtle shading. Unfolded, the unit is 21 by 23 inches, but when closed can fit into an "attache case" 28 by 16 x 4.

Continued on page 60

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Photosound of Orlando, 1020 North Mills Ave., Orlando 32803. (305) 241-2591.

Jack Freeman's, 2802 S. MacDill Ave., Tampa (813) 839-5374.

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Multi-Media Coordinators

Multi-screen A/V Control Package

A complete multi-screen audio-visual control system is now available from Spindler & Sauppe, Inc. for a package price of \$3,450. The system includes a 27-channel "media mix" LC programmer, three Dynamic dissolve controls compatible with either Selectroslide or Carousel projectors, a power relay box for operating up to three motion picture projectors, and all the necessary accessories and patchcords. With the system, four dissolve speeds for slides are possible. Components may be bought separately at a non-package price.

Multi-media Programmer

RSVP, Inc. has announced a new four-channel device to control three slide projectors or dissolve controls and an 8 or 16 mm motion picture projector. The model PD-4 program director, used with a reel-to-reel or cassette stereo tape recorder, can program in sync with the presentation sound track. Solid state circuitry eliminates programmer error or false signals during encoding or decoding. The PD-4 measures 6½ inches by 9½ by four, and weighs less than 6 pounds.

Show/Corder Announced

A new solid state cassette sound slide synchronizer, the Show Corder, has been announced by Tiffen Optical Company to provide automated sound, slide shows with existing remote con-

trol slide projectors.

The synchronizer, which is battery operated, loads with standard compact cassettes and remotely activates Kodak Carousel, Sawyers, Airequip and other slide projectors.

Pulser/Reader, Electronic Crossover Available

Two new models of programming equipment for multimedia presentations and display control systems have been announced by A-V Services, Inc. The Pulser/Reader, with any stereo tape system, can pulse and read out four channels or functions.

A new electronic crossover can cause two projectors to alternate, advancing one, while the other is lit, thereby eliminating the "black" between slides when one projector is used. It can also be used as a 20 Amp-power switching circuit.

Kalavox Sound Slide System

A new Kalavox sound slide system, model 391, is now a part of the Kalart Victor Corporation line. The new unit sits atop a Carousel or Ektagraphic slide projector to provide up to one minute of audio playback for each slide.

The new model combines a 2 x 2 inch slide with ten feet of audio tape in a single audio slide cassette. Despite changes in the sequence of cassettes, synchronization is assured. The Kalavox tray holds 40 cassettes and will be available in late spring.

Featuring . . . Norelco PIP

The gap between sound motion pictures and slide or film strip presentations has been bridged with a major



breakthrough from Norelco. The PIP (Programmed Individualized Presentation) Audio and Visual Cassette System uses separate audio tape and Super-8 film cassettes electronically coupled in synchronization. The tape moves at a constant speed, while the film moves at predetermined speeds appropriate to the action— from one to 24 frames per second. Accordingly, less film per presentation need be used.

Separation of sound track and film into cassettes, allows for easier less expensive duplication. The system also offers fast forward and reverse controls to advance or rewind the film to a particular part of a program without having to view it in its entirety.

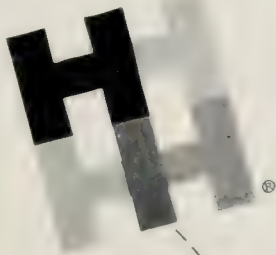
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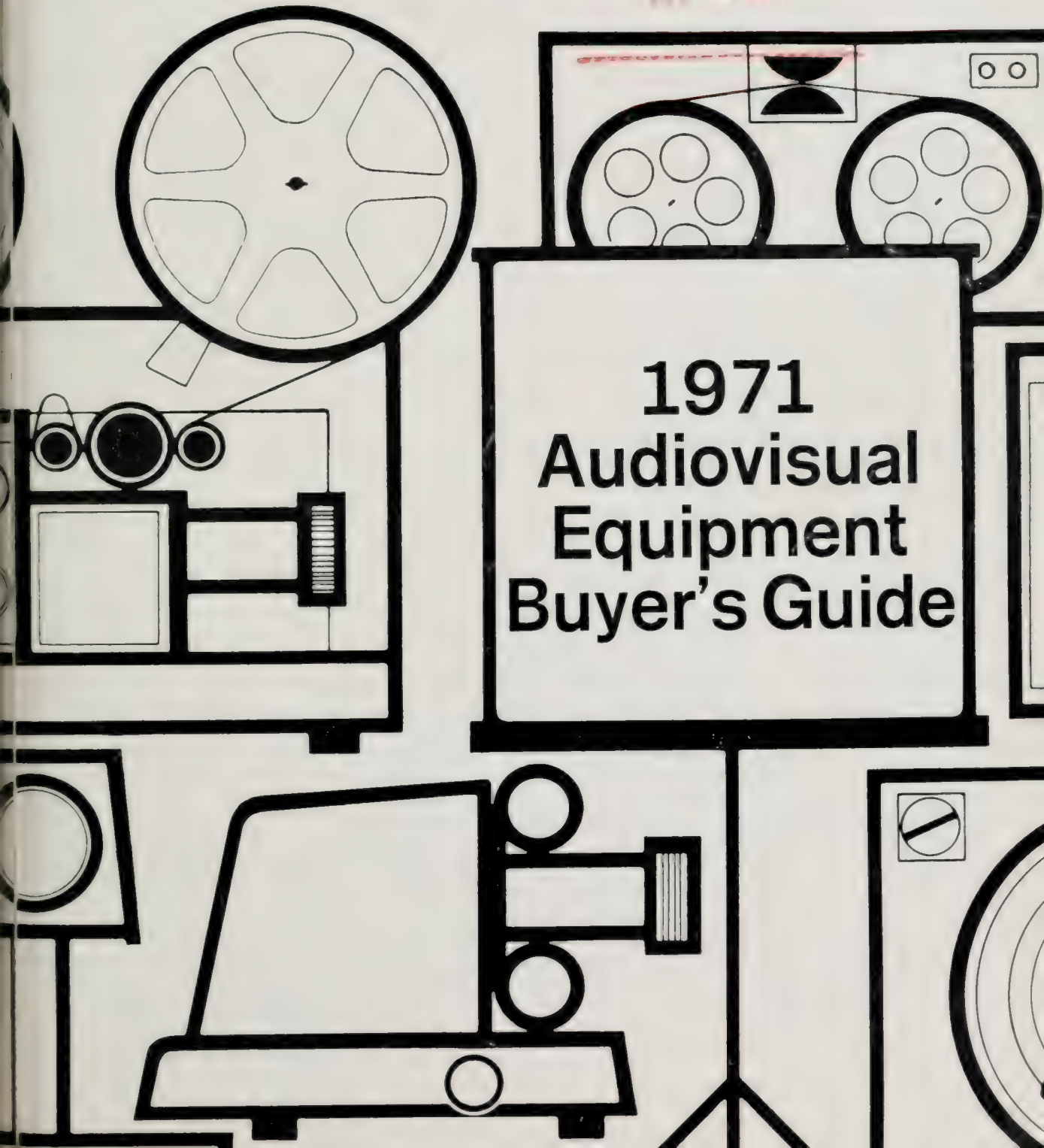
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Business Screen

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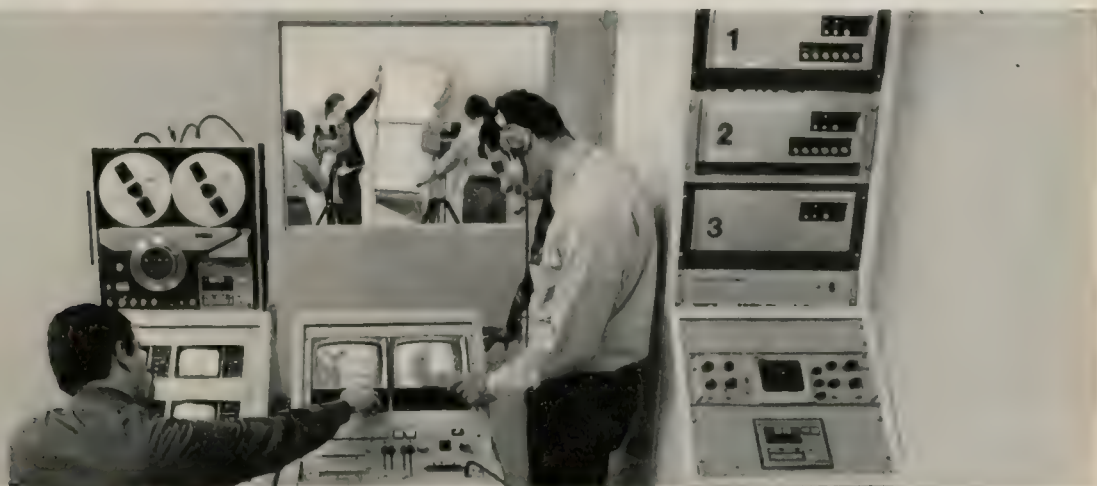
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the audiovisual calendar

JULY

National Audio-Visual Association Institute for Professional Development, July 11-15, Indiana University, Bloomington, Ind. Info: NAVA, 3150 Spring St., Fairfax, Va. 22030.

National Audio-Visual Association Convention, July 17-20, Convention Center, Cincinnati, Ohio. Info: NAVA, 3150 Spring St., Fairfax, Va. 22030.

AUGUST

Education & Training Equipment Exposition and Conference, August 3-5, New York Hilton Hotel, New York. Info: American Management Association, 135 W. 50th St., New York, N.Y. 10020.

University Film Association Conference, August 15-21, University of Wisconsin-Madison.

SEPTEMBER

Film Production Workshop, September 8-20. Info: James Flocker, Camp Long, Mar, Calif. 94021.

OCTOBER

Society of Motion Picture & Television Engineers Technical Conference and Equipment Exhibit, October 3-8, Queen Elizabeth Hotel, Montreal, Can. Info: SMPTE, 9 E. 41st St., New York, N.Y. 10017.

Audio-Visual, Pictorial, TV & Communications Exposition, October 5-9, Sheraton Park Hotel, Washington, D.C.

Information Film Producers Association Annual National Conference and "Cindy" Awards, October 14-16, Town & Country Convention Center, San Diego, Calif. Info: IFPA, P.O. Box 147, Hollywood, Calif. 90028.

International Film & TV Festival of New York, October 20-22, Americana Hotel, New York. Info: Industrial Exhibition Inc., 1775 Broadway, New York, N.Y. 10019.

Annual Columbus Film Festival, October 21, Columbus Athletic Club, Columbus, Ohio. Info: Film Council of Greater Columbus, 83 South High St., Columbus, Ohio 43215.

NOVEMBER

CINE Annual Awards, November 11-12, Statler Hilton, Washington, D.C. Info: CINE, 1201 Sixteenth St. N.W., Washington, D.C. 20036.



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The tremendous versatility of the interlock projector, which was demonstrated over the years by the Siemens 2000, was carried to the ultimate in the design of this highly refined machine.

As a single system sound projector, the SONOREX is as fine a unit as you can get—and with its built-in 16mm interlocked magnetic deck, it is ideal for double system synch previews, original recordings, sound transfers, and many other practical and creative sound film jobs. In all its functions, the SONOREX is outstanding for its mechanical, optical and audio quality. It is the time-saving, money saving answer to a wide variety of daily production problems.

Sound partnerships, Arriflex-style

Arriflex users expect the highest possible levels of reliability, performance and versatility from their equipment, and they get it.

Now the Arriflex standard of excellence is brought to other areas of filmmaking, with the introduction of the new Arrivox-Tandberg Recorder and the Sonorex Interlock Projector. Both machines exemplify the Arriflex philosophy of superb quality precision engineered to handle a wider range of applications more efficiently. With the Arriflex name comes the security of knowing that factory trained technicians, on both coasts, will back up and maintain your equipment throughout its productive lifetime.

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Priced at only \$1095, this professional recorder offers an ideal combination of capabilities and economy, thoughtfully designed for operational simplicity and speed. Two microphone inputs, with pre-amplifiers for dynamic microphones, switchable to built-in power supplies for condenser microphones, individual speech/music selector and limiter switches—automatic start mark oscillator and footage counter... It's all here, coupled with convenient straight line threading, a tough cast magnesium frame, temperature compensated servo drive system and solid state plug-in printed circuits for endurance and easy maintenance. The Arrivox-Tandberg has all the quality and features you will ever need... at considerably less cost.



Eastman Kodak Unveils New Marketing Education Center

A new 360,000 square foot Marketing Education Center, comprising four buildings, has been opened by Eastman Kodak Co. at Henrietta, N.Y., a Rochester suburb. The Center is expected to train about 16,000 customers, dealers and company sales and technical personnel during 1971 in the use, sales and servicing of Kodak products. A permanent administrative and training staff of 200 will serve in the new complex. Audio-visual facilities are extensive, with batteries of motion picture and slide projectors automatically controlled from a lectern. A motion picture studio has complete facilities for almost any kind of production. Laboratory technicians will be trained in Kodak ME-4 and ECO-3 processing workshops. Several hundred cinematographers and lab technicians are expected to be trained at MEC each year.

Sponsored Film Research Institute Opens This Month

A national institute devoted to study of the sponsored film in America will be held at George Eastman House in Rochester from July 25 to 28.

Intended for representatives of film sponsoring and production agencies, the National Institute of Film and Social Response will "articulate principles and procedures underlying creation of effective films which are intended to inform, persuade and energize."

Director is A. William Bluem, Professor of Media Critical Studies at Syracuse University. Staff members include professors in communications and cinema at other leading educational institutions.

Ampex Instavideo Cartridge Meets EIAJ Standard

Ampex Corp. has announced that its Instavideo system designed for education, industry, government and medicine will meet EIAJ (Japanese Electrical Industry) standards, making it compatible with several other recently announced video cartridge systems.

Instavideo will be battery or current operated. Designed by Ampex, manufacture will be by TOAMCO, an Ampex-Toshiba joint venture in Japan. Delivery target late 1971.

Arriflex Delivers \$200,000 Order to F&B/Ceco

F&B Ceco, a large professional motion picture equipment dealer with stores in New York, Florida and California, has purchased 37 new Arriflex cameras for its rental department. The new equipment will join 150 Arris already on hand at F&B.

Acquisitions and Mergers:

Consolidated Film Industries, Hollywood, has acquired **Acme Videotape Laboratories**, giving CFI full capabilities in both film and tape image recording and reproduction.

Republic Corporation and **Glen Glenn Sound Company**, Hollywood, have agreed in principle on the acquisition by Republic of Glen Glenn.

Technicolor, Inc., Hollywood, and **Movielab, Inc.**, New York, have agreed in principle to merge.

Camera Mart, Inc., New York, has acquired **Stage 54 West**, a large sound stage facility in the heart of New York's film production area.

Fifty Producers at CFI Seminar

An Advanced Techniques Film Seminar for non-theatrical film producers, the fifth in a series, attracted a full house at Consolidated Film Industries just prior to the recent SMPTE Convention in Los Angeles.

The seminar staff included such leading technical men as sound recording expert Loren Ryder, cinematographer Charles G. Clarke, producer Laurence Mascott, editor Frederick W. Berger, music specialist Jack Meakin and CFI department heads Jerry McMinn, Dale Tate, Robert W. Casey, Ted Fogelman and president Sidney Solow.

Openings will soon be announced for future Advanced Techniques Film Seminars.

Audio-Visual Training School

A new training school for Audio-Visual Technicians will be set up early this summer at Hutchinson Area Vocational Technical School, Hutchinson, Minn.

The school, to be administered by Douglas Hedin, formerly of Harcourt Brace Jovanovich, will offer a two-year course preparing students for repair and maintenance of audio-visual equipment in industrial concerns and educational institutions.

Fifty Million See Firestone Films in 1970

Ten Firestone Tire & Rubber Co. films reached fifty million viewers last year. This brings the total audience films in the past ten years to 375 million.

The most popular film was *Every Wheel That Rolls* with 78 telecasts and group showings.

Short Takes:

Hollywood Valley Film Labs is now a west coast representative for **Videumate Film Protective Treatment** and **NO-EN Treatment**. . . **Ampex Corp.** is delivering \$40,000 worth of one inch helical scan VTR equipment. **Combined Insurance Co. of America** (Chicago) . . . **Consolidated Film Industries**, Hollywood, and **Bebell Color Labs**, New York, are both now offering silver sound track service on Ektachrome Type 7389 16mm release film. . . **Consolidated Video Systems** has been established to produce equipment employing thermal transfer duplication of videotape.

Moves:

Modern Talking Picture Service has moved its general offices to 4 Nevada Drive, Lake Success, N.Y., a New York suburb. Executive and sales offices will remain at 1212 Avenue of the Americas, New York. The move will provide space for expansion and development of an on-line computer booking system for the entire country.

Consolidated Film Industries has opened offices at 540 Madison Ave., New York, and at 333 North Michigan, Chicago.

KEM Electronic Mechanic Corp. has moved to new spacious quarters at 255 Park Ave., South, New York.

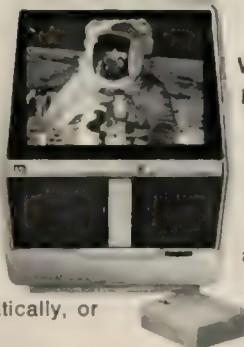
Manhattan Sound Studios has opened "The Pad" at 17 East 45th St., New York, a mixing studio with many interesting innovations, including a special slide and motion picture film changer permitting mixing from a large screen TV set.

Charles Fuller Productions, Tampa, Florida, has closed its fixed base studio and moved into a 32-foot highway building with complete 16mm production facilities including sync interlock. The company also operates a videotape mobile van. Both can be rolled up to the client's door during production operations.

Some inventions start whole new industries.



This is one of them.



The Model T Ford made cars available to the millions.
The pocket-size paperback made books available to the millions.

And now, The RCS MODULE System makes audio/visuals available to the millions.

It consists of a pocket-size cartridge with up to half an hour of MotionStripTM pictures and sound together—and a format fit for every producer. Plus a portable projector—with its own TV-size screen—that also provides wall-size images, operates fully automatically, or stops whenever you want it to.

They add up to the most compact sound/film cartridge and projector you can find. And we sell it all at half the price of any comparable system.

We are making our cartridge format available to any producer. Any library of materials can be converted to it. Already, RCS has gathered rights to the largest sound/film library in the world.

In business and industry, the RCS MODULE System is usable for sales presentations, for displays in retail locations and at trade shows, for employee training and recruitment programs.

In education, the low cost, efficiency and versatility of our system make it ideal for large group instruction in classrooms, for teaching crafts and hobbies, and for pre-school and adult education in the home.

Good reasons, all, why the RCS MODULE System is reaching—and teaching—the world.

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paradox

BY STANFORD SOBEL



PARADOX: The film business may not be a way of living, but is certainly a way of life.

I NEVER THOUGHT I could write the words of the above paradox, because of an early experience I had. When I was first making the painful transition from Detroit to New York, I was sort of commuting between the two cities, which emphasized their differences. Conferences in Detroit were always very business-like and straight-line . . . Here's what we want! . . . Here's how we want it done! . . . How soon can we have it? . . . and so forth.

But a New York script conference used to confuse me . . . What do you think of this point of view? . . . Suppose we take a posture of spontaneity? . . . What are the ethical imperatives of this particular corporate perspective? . . . and so forth. Conferences in Detroit were like mass production technologies. But conferences in New York were like college bull sessions . . . and no more productive.

Looking back in time, it was all very logical, but it took me about five years to catch onto the fact that practically nobody in New York really meant anything he said. It was just a way of impressing the other people in the room with his cerebral capabilities.

The most spaced-out meeting of my memory was during discussion of a slide-film for a linoleum maker. The senior writer (for the producer), and the ad manager (for the client), actually spent a full morning, a three hour lunch, and half the afternoon discussing whether the phrase in the script should be "The American way of life" or "The American way of living." They were fools, the discussion was nonsense, and it inhibited my use of the phrases for years . . . up until this column in fact.

Regular readers will recall that I tried to make two major points about slidefilms in our last issue . . . Number One, the hardware has never been standardized, and Number Two, you have to think about slidefilm as a separate and distinct medium, with its own advantages, techniques, drawbacks, and freedoms.

Now, whatever slidefilms may or may not be, they can never be a good medium for presenting an abstraction like the American way of life, or living, or what have you. These two Madison Avenue types were certainly talking about the subject in terms of million dollar movies, probably *bad* million dollar movies!

On the other hand, this particular subject cries out for multi-media presentation, in which slides and stills would certainly play a very important role. I am now involved in the planning sessions of an exposition which will use multi-media to depict the American way of life, and we're using some 6,000 slides in dissolve units, a Motiva program, a kadeidoscopic combination of twelve screens, both vertical and horizontal crawls on wide-screen filmstrip, and movies at 35mm, techniscope, and 16mm anamorphic. Furthermore, we don't even feel confident we'll be covering our subject adequately because we're limited to ten minutes in length, and how can you cover the American scene both adequately and fairly in only ten minutes?

One thing you can put your money on . . . you're not going to do the job in a fifteen minute filmstrip for a linoleum manufacturer, in which you also incidentally have thirteen minutes of linoleum selling and two minutes of political philosophy.

It is my own personal conviction that if you try to use the wrong medium to tell your particular story, you will end up by denigrating the very values you are trying to communicate . . . not to mention wasting all that nice available budget.

Experiences like these have led me to the theory that the film industry as a whole is a sort of microcosm of the American scene. That could easily be the most pretentious statement of the year, so I'd better clarify the analogy.

Our industry has its own different strata of vertical success . . . with levels called entertainment, educational, documentary, television, industrial, and amateur filmmaking. And within the vertical arrangement, we also have different horizontal compartments of success . . . critical success, economic success, aesthetic success, intellectual and academic success, and even over-and-under-achievement success. In fact, you can name your own favorite type of arrogant snobbery and you will find examples within the film business.

All analogies are dubious, but the analogy between U.S. society and the film industry holds true right on down to the fact that we both are experiencing a generation gap, with young people taking off on their own tangent when it suits their psychic needs.

Although there are some people in this industry who earn a very great deal of money, and others who earn extremely little, or even none at all . . . there is a bond between us. All filmmakers are in fact living a certain way of life. The world of film is a separate sub-culture within American Society . . . a specifically identifiable way of life.

I have met some people in this industry who might just as easily be grocery brokers or book publishers . . . people who happened to drift into the world of film by gravitation . . . through a friend, a contact, a relative, a casual meeting on the subway . . . but most of them drift out after a while. The committed filmmakers are different . . . they have a certain sense of dedication . . . of excitement about their work . . . of pleasure in doing just exactly what they're doing . . . of looking forward to finishing up this picture so they can start on the next. And if you told them they had to get into some other kind of work for economic or health or professional reasons, they would stare at you as if you were daft.

I'm fortunate that I get to a lot of different meetings of film people all over the country, (and also in other parts of the world). Nobody could mistake the gatherings of film people for any group in other industries.

"Paradox" is a regular feature column written by Stanford Sobel, a New York-based freelance scriptwriter.

last month I attended the 1971 Congress of American Writers at Town Hall. Believe me, the audience could have been almost any kind of group . . . professors, executives, salesmen, retailers. But as a group they could not have been filmmakers, although there were many film writers in the audience. Film people simply are distinctive, and they live differently.

Immediately after the Writers Congress I went to Seattle for the Fourth Motion Picture Seminar of the Northwest. The group was distinctive . . . they were film people. They also happened to be writers and directors, cameramen, business executives, teachers, brokers, retailers, mechanics, and salesmen, but if you had picked them up en-masse and transported them to Dallas or Miami or New York, you'd have identified them as filmmakers of Dallas or Miami or New York. Making films was their way of life, which they happened to conduct in the Pacific Northwest.

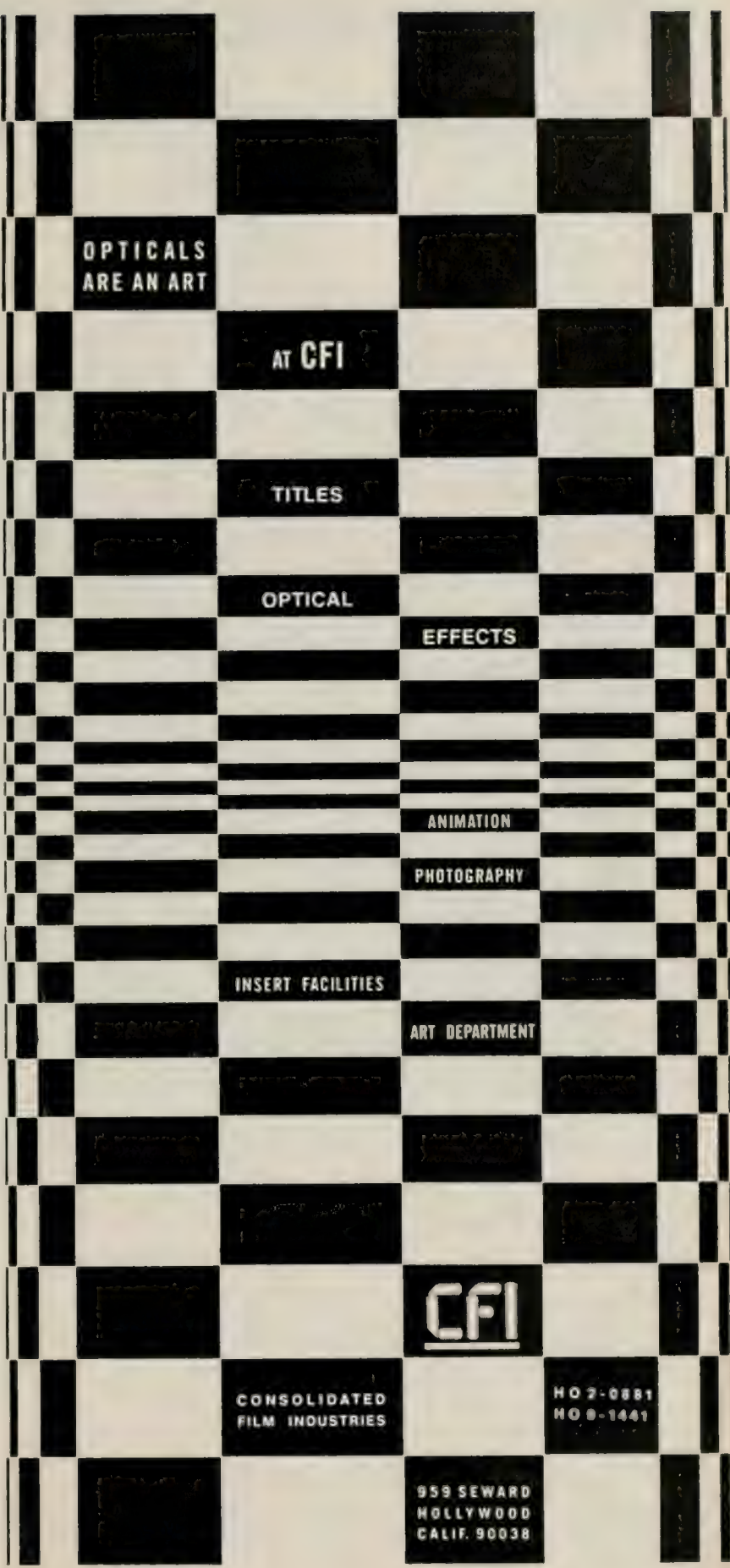
One night we looked at three solid hours of experimental films produced by Seattle filmmakers. Some were great and some were mundane, but none of them were specifically Seattle . . . they were all specifically motion pictures made by people to whom making films is a way of life . . . although it may also be a living . . . better for some than for others no doubt. Here are the things they talked about . . .

Bob Primes on the independent cameraman, John Korty on the auteur, Sylvia Spring on low budget features, John Urie on commercials, Tom Beemer on location shooting, Dick Koler on computerized animation and half a dozen other people on every aspect of hardware, sound, opticals, you name it.

I talked about scriptwriting, and although I've spoken from a great many platforms about movies and writing, I never had a more knowledgeable audience.

Every speaker will tell you that a good audience is a participant in the event, not a passive listener. But the response in discussions outside the actual hall revealed even more clearly the nature of the people who are moved to make films as their profession. People like Marvin Albert and Laszlo Pal, David Mann and Tom Kirkman, Bob Nunley and Les Davis, and no column would be long enough to list them all.

They're all film people because that's what they have to be . . . they have to do what their nature requires of their talents. For them, as for many of us, they are makers of film in the world of film . . . It's a way of life.



You do everything you can to make a film right.



Hugh Zielske sells appliances. He has a hot new one for the kitchen. You made a film for in-store demonstration. But Hugh won't use the film without a fool-proof projection system. Like the Technicolor 610. It features no thread/no wind continuous loop cartridges. Hugh inserts one; turns a switch; and does his own voice-over while the film shows itself. Most important, he gets utter simplicity. Complete reliability. He can leave the film playing and tend to other customers. He can even let customers play it themselves.

Charlie Bungert has to learn to fry burgers for a franchise operation. Your sound and color film can teach him how. If he has the Technicolor 1000 Projector to go with it. Charlie couldn't run a conventional projector. And he wouldn't take the time. Anybody can run the 1000. Charlie simply inserts the cartridge. And plays your film. Until he becomes burger master.

Now make sure it's shown.



Norm Brown has a film that demonstrates heavy construction equipment. It brings giant earth movers and rock crushers right into a prospect's office. Norm uses the film. Because his Technicolor 800 Projector makes it easy. He wouldn't drag around conventional reel-to-reel equipment. Or keep a customer waiting while he sets it up. But this one, he wouldn't be without.

Irene Hook is an assembly line worker. You made a three-minute silent film that shows her how to insert flange A1 around amplex B and into groove C without breaking the XYZ circuit. If Irene has the Technicolor 510 Projector, all she has to do is insert cartridge A into Slot B and push button C. Irene can do it herself, right on the production line.

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 We think any business or instructional film is better off in a Technicolor cartridge. Let us send you a brochure with all the details.

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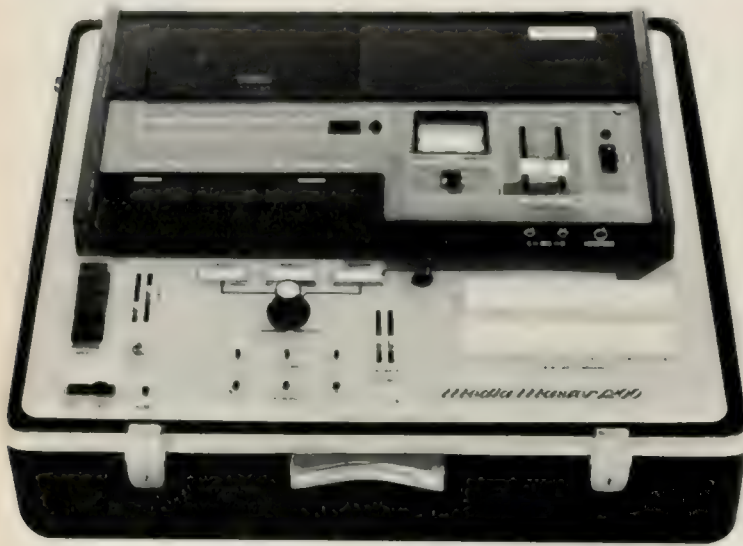


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BS-71

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- The First Multi-Media Programmer to include a programming console, stereo cassette recorder and dissolve control unit in a single, portable case.
- The First Multi-Media Programmer designed and priced to be a practical sales tool.
- The First Multi-Media Programmer designed with room for expansion — six extra programming buttons permit the addition of six single or six pairs of projectors later.
- The First Multi-Media Programmer to include dissolve, animate, flash, superimpose and fade functions in a single case.

The Basic Media Master 1200 controls for slide projectors and a movie projector or five slide projectors.

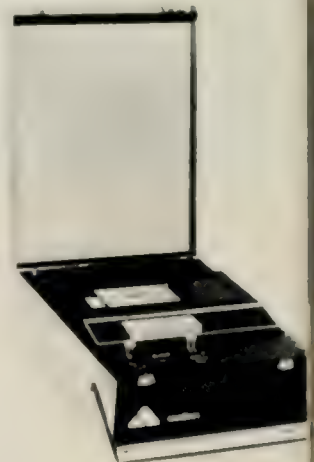
TO COMPLETE YOUR AUDIO-VISUAL SYSTEM, THESE COMPONENTS ARE ALSO AVAILABLE FROM CSI:

MEDIA MASTER 150 — A truly professional projector stand which permits fine adjustment of pitch, roll and yaw for 2 or 3 Carousel or Ektagraphic projectors. Its rugged precision construction insures near perfect registration of images superimposed on a single screen.



AUDION 360 — A heavy duty, cassette sound synchronizer. Audio power more than sufficient to fill a large room. Synchronizing signals advance projector to the next slide without fail — no missed or repeated signals.

AUDION 370 (See the AUDION 370 at NAVA in July.) — A cassette sound synchronizer which advances up to three projectors individually or simultaneously. Permits wide screen impact with quality and versatility for an unbelievably low investment.



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AUDIO-VISUAL COMMUNICATIONS DIVISION

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A-V Equipment in '71:

How the Dealers See It.

What the audio-visual dealer has to say in this report about his business and about the equipment he sells is important to the industrial A-V buyer because it gives a good indication of the directions other A-V buyers are taking now, and will be taking in the months to come.

There is a feeling of guarded optimism in the audio-visual equipment business at mid-year 1971. Dealers interviewed by BUSINESS SCREEN during the past month report that sales of equipment to business and industry are again picking up after a slow period in 1970.

Allan Armour
Projection Systems International



"I'm very optimistic about business this year. It's up here in the midwest," said Robert R. Hiller, of Midwest Visual Equipment, in Chicago. "Industrial activity began to quicken about the first of the year and it seems to be continuing. Educational business is just holding on, but that's probably because we're working harder on it to discover new customers."

In New York, Allan Armour, of Projection Systems International, reports that 1970 was the biggest year in PSI's history. "Volume was way up, and 1971 looks even better," Armour said, "but I'll have to admit that profits did not match the sales curve. The manufacturers are putting the squeeze on us, raising our costs, but keeping list prices the same. Our business is almost all industrial; we make very few school sales—school systems are very poor payers in this area. Everything is on bids. You get paid in six months if you're lucky but you have to pay the manufacturer in 30 days."

In Ft. Lauderdale, Florida, Ray Franklin, of Cook Consultants, decided last year that his company should spend more time on industrial sales, with indications that school sales were bound to be off in 1971, Cook Consultants made a big

push in this direction at the beginning of the year. "Of course, the business market, itself, was down during the first quarter, so we got caught up in a little backlash, but things look much better now. Business will be having to do more training than ever before, and business is

Ray Franklin
Cook Consultants



very much aware of the importance of A-V techniques in training—much more so than the schools are.”

In Washington, D.C., where there is little industrial activity, A-V equipment dealers have suffered from a slowdown of government appropriations. C. T. Chandler, of “The” Film Center, has a lot of orders on the hook, pending government actions. “Some of the agencies here are still trying to get by with equipment that’s 25-30 years old. There should really be some kind of standard depreciation policy on projection equipment.

“Our rental business here is very good though. We have a great many conventions with a constant need for all kinds of projection equipment of every kind. We keep a big stock and we keep it busy.”

Taylor Hoynes, Jr., of Colonial Film & Equipment, in Atlanta, described his industrial equipment business as being on a constant increase for several years. “Southern industry far surpasses the schools in modern technology and equipment for training, and the demand for custom-made programs with permanent equipment installations is growing in 1971,” he said.

With this favorable prognosis for the equipment business in mid-year 1971, it’s interesting to note what industry is buying.

Taylor Hoynes finds that industrial A-V customers in his area are moving more and more toward multi-media programs—mostly sound/slide and sound/filmstrip with three to eight-channel programming. He finds a puzzling drop in Super-8 equipment. Why? It seems like industry is interested in doing some of its own production, which is not too difficult for filmstrip and slide, but there is not the time nor the qualified personnel available to sit down and produce their own motion pictures. “We see the PIP and RCS type of pulsed filmstrip/motion pictures as coming, but there is no recognizable interest just yet.”

Allan Armour finds good sales records for both Super-8 (“new products need the excitement of motion pictures”) and the sound filmstrip. “We have recently sold \$150,000 worth of La Belle Courier 16 filmstrip projectors to IBM,” he said. “They consider this to be an excellent machine. They can do a

sound and picture cartridge for less than \$10. It doesn’t replace motion pictures, but for their purposes, it’s just great.”

Armour’s company has moved a large quantity of Fairchild Super-8 projectors, and finds much interest now in Sony half-inch color VTR with the inexpensive new color camera. Other good sellers are the Ektalite screen, programmers, tape duplicators and great quantities of under \$20 cassette players. Burlington Industries, for instance, has equipped each one of its salesmen with a player and sends out sales training material on a regular weekly basis.

C. T. Chandler says that despite predictions he has heard that industry was moving away from 16mm motion pictures toward Super-8, it hasn’t been evident in the Washington area. Along with the audio cassette recorder, the 16mm sound motion picture projector is a best seller. Videotape recorders are priced out of range, he finds, and lack of compatibility is a serious hindrance to their wider use.

Ray Franklin has also found that video sales have fallen. “Nobody is going to spend any appreciable amount of money in a video studio with one kind of equipment and then find out later that they might have got something essentially similar at one-eighth the cost.”

Super-8 sales are up phenomenally in Florida, and 16mm is doing very well, too. “I expect this is because there is still a good supply of 16mm software,” Franklin said. “People feel that 16mm is going to

stick around for quite awhile.

“We’ve had tremendous success with Audiscan,” Franklin continues. “I think filmstrips may eventually go to 16mm as a standard. Another item our industrial buyers are using is the Coxco synchronizer with Crousel—you cannot go wrong with this basic stuff.”

In Chicago, Robert Hiller believes that the most significant trend in equipment sales has been the great surge in audio cassettes. “They have brought a tremendous new interest to our business and given us a whole new area to work in. Some day there may happen with video cassettes, but right now everyone has his own ballpark—we don’t know which way is going to go.

“Synchronized do-it-yourself filmstrips and slides have developed new markets among small users, and industrial A-V men with quick problems to solve are using them extensively,” Hiller said.

Everyone interviewed decried the lack of standards. Allan Armour said, “We literally had more standards a hundred years ago than we have today—you could look at your stereo cards on any viewers. You can’t do anything like that today.”

Ray Franklin hopes the EIA standard for video recorders is a meaningful advance. “They say you can play a Sony tape on a Panasonic machine, and vice versa, but not everyone is convinced.”

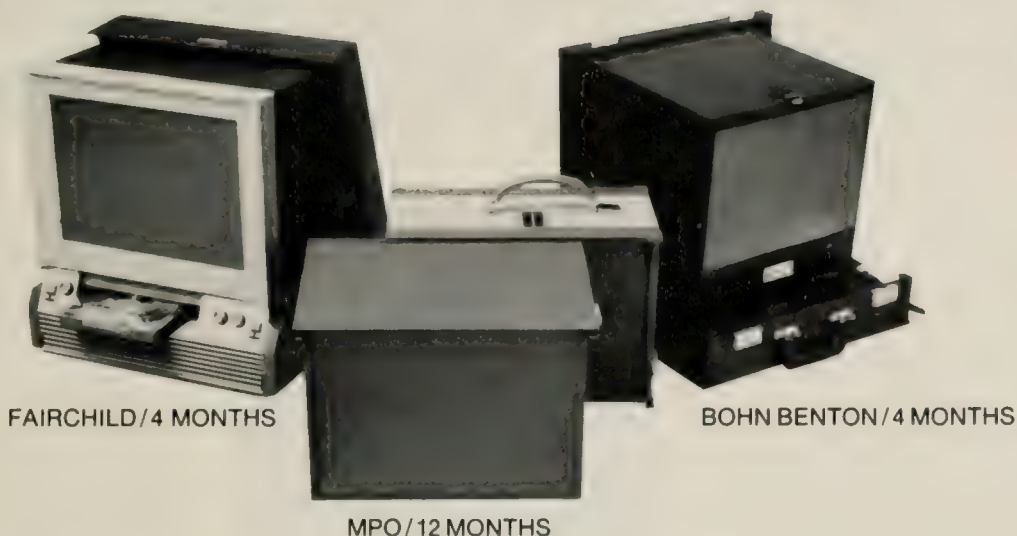
What is coming up? The dealers interviewed think the next decade will be the most exciting yet. Allan Armour looks for almost everything to be miniaturized and battery-powered, lighter, cheaper, easier to operate. “All this will go with as big screens as you want—whole wall, in fact. And business will take the lead in utilizing all these new tools.”

Robert Hiller has similar thoughts. “I believe in the industrial market. Not only as good business for me, but I think the whole country will be better off because of the audio-visual tools that business will be using.

“And I’m glad to be a dealer,” Hiller said. “There is a strong need for dealers willing to provide service and experience and interest for industrial customers. We can encourage industry’s way and speed its performance. And that’s a pretty good thing to be doing.”



Our guarantee is 8 months longer than our closest competitors.



A lot could happen in 8 months.

If you're considering an automatic super 8 movie projector, you should know the facts.

All of them. Like how long is the guarantee. What kind of service you can expect. Facts about the machine's performance.

We at MPO would like you to know the facts. Because we're sure that once you know them, you'll choose our projector.

But, first things first. First, get the facts.



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BS5

Please send me your Fact Sheet comparing
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IAVA:

What price technique over content?

Key speakers at annual IAVA
meeting score glamor at the
expense of communication.

By OTT COELIN



IAVA officers discuss meeting with hosts in Ottawa. L-r: Gerard K. Hall, National Cash Register Co., new IAVA president; Graeme Fraser, Crawley Films; Lee Coyle, Ohio Bell Telephone Co., 1970-71 IAVA president; James G. Damon, IBM World Trade Corp., IAVA program chairman; and Margaret Marshall, Crawley Films.

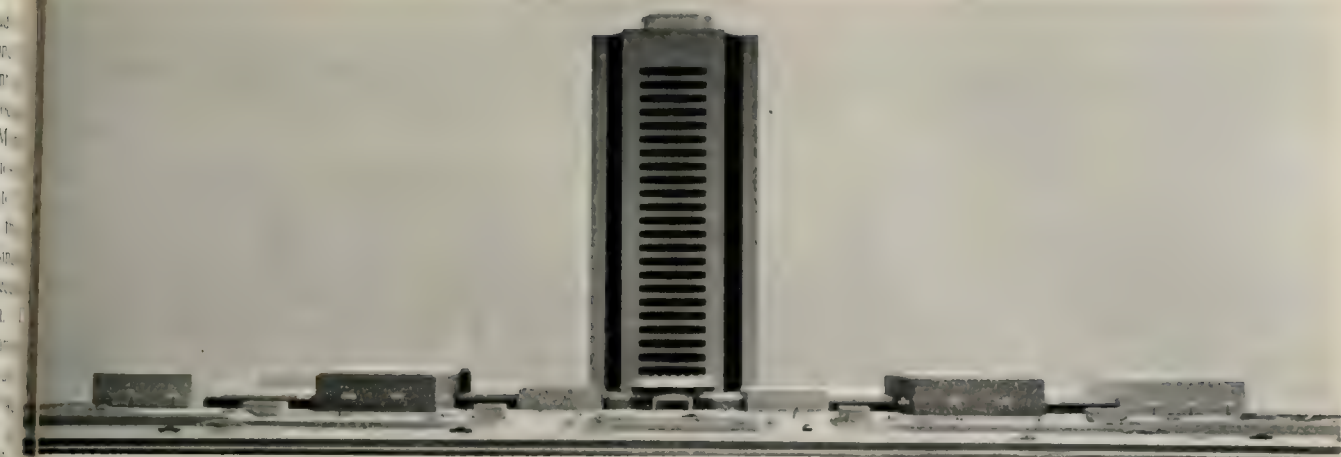
Lee Coyle, Manager of Audio Visual Aids, Ohio Bell Telephone Company, and 1970-71 president of the Industry Audio-Visual Association told members meeting in Montreal on May 4-7 that the audio-visual profession has fallen victim to "tunnel vision"—the pursuit of the seductive glamor of show business at the expense of the very necessary disciplines of communication.

"Through delight in the marvelous contraptions and gadgets at our command," Mr. Coyle said, "we too frequently permit ourselves to be entrapped by spectacular light and sound shows that degrade the reputation of visual communications. . . all too many of us have undertaken the multi-media journey into the realm of sensuality, a realm that is by nature alien to intellectual perception. We inundate thought with color, anesthetize the intellect with a riot of sound and frenzy of movement."

Mr. Coyle's message, as outgoing IAVA president, highlighted the Annual Spring Meeting of the organization at the Queen Elizabeth Hotel in Montreal, the 25th such event attended by the men who direct corporate audio-visual communications activities for many of the largest U.S. business companies.

From its founding session quarter-century ago, when Paul Lawrence became IAVA's first president in Chicago (1947), this group of highly professional a-v directors has held its official sessions in various U.S. cities, only once before going abroad for a special tour of Canada's lively EXPO some five years earlier. So this 25th annual meeting also marked another milestone as IAVA met outside the U.S. for its first official session of that kind, acknowledging the interest of many of its member companies in their overseas trade. James G. Damon, Jr., Film Activities Manager, IBM World Trade Corporation, arranged the Canadian program, assisted by a most competent program committee.

"Audio/Visuals in Canada" was the logical theme of the Montreal meeting, highlighted by equal program time given the Canadian government-sponsored National Film Board of Canada and its manifold a-v activities and a special visit to the complete "in-house" facilities of



Centre de Radio-Canada scale model. IAVA members inspected construction site in Montreal.

ned Crawley Films Limited at Ottawa. Some 55 members, a good many wives and a number of corporate guests and prospective members attended.

The keynote address at Montreal was given by Professor James A. Beveridge, York University (Toronto). Prof. Beveridge is director of York's Program in Film, Faculty of Fine Arts and a former consultant in film to the Ministry of Information and Broadcasting, Government of India as well as a former director of the North Carolina Film Board and Film Advisor to the Arma Shell Oil Company. Like many other Canadian film people, Beveridge is also an alumnus of the Film Board, having served as head of its London Office.

Largely concerned with the progress and some lack of it of audiovisuals in formal education, the keynote speaker frequently referred to an impending report, made possible by Bell Telephone of Canada, on the future for audiovisuals in education. He cited the confusion existing as between perception and verbal understanding and the proliferation of "too many" tools and the little realization of educational values.

Turning to IAVA's official business, the organization has elected Gerard K. Hall, Director, Audio-Visual Services, National Cash Register Co., Dayton, Ohio as its new president. 1st vice-president-elect is Harold N. Read, Director, Audio-Visual Activities, Liberty Mutual Insurance Companies, Boston; 2nd vice president for 1971-72 is John P. Tierney, Head, Graphics Section, Standard Oil Co. (N.J.) of New



F. R. "Budge" Crawley, one of meeting hosts, with program chairman, James G. Damon.



Speaker Sidney Newman, Canadian Government Film Commissioner.

IAVA members inspect animation equipment at Canadian production facility.



York. Richard H. Joy, Manager, Audio-Visual Dept., Burroughs Corporation, Detroit, continues as Secretary; Assistant Secretary for the coming term will be Frederick P. Barker, Manager, Audio-Visual Services, Del Monte Corporation of San Francisco. Vice-President of Illinois is Robert McCaslin, General Supervisor, Communications/Services, Caterpillar Tractor Co.

The organization's veteran Executive Secretary and Treasurer continues to be Frederic J. Woldt, Waukegan, Ill. Among the regional directors-elect named at Montreal are Robert E. Carlson, Manager, Graphic Arts, Sunstrand Corp., Rockford, Ill. (Central Region); Takashi Murakami, Superintendent, Audio-Visual Communications, Pan American World Airways (Eastern); and Ray Hollingsworth was named Western Region Director. Clyde Wood, American Cast Iron Pipe Company a-v executive, is program chairman for IAVA's fall meeting, scheduled for Birmingham, Alabama.

The show moved into high gear, from the viewpoint of useful information and broad inspiration to film-makers as IAVA travelled to the enlarged facilities of the National Film Board. Welcomed to these quarters by Mrs. Daisy de Bellefeuille, who directs Film Board press and public relations, members learned that "the National Film Board is the only film production company entirely supported by Government that has the freedom to make exactly what our film-makers feel they want to say, even if it criticizes the Government or whatever social situation.

"We grew into the large monster you now see and, of course, we became tops in documentary filmmaking. We have been making anything that it is audio-visually possible to make: covering drama, TV, education, animation, etc. And we have been winning an average of about 70 awards per year across the world.

"We have tried to innovate and experiment—in a way no private producer would be able to. Now there is a private film industry in Canada—which again has been helped by Ottawa who have set up a lending money agency—and the Film Board is no longer the only film company in this country."

The afternoon sessions at the Film Board were most enlightening as five separate presentations took the IAVA group into recent experiments in Canada using video playback/recording gear and the use of cable television; computer-controlled animation; application of still imagery in documentary and exhibition formats; and a very frank analysis of the future of EVR and tele-player equipment.

Noted NFB producer Colin Low took time from his busy schedule to head a panel discussion of the video recorder/playback experiments on cable t.v. which began in Newfoundland and Nova Scotia under the working title of "Challenge for Change." This experiment brings telecasting techniques down to the community and inter-community level as economically distressed areas of Canada achieved free expression through candid use of small video recorders and their subsequent appearance on local channels via cable. The program continues and appears to have achieved real goals of better understanding in these early aspects.

Readers of BUSINESS SCREEN have already been told of the potential of the computer-controlled animation stand. The Film Board has taken this equipment into new areas of presentation. Animation chief John Pley cited and showed, as an example, Sidney Goldsmith's educational film, *Fields of Space*, created with this equipment.

In the late afternoon, as an extremely pleasant "au revoir" to IAVA, members were guests of the Film Board at a cocktail reception in its Board room and met Mr.

Sydney Newman, Commissioner of the NFB.

In a semi-private talk with Mr. Newman, your correspondent learned that a very sound reason for the Film Board's survival through annual budgetary reviews at Ottawa lies in its self-sustaining operation. In recent years, revenues from services, film sales and rentals have been sufficient to meet its total costs in Canada and abroad. That, of itself, is a real achievement as the visitor glimpses new construction and a payroll into the hundreds.

As Commissioner Newman recently asked: "what is the price of membership to belong to this family?"

And he has replied: "film-makers, like other artists in a social milieu, respect their role of being leaders of public opinion. In the Film Board they accept the further fact that there is no way of separating the freedom they enjoy from the Board's right to determine its own policies and work practices. *This is the adult privilege of responsibility, of the price of membership in the Film Board.*"



Ott Coelln, center, Business Screen founder, discusses meeting activities with IAVA group in Ottawa.

Two comfortable buses, replete with box lunches, took IAVA members off to Canada's capital: Ottawa on Thursday, May 6th. Greeted at the studio doors of Crawley Films Limited in that city immediately after lunch enroute, they saw and heard the "private enterprise" side of Canada's film story. For nearly three decades since "Budge" Crawley and his wife brought the world the beautiful images of *The Loon's Necklace*, Crawleys has gone it on its own. And its film output has covered nearly every continent in location and sponsorship; served nearly every leading

sponsor and agency in Canada and many in the U.S.

Today, as Crawley vice-president Graeme Fraser told the group, the film company has complete in-house facilities for every phase of filmmaking, storyboard and original writing/research through final laboratory processing under its control of ultimate screening print.

Members and their wives toured both new and older studio facilities visited the laboratory, artists' studio and animation rooms. Stage facilities formerly at the Fairmont Avenue headquarters have now been enlarged and occupy special buildings some distance from this base.

It was our special pleasure to renew a long acquaintance with Graeme Fraser and other friends at Crawley Films, to recall through our many years of reviewing and association in industry-wide matters, we have never seen a "bad" picture turned out by this company.

How useful were these first two international sessions of IAVA at Montreal? A first, basic contribution of such gatherings of men who have everyday responsibilities for communication in many of the U.S. corporations is the opportunity for inter-personal exchange on similar problems, results achieved on techniques and tools. That phase alone would serve most of the men who attended with real benefit.

At Montreal, Jim Damon's well-arranged program moved along swiftly and often reached new high points of information and inspiration: showing how much the same are the problems and interests of Canadians and how they are forged ahead with audiovisuals.

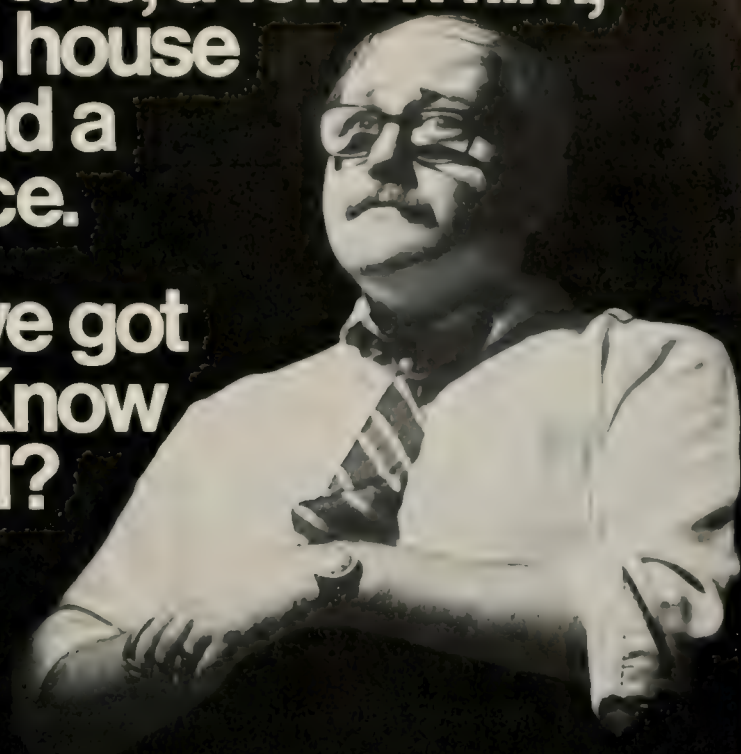
Another high point was the "new member" introductions, which require these candidates to "produce" an audiovisual report on their internal activities.

And for us and our readers, we pass along Gerry Graham's well-phrased "law" for every audiovisual communicator:

"Never enter a new area of technology unless you can AUDIT the consequences." Think about that relation to the many new tools now being offered for projecting audiovisuals. And think about another precept: "what you use to project the message is 1,000 times less important than what you *have* to project."

It's the big meeting. You've got six slide projectors, a 16mm film, walls of sound, house lights to dim and a touchy audience.

You hope you've got it all together. Know what you need?



Well, we make 'em. Weighs just ten pounds. Guaranteed to take the sweat out of those fast paced, multi-image presentations you'd like to produce. No more worries if so and so's going to blow a slide change. Because we do it all automatically.

The heart of our system (The small miracle) is the Media Mix Programmer. It uses simple, standard eight-hole computer tape. Can control three multi-speed dissolve systems (six functions each) plus nine auxiliaries. That's twenty-seven programming channels altogether.

Works with the rest of our system to give you the most professional, most versatile presentations in the business. Cuts, short and long dissolves, fades, supers, and two-step animation effects. It also dims lights, controls curtains, runs the show and recycles. Our systems are all solid

state. So they're durable, modular. And it doesn't take a gorilla to move them around. They'll take shipping across the country, too. And they deliver. Always.

One other thing. You'll have to be willing to pay a lot less than you'd expect.

For all the information, ask your local S&S dealer or write Spindler & Sauppe, Inc., 13034 Saticoy Street, North Hollywood, California 91605. (213) 764-1800.

The small miracle.



MEDIA MIX PROGRAMMER Spindler & Sauppe

A Look Inside Eastern Europe Film-Making



Al Bruch reaches for his passport at Checkpoint Charlie as he prepares to enter West Berlin.

Lab executives find Russians mix both old and new ways in film production.

by ALFRED E. BRUCH, President
and
JACK J. CLINK, Sound Director
Capital Film Laboratories, Inc.

Having recently returned from an exchange visit to five film studios in Europe, four of them behind the Iron Curtain, we found it most interesting to see that producers in Europe make motion pictures in much the same way we do in this country. However, they stress the large studio concept, whereas in the U.S. we are gradually getting away from huge sound stages and massive studio lots. When we accepted an invitation to join a group of film and recording executives—as part of a Citizens Exchange Corps visit—it seemed like an excellent opportunity to find out how the production methods of our European counterparts compared with those in the United States. Our visit was a reciprocal one based on hospitality our CEC leader had given to Soviet audio specialists in the fall of 1969 (John Woram, the CEC leader, is a recording engineer for a major New York record producer).

The first studio we visited was Mosfilm Studios in Moscow, where we received a warm reception. In order to brief us thoroughly, the studio showed us a b/w 16mm picture that explained some of the highlights of Mosfilm's motion picture production. We looked at several reels of their award-winning film, *War and Peace*, which was filmed in Russian color negative and printed on their color positive. The few reels we saw indicated that it was an excellent production.

During our visit to Mosfilm, our

hosts were Fyodor F. Provorov, Director of Photography, Michael Z. Wysotki, Deputy Chief Engineer, and Alexander A. Khrushev, Sound Technique Division Director. They conducted us on an informative tour which ended with a very pleasant discussion in their offices over coffee and cognac.

Mosfilm Studios employs about 5,000 people, and has a sound department comprising 300 people. The studios produce roughly 25 pictures a year in b/w and color, and print 35mm and 70mm release. Pictures to be released in 70mm are also shot on 70mm negative we were told. An average of 25 pictures a year from all foreign countries are dubbed into Russian. *It's a Mad, Mad, Mad World* has recently been dubbed, and Mosfilm was currently in the process of negotiating the rights for *West Side Story*, which they were looking forward to as being a very successful Russian release.

All of Mosfilm's camera equipment and sound equipment is manufactured in Russia. They did have a few Model C Bell & Howell printers in the laboratory and had recently acquired a vacuum tube Hazeltine color analyzer. One thing of particular interest to us throughout Russia is that in all the studios the sets are very well constructed and some are very ornate. We saw some very beautiful replicas of palaces, and their actual production itself is quite elaborate, with big casts and large crews, similar

to our productions prior to World War II. It is obvious that they do not pay the high salaries that the motion picture industry in the U.S. has become accustomed to, and thus they are able to continue with these methods. The studios as well as the theatres are state owned.

In Leningrad our group visited Lenfilm Studio where we were very cordially received by Josif N. Alexandrov, Chief Engineer. At the time, they were filming a picture of Franz Liszt in Eastman color, which was being processed in Budapest, as the Leningrad laboratory was only equipped for 35mm b/w processing. While the studio is not as big as Mosfilm, it does have seven sound stages and employs about 2,000 people. As time was running out, we couldn't spend as much time on our visit to Lenfilm as Mosfilm. However, we were taken up to the optical as well as the camera department, and saw some of the equipment being checked out, and the design work being done on new equipment. Among the new equipment in manufacture is a remote control camera boom with TV monitor and control desk. The operator sits apart from the boom and operates the camera, and follows focus as well as controlling motions of the boom.

Lenfilm produces approximately 25 pictures per year and dubs 25 foreign films in Russian. The dubbing technique is very similar to ours before we automated it. They still use individual loops the same as we did be-

ore we had the rollback system, which they are aware of and are very interested in installing.

From Leningrad we went to East Germany and visited the old UFA studios in Potsdam which is now called DEFA Studios. This is one of the largest studios in Germany and the oldest. Marlene Dietrich, Max Reinhardt and Karl Freund are products of this studio, which should speak for itself. We visited some of the sets and again noticed how elaborate they were. In touring the stages we noticed one particularly elaborate set which resembled something we would use for the American picture *2001*.

In the processing department we saw new 70mm background projectors. These pieces of equipment were very beautifully built. Due to the time limit we did not visit the film processing laboratory. We were very well treated by Professor Wilkening, Director of Production and Technique.

We noticed for the first time that this studio can buy what equipment it chooses from various countries without having to manufacture its own or buy strictly behind the iron curtain.

Potsdam has been practically rebuilt since the end of World War II, at which time it was totally demolished. In its reconstruction they have tried to retain the appearance of the original buildings so the town looks very much as it did many years ago.

From East Germany we went to Prague, Czechoslovakia, and here we spent a full day at the Barrandov Studios. We were hosted by Executive Producer Petr Capek. This also is quite a large studio and they showed us some very elaborate plans for expanding into approximately double its present size. It is located a short distance outside of Prague on a high plateau overlooking the city, and all of the editorial rooms open out on a beautiful landscape view. We visited one of the sets where they were shooting a waterfront cafe scene to play back. An interesting thing was the fact that the camera was on a dolly and the dolly track had a 90 degree curve in it which enabled them to go around a beam on the set. The sound people on this set were all women, and we looked up and saw that an electrician who was moving a big light also was a woman.

We visited the editorial department, which is a different building set off from the rest of the studio complex. Each editor—and again these were all women—had her own individual editing room fashioned like a small apartment, with French doors on one side which open out onto a patio. There were a few other touches of home in these editorial rooms, such as potted

plants, pictures on the walls, a small kitchenette, and the ever popular coffee pot. We noticed the editorial equipment here and at the other studios was of the flat desk type and the film moves horizontally, similar to the Steenbeck. All equipment used in this studio—cameras, sound equipment, editorial, processing, etc.—is manufactured by a supply company inside the organization of Barrandov Studios. Again the workmanship seemed to be excellent, and as their equipment is available for export sales, we were given an equipment catalog. We were particularly impressed by an edge numbering machine of rather unique design.

We had lunch in the board room and met Jaroslav Fiala, Chief of the Technical Department, and several other engineers. They expressed a desire for technical information from the West, which they had not received for the past eighteen months, and we promised that we would do our best to gather the available technical manuals and forward them to Barrandov through the Czech Embassy in Washington. This we did and we have received an acknowledgement that the material was received intact.



Jack Clink observes 300-year old bronze bell, one of the world's largest, inside the Kremlin.

The afternoon was spent mainly in their sound department where we saw dubbing facilities and rerecording facilities, scoring stages, portable sound trucks that carried 35mm magnetic recording equipment—all of their own manufacture. Mr. Capek explained that most production is in b/w because of the high expense of color. We were amazed to find out that they make very few prints, possibly not more than 50, because they just service Czechoslovakia. Many very noteworthy pictures have been made at this studio, among them "*Closely Watched Trains*," and the Academy Award winning "*Store on Main Street*." We were very impressed by their special effects department, and their facilities which are available to foreign producers. We saw some American Western barroom sets, as

well as covered wagons on the back lot.

An interesting sidelight is that there is a very definite separation between motion picture studio theatre production and television. Television has its own production facilities and uses 16mm. The features that do go on television are projected in 35mm. Television production is mostly documentary and news. There is no videotape at all connected with the studio. What little there is is strictly in the television studios.

Our travels behind the Iron Curtain were arranged and supervised by Intourist, a very efficient government operated tourist bureau. Many appointments were made by them, in addition to the arrangements made in advance by the CEC with various studios, as well as our guides acting as interpreters when needed. These guides were always efficient and courteous. We had all of the freedom anyone could ask for.

After we finished our twenty-one days behind the Iron Curtain, we decided to visit Munich for a rest and a visit to the Arriflex factory where we were greeted by Klaus Bockmann. He in turn took us to the Bavaria Film Studios in the outskirts of Munich, primarily to see the ARRI processing installation. In this big laboratory there are 25 processing machines. Being all of the same manufacture and color, they gave a very startling appearance as we walked in. An interesting thing was one of the processing machines had been in this laboratory since prior to World War II and was evidently still doing a very good job.

At every studio we visited we found the personnel to be extremely courteous and quite willing to sit down and exchange ideas. It seemed that except for the language barrier we could more or less work side by side with the film production people of each country.

All in all, our film studio tour was a valuable one for all who participated. It showed us how we can help our counterparts in Europe, in improving their film production and processing—and it opened our eyes to the availability of some interesting equipment ideas and possible savings for our clients.

We would sincerely recommend that other film representatives—producers, sound and recording experts, equipment salesmen, and specialized SMPTE committees—made a point of visiting these studios.

We will benefit in two specific ways: through helping creative film people produce a better product for their publics—and gaining a real appreciation for the similarity of our production methods.

Super-8 Boosts DuPont Sales

Salesmen use Super-8 projectors to establish record sales results for "Zerex"



Du Pont's salesman, Charles K. Messick (left) presents product story using super-8 to M. H. Upter, buyer for Eckerd Drug Co., Newark, Del.

When Du Pont introduced its revolutionary Anti-Leak "Zerex" anti-freeze nationally two years ago the company's automotive products marketing department was faced with the interesting problem of how best to dramatize the new product's story.

"We had a product story that had to be seen to be fully appreciated," reflected Marshall A. Stephens, marketing manager. "We wanted to make sure that every one of our 125 salesmen explained it the same way without taking too much time."

The problem was effectively solved through audio-visual presen-

tation. Du Pont produced a ten-minute super-8 film, called *The Tested One*, which explained the product's chemistry. In addition, it described consumer reaction in the previous year's test market and the money-back guarantee the company was offering.

The film was previewed at the group's April sales meeting. Salesmen's reaction was enthusiastic. They were advised that, upon arriving home, individual portable Super-8 projectors would be awaiting them for their own use.

"We felt that film was the only technique available to effectively

demonstrate the sealing action of the polymers," Mr. Stephens said. "Coupled with that, it certainly enabled the salesmen to present the information more clearly, concisely and dramatically."

Du Pont selected a unit manufactured by Bohn Benton, Inc. which weighs only 17 pounds. The smart-looking case is the size of an attache case for the convenience of sales personnel, and can be carried onboard a plane, if necessary.

"It took only a few seconds to set up the projector in the retailer's place of business," says Charles K. Messick, Wilmington-based salesman and spokesman for the automotive products group. "The automatic push-in cartridges were simple to use, and the sound film on the 9" x 12" built-in rear screen gave my calls a show business quality—even in full room light."

The Du Pont salesmen started making customer calls in mid-April and continued them through the buying season. Then, starting in August, Du Pont alerted consumers to the product's leak-sealing capabilities by heavy use of a television commercial. The combination of informed retailers and pre-sold consumers paid prompt dividends.

"Despite the fact that both national brand competitors eventually announced fibrous-based anti-leak in 1969, our sales were up 30 percent over regular "Zerex" the previous year," Mr. Stephens said. "Our increase was 15 times that of the nearest competitor."

Because the company had already invested in the audio-visual equipment, and because the first effort had been so successful, Du Pont turned to film again the next year. Their second 10-minute effort, *The Guaranteed One*, detailed results of the successful product introduction included results of lab, taxi and independent testing, and re-emphasized the money-back guarantee offered.

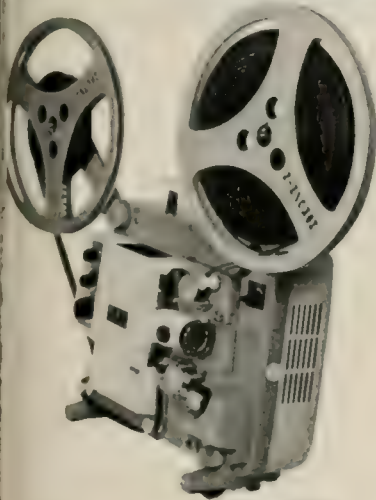
What happened? Since so few retailers had received consumer complaints the previous year, they didn't need convincing. They bought. For those who raised a question, the 10-minute film eased their concern. It helped greatly to add up to another record year for Anti-Leak "Zerex" anti-freeze. And two more problems solved by the portable Super-8 sound projector.

FOUR STAR LINEUP



A.V.E. XLP-16 JR. "BIG REELER"

Run up to 2½ hours on the new 16mm "Big Reeler" attachment compatible with all A.V.E. 16mm projectors. Shown here atop the A.V.E. X-300 optical/magnetic projector, the two produce a unique long play high intensity package that sits solidly on an ordinary projection table. The combination features a xenon ozone-free long life bulb (5400°-6000° Kelvin), magnetic playback and electric rewind.



A.V.E. "1200" CAROUSEL SLIDE PROJECTOR

Its side door access means you don't have to turn your show upside down to change a lamp. Its new 20 hour quartz projection lamp means you get more than twice the light over the ordinary Ektagraphic slide projector. Its hi velocity blower system keeps your show cool. Includes remote control, 80 glass slide capacity, forward & reverse, remote focus, zoom lens and carrying case.



A.V.E. 16MM CANARY

Don't worry about poor film, bad splices or torn sprocket holes with this 16mm optical/magnetic projector. Its automatic loopsetter corrects trouble immediately. Don't worry about light, either. Its quartz halogen lamp produces a screen brightness of more than 700 lumens. Features forward & reverse and built-in fidelity speaker. Completely portable. Available with remote control, record amplifier, Marc 300 light source and "Big Reeler" attachment.



A.V.E. TELECINE 16MM PROJECTOR

Here is flickerless projection in a small portable package that is ideal for broadcast and closed circuit television. Runs forward and reverse, slow speed and stop frame without harming film. Features optical/magnetic playback, automatic loopsetter and solid state sound system. Available with remote control and "Big Reeler" attachment.

A. V. E. CORPORATION

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ON WEST COAST: J. Dolan Projection Systems, 6167 Sepalveda Blvd., Van Nuys, Calif. 91604



New Eclair ACL: half the size and half the weight!

Sync sound and silent running in a camera that weighs 8½ pounds and is less than a foot long.

Ken Nelson has made a short documentary film with an ACL. "In the past, I've always looked around for a place to rest the camera between shots," says Mr. Nelson. "But with this new one, I found it didn't occur to me to put it down."

With its 200 foot magazine and without a lens, the ACL weighs less than 9 pounds and measures 11½ inches from front to back. Half the size of its competitors. Less than half the weight.

This is the most *inconspicuous* camera on the market. It's completely silent, of course. Hand-held, it's much smaller and lower than your head, as you can see. The bat-

tery weighs about a pound and fits into your pocket.

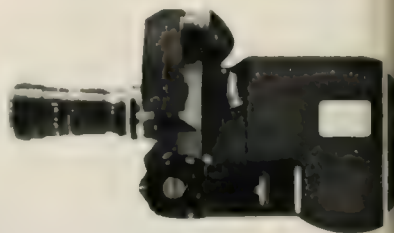
And the ACL is *fast*. You can change its clip-on magazine in less than five seconds. No threading; no need to touch the film at all. Film maker Eric Saarinen says: "This is the first silent camera that you can run with."

The ACL has a crystal-control motor. Sync sound with no connection whatever between camera and tape recorder. Fantastic accuracy. Sync error is less than ½ frame in one *continuous* 200 foot take. That's 8,000 frames.

What else? A universal lens mount that lets you use any lens

with any mount. Extremely bright and precise reflex viewing, with a viewfinder that rotates 360 degrees. And a price that's considerably lower than the competition.

For more information, ask for our free ACL brochure.



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Business Screen

buyer's guide

TO AUDIO-VISUAL PRESENTATION EQUIPMENT
OF PARTICULAR INTEREST TO INDUSTRY

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16MM MOTION PICTURE PROJECTORS

ALLIED IMPEX CORP.

Four models of the Bauer P6 are available. P6 Auto 300 (optical, or optical-magnetic) is self-threading, has GE Marc-300 lamp. Change-over device permits continuous showing of long films with two projectors. P6 Automatic optical-magnetic has similar features without change-over and Marc 300. P6 Synchron has synchronous motor and manual threading, is designed for production use. P6 Studio is double-band conventional projector interlocked with magnetic tape deck.

ARRIFLEX CORP. OF AMERICA

Sonorex Double 16 interlock projector has halogen lamp, cam-driven transport system, is capable of recording, transfer, mixing.

A.V.E. CORP.

A.V.E. X-300 has a xenon 5400 K light source. A.V.E. Canary is magnetic-optical with quartz halogen light source. Interlock and continuous models also available.

BELL & HOWELL CO.

Five basic models ranging from the heavy-duty JAN 614 CEM (optical-magnetic) through the 566T Autoload Film-sound (quartz arc lamp), 552T and 545T Specialist Autoload, and 540T Specialist Film-sound with manual threading.

THE CAMERA MART, INC.

Royal 16mm Manual and Self-Threading models use new GE or Sylvania ETL200 halogen lamps, and can be converted to Marc300 or Colorarc. Modular construction.

EASTMAN KODAK CO.

Several models of the Pageant projector are available featuring arc or tungsten lamps, and up to 25-watt sound for auditorium use.

GRAFLEX DIV. SINGER CO.

Six models offer such variable features as arc and tungsten light sources, insta-load threading, high audio output and optical-magnetic capability.

HONEYWELL, INC.

The F16 has manual threading, 1000 watt lamp, 15 watt amplifier.

INTERNATIONAL AUDIO-VISUAL INC.

I.A.V.-MS-860 is manual threading, optical sound, has 1000 watt lamp, 15 watt amplifier, runs at sound and silent speeds. I.A.V.-MS-862 is also magnetic. Other models have Xenon and halogen lamps.

KALART/VICTOR CO.

Seven models are available offering options of magnetic and optical sound, varying light sources, including Marc

300, snap-out reels, color coded threading. Kalart/Victor Moviematic models are repeater projectors with built-in screen.

LAFAYETTE INSTRUMENT CO.

Analyst AAP-300 provides stop-motion capabilities for individual frame inspection.

L-W PHOTO, INC.

Various models of analytical projectors with variable speeds. 224-Athena has precise speeds of 1 to 24 fps. plus sound at 24 fps. Also TV film chain projectors.

NORTH AMERICAN PHILLIPS CORP.

FP 16 (magnetic or optical) features arc or xenon lamps, 20 watt amplifiers, 5000 ft. capacity reels. Designed for permanent installations.

PAILLARD, INC.

Bolex S-311 and S-321 (optical-magnetic) have 1000 watt lamps, variable speed with stroboscope.

W. A. PALMER FILMS, INC.

PGSS magnetic/optical interlock projector based on the Graflex, with recording playback and transfer capabilities.

VIEWLEX, INC.

Several models are available, including the Super 1600 with manual or automatic threading, easy set-up, solid state sound system. 1600 HL is designed for large audience use. (Viewlex 1600 models were formerly manufactured by RCA). Also available is the Cine Sound 16, a 16mm sound film viewer with built-in screen. The JAN 2-3-4 are heavy duty projectors built to joint army-navy specifications.

SUPER 8MM MOTION PICTURES PROJECTORS

ALLIED IMPEX CORP.

Bauer T30 has auto threading, quartz lamp, 18 and 24 fps. digital counter, 10 watt output.

BOHN BENTON INC.

Institor is a cartridge-load, 20-minute capacity, magnetic sound projector in attache-style case with built-in screen. The Bohn Benton Console has similar operating features to Institor but is housed in a permanent fixture case, useful for point-of-purchase, retail stores, showrooms, etc. Control panel locks to prevent tampering.

DE JUR AMSCO CORP.

Remote Command can be stopped and started by remote control and advanced frame by frame. Eye Fidelity magnetic sound projector comes in playback only and record/playback models.

A. B. DICK CO.

Model 60—5-minutes running time,

continuous loop cartridge, magnetic sound, built-in 3 $\frac{3}{8}$ " by 4 $\frac{1}{2}$ " screen.

DU KANE CORP.

Model 28A8 has 150 watt quartz lamp. For magnetic and optical sound tracks.

EASTMAN KODAK CO.

Instamatic M100A projector has magnetic sound, 150 watt lamp.

FAIRCHILD CAMERA & INSTRUMENT CORP.

Fairchild/Eumig 711 will take Kodak cassette-type cartridge as well as conventional reels. Model Seventy-21 is a magnetic sound projector in attache-style case with built-in screen. Model Seventy-31 is a console projector with similar features to Seventy-21.

KARL HEITZ, INC.

Carena 8S8 has 100 watt lamp, 7 watt amplifier, magnetic sound. Has still picture device.

HONEYWELL, INC.

Elmo ST8M is a magnetic sound projector with 150 watt lamp, 800 ft. reel. Elmo ST8MO has optical/magnetic sound.

MPO VIDEOTRONIC PROJECTOR CORP.

MPO Videotronic Super 8 is a cartridge-load 15-minute capacity, magnetic sound projector with built-in screen, 150 watt lamp, 5 watt sound. Attache-style case.

PAILLARD, INC.

Bolex SM8 has 100 watt lamp, 800 ft. reel, automatic threading.

RHEEM MANUFACTURING CO.

Model 4600 is a hand-held magnetic sound projector taking a 5-minute cartridge.

TECHNICOLOR INC.

Model 1000 is an optical sound, cartridge load, 30 minute capacity, front screen projector. Model 1300 is a portable rear-screen optical sound projector in attache style case.

PULSED SUPER 8MM FILMSTRIP/MOTION PICTURE PROJECTORS

DE JUR AMSCO CORP.

Pulsar is a tape-controlled motion picture projector, reel to reel, separate cassette sound. Single frame up to full motion with synchronized sound. Availability: late 1971.

NORTH AMERICAN PHILIPS CORP.

Norelco PIP system projector uses Super 8 film and audio tape in separate cassettes synchronized by pulse on tape. Film is advanced at any speed up to 24 fps. thus operating as a film

How to project a better sales picture in 1971.

Let your salesmen carry the Bohn Benton Institor; an elegant, rear screen, Super 8, sound and motion picture projector.

It's light, only 17 pounds.

It's simple to operate. In less than 30 seconds, you can have it set up and running in broad daylight.

It's cartridge loaded. There's no film threading.

It's an attache case. Easy to carry. Just 4-inches wide.

And it's sensibly priced. \$300 for single units. Or as low as \$240 in quantities.

The Bohn Benton Institor. You'll be sold on the way it sells.



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☐ Send one of your salesmen. ☐ Send one of your new brochures. ☐ Send both.

Name _____ Title _____

Company _____

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Bohn Benton Institor

strip or motion picture projector
Built-in rear screen or front projection.

RETENTION COMMUNICATION SYSTEMS, INC.

RCS-MS-1 projector uses Super 8 film and audio tape packed into single endless loop cartridge. Film is advanced at speeds up to 7 frames per second, permitting single frame or rapid advance animation without blackout. RCS-MS-2 is similar to RCS-MS-1 but with variable speed motion capability up to 24 fps. Available late 1971.

SOUND FILMSTRIP PROJECTORS

AUDISCAN, INC.

Four models—all automatic, with continuous loop 16mm filmstrip and audio tape in sealed cartridge. Built-in screen.

CHARLES BESELER COMPANY

Model 505 has film and sound in magazine cartridges, automatic operation, built-in screen, 35mm, packs in attache case.

DU KANE CORP.

Several models available. Cassette Super-Micromatic is automatic, 500 watt, 35mm. Super Micromatic is automatic or pushbutton, uses discs instead of cassette. 35mm. A-V Matic has built-in screen, sound on disc. Console style, 35mm. Automatic Flip-Top comes

in folding case, sound on disc. 35mm. Mite-E-Lite is manual, sound on disc. Budget price. 35mm.

GRAFLEX DIV.—SINGER CO.

Auto-Vance Study Mate is a 35mm single frame projector with built-in screen. Sound is synchronized by audio cassette. Small size. Low price.

LA BELLE INDUSTRIES, INC.

La Belle sound filmstrip projector come in three basic designs: Courier which is a portable, continuous, battery-operated projector with built-in 5 by 8" screen. Sentinel, which is large and designed for point-of-purchase display, has an 8 3/4" by 12" screen. Tutor is a front-projection model. Courier Sentinel and Tutor come in single-frame 35mm and 16mm versions. The latter uses La Belle's Commpak 16mm sight and sound cartridge.

MC CLURE PROJECTORS, INC.

Several models available using 35mm single frame filmstrip, disc and cassette sound, automatic and manual advance.

OPTISONICS CORP.

Mastermatic II is a 35mm single frame filmstrip projector with a built-in screen utilizing a Unipak endless loop film and tape sealed and synchronized cartridge. An optional responder unit is available. Both front and rear projection is possible.

STANDARD PROJECTOR & EQUIPMENT CO.

Several models available using 35mm single frame filmstrip, disc and cassette sound. Manual and automatic operation.

TEACHING DYNAMICS

Synchronous sound, slide end filmstrip projectors. Automatic operation. 1 watt sound.

TM VISUAL INDUSTRIES

Showoff/Soundoff 865 is a package unit containing 35mm filmstrip projector, cassette player and self-contained screen. Manual operation. Also projects slides. AV-2200 Synchronomatic is filmstrip projector with cassette syn sound in attache case.

VIEWLEX, INC.

Several models provide manual or automatic advance, disc and cassette sound, single and double frame filmstrip. Models for large and small audiences. V135 is sight and sound "super viewer" in plastic case with 5" x 7" screen. V136 is automatic.

SOUND/SLIDE EQUIPMENT

AUDIO VISUAL SYSTEMS

AVS-500 combines Norelco tape player and Ektagraphic projector with solid state programmer.

what's easy to mount and comes in a roll

Self Stick — by Colortran

Self Stick 85
converts daylight to
3200°K.

Self Stick Neutral Density
one stop

Easy to mount and remove. Adheres by electrostatic action. Won't peel. Trims easily. Durable and fade resistant. Easy to store and transport in 48" by 50 foot rolls.

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Colortran

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Burbank, Calif. 91502 • 213 843-1200

HUHL OPTICAL CO.
200 watt projector for large audience
se.

MUSCH FILM & EQUIPMENT CO.
Musch big-screen sound cine-slide pro-
jection unit has 28" by 28" square
alexiglass screen built in.

CREATRON INC.
Cinemasound Model 2000 combines
slide projector, cassette tape deck and
sync pulse generator into one integral
unit.

DECISION SYSTEMS
Model 80 slide projector provides ran-
dom access for any of 80 slides within
1/2 seconds. Carobeam model slide
projector has 1200 watt quartz lamp.

ASTMAN KODAK CO.
Ktagraphic Carousel 35mm slide pro-
jectors are available in several models
with such options as arc lamp, random
access, remote control, automatic fo-
cussing, etc.

JOOPMANN CORP.
Modular slide projector offers a wide
choice of modules and accessories for
various needs.

LOWE FOLDING FURNITURE CO.
Loxco Sound/Slide portable rear-screen
projection unit uses 35mm slides and
audio cassettes. Record/Playback and
playback models are available.

ALART/VICTOR
Malavox 35mm slide projector system
uses Carousel projector, provides re-
cord and playback separately for each
individual slide.

MAST DEVELOPMENT CO.
Model 138-6 multiple dial system con-
trols Kodak RA-960 random access pro-
jector. Also a wide variety of special
slide projector control systems.

M CO.
Sound-on-slide system for 2 x 2 slides
with accompanying sound discs.

MONTEGGE PRODUCTIONS, INC.
Narrator 1000 is a synchronized
sound/slide projection system utilizing
carousel projectors fitted with a spe-
cial record/playback unit into one pack-
age.

OTIVA LTD.
heaterama/one is a self-contained
rear projection unit.

PRESENTATION TECHNICAL AIDS
High-light triples light output of Kodak
carousel.

ROGRAMO INC.
Sync sound unit incorporates Carousel
projector.

now there's a choice choice.



The Royal 16mm Manual
Models from \$650.00

The Royal 16mm Self Threader

Unique features on both projectors:

HIGH POWER LAMP

TWICE AS BRIGHT

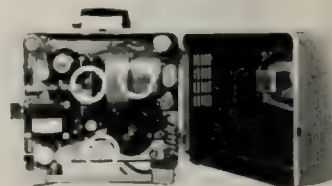
Newly designed General Electric or Sylvania
EJL200 W, 24 V Halogen lamps produce
double the screen brightness of 1000 W
Tungsten lamp. Won't blacken during entire
25-hour rated life, yet generates less heat
than standard lamps.



MAINTENANCE

TWICE AS EASY

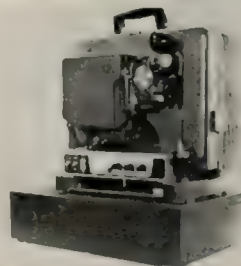
Fewer moving parts. All major parts (ampli-
fier, film pull-down mechanism, and motor)
are modular units which can be quickly re-
placed with simple tools. Full year warranty
on parts and labor. Royal projectors cost
much less than competitive equipment when
true Total Life Cost (purchase price plus
5-year maintenance) is figured.



CONVERTIBLE

TWICE AS USEFUL

Standard Royal projectors convert to spe-
cial power source and Marc 300/16 lamp
or Colorarc 300/16 in minutes. The class-
room projector can produce auditorium
brightness for special shows, then go back
to work in the classroom with the standard
Halogen lamp. Conversion kit can be pur-
chased with the projector, or added any
time in the future.



For further information call or write Mr. Bob Roizman:



THE CAMERA MART INC.

456 W. 55th ST., NEW YORK, N. Y. 10019 • (212) 757-6977

RENTALS • SALES • SERVICE

RAPPAPORT EXHIBITS INC.

Space Scan Duo is a styrene cabinet with polacoat screen on pedestal. Equipped with Carousel slide or Technicolor continuous Super 8 projector.

REALIST INC.

Superlight system provides 2200 lumens. Works with Ektagraphic projectors.

SETCO AUDIO VISUAL INC.

Synchromedia I combines Ektagraphic slide projector with Norelco Synchro-player for sound/slide sync programs.

SPINDLER & SAUPPE

Various Selectroslide 35mm slide pro-

jector models offer random access, ultra bright light, dissolves, etc.

TEACHING DYNAMICS

Model TD-301 provides single framing of Kodak Super 8 projector combined with automatic sync control on any remote control slide projector.

TELEPRO INDUSTRIES, INC.

Model RA-60 provides 6000 lumens, random access and other features. Works with 3 1/4" by 4 1/4" and 2" by 2" slides.

TAPE CASSETTE DUPLICATORS

AMPEX CORP.

Model CD-200, cassette-to-cassette, can duplicate up to 53 hour-long cassettes in one hour.

AUDIOTRONICS CORP.

Duplicates 3 cassettes from another 4 from external source.

DU KANE CORP.

Duplicates 2 cassettes from another.

INFONICS INC.

RC-2 duplicates 4 cassettes from reel to-reel. CC-2 duplicates 4 cassettes from another. High speed. CS-2 duplicates 8 cassettes.

TELEX COMMUNICATIONS

235CS duplicates 9 cassettes. High speed.

VIEWLEX, INC.

Mark I Duplicator consists of master and up to 8 slaves. Duplication time for 60 minute cassette is 4 minutes.

PROGRAMMERS AND PULSERS

ARION CORP.

Command performer uses digital signals to control unmanned operation of projectors and environments.

COLUMBIA SCIENTIFIC INDUSTRIES

Audion cassette sound synchronizer for remote control filmstrip or slide projectors. Model 370 uses four tones to advance three projectors singly or in unison. Media Master 1200 has 13-ton controls for advances, dissolves. Controls up to four slide and one motion picture projector.

DU KANE CORP.

Recorder/Pulser Model 28A18 produces and duplicates tape cassettes incorporating an inaudible 50Hz signal for automatically advancing slide or filmstrip projectors equipped for this type of tripping.

HOWE FOLDING FURNITURE CO.

Coxco/Municator is a cassette recorder which adds synchronized sound to filmstrip and slides with subaudible pulses.

LA BELLE INDUSTRIES INC.

Pla Matic is a sound synchronizer for use with slide and filmstrip projectors.

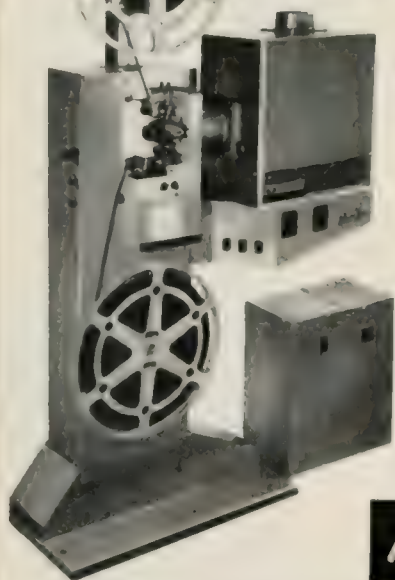
3M COMPANY

Synchronizer uses 60Hz signal to trip slide projectors

MONTAGE PRODUCTIONS INC.

Montage Audio/Mate synchronizes a remote control slide, filmstrip and stereo frame motion picture projectors with cassette sound.

Put a professional in your projection room



The new Norelco FP-16mm projector brings big theatre performance to any auditorium because it's built to the same rugged standards of performance demanded by professional motion picture theatres. Provides a brighter, clearer, steadier screen image.

Lots of other features, too:

- Packs a 2 1/2 hour film on one reel
- Available with 9 different Norelco lenses including new zoom lens
- Uses Xenon or carbon arc light sources —or can be purchased with 500 W ozone-free Xenon lamp house
- Optical or magnetic sound
- Runs forward and reverse
- Adapts to automatic operation and remote control

Norelco

**MOTION PICTURE
EQUIPMENT**

OUTSTANDING VALUE! Send coupon for prices and literature.

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Motion Picture Equipment Division
One Philips Parkway, Montvale, New Jersey 07645
(201) 391-1000

BS 2

Please send facts and prices on the new Norelco 16mm Professional Projectors

FP-16 with column-pedestal EL-5100 Portable model

Name Title _____

School/Company _____

Address _____

City _____ State _____ Zip _____



Portable self contained
Model EL 5100
for outdoor showings,
exhibits, social halls,
etc. Uses incandescent
light source.

NORTH AMERICAN PHILIPS CORP.
Synchroplayer synchronizes stripfilm and slide projectors, provides complete separation between narration and cue tracks. LCH 1000 PR records narration, inaudible pulses for sync sound.

OPTISONICS CORP.
Sound-O-Matic I is a programmer/recorder to synch sound with any remote control projector.

ORRTRONICS CO.
Synchro-Recorder syncs remote controlled slide and filmstrip projectors.

POLACOAT INC.
Distributes Intermedia Systems' programmers, dissolve units. K-3 slide-sound synchronizer and dissolve unit is in one case.

SPINDLER & SAUPPE INC.
Model 780 provides automated control of three complete dynamic dissolve systems plus nine auxiliary devices. Model 772Q Dynamic Que Dissolve is a multi-function dissolve and mini-programmer in a single package. Operates two slide projectors.

UNITED AUDIO-VISUAL CORP.
UAV Cuemaster is a multi-media program control console capable of punching a 1000 cue show electrically in 90 minutes.

VIDEO EQUIPMENT

AMPEX CORP.
VPR series are one-inch helical scan videotape recorder/playbacks with advanced capabilities. Color and monochrome.

AUDIOTRONICS CORP.
Videopak is a series of TV systems for a variety of needs, including camera, recorder and monitor. PVR 707 is a VTR with optional electronic editing and color features available.

CONCORD COMMUNICATIONS SYSTEMS
Color and mono helical scan VTR and TV cameras.

INTERNATIONAL VIDEO CORP.
VC-600 is a one-inch color and monochrome video recorder.

KALART COMPANY
Telebeam TV projection system can be operated either front or rear screen.

MOTOROLA SYSTEMS INC.
Teleplayer transforms CBS-EVR cassettes into TV signals for viewing on monitor.

PANASONIC VTR/CCTV
Color and mono VTR. TV cameras.

Listen to our competitors for a change.

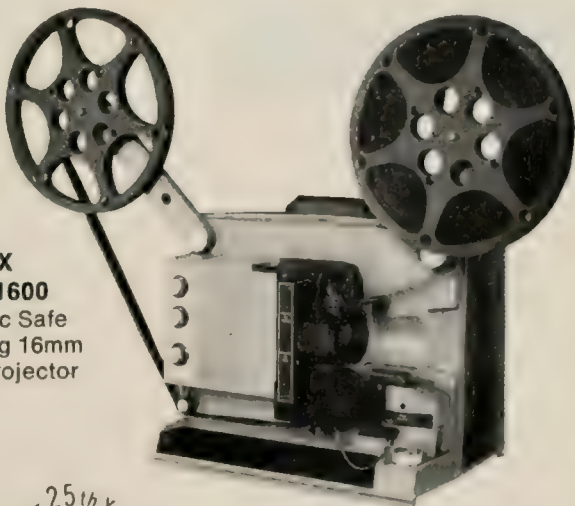
A careful study of the claims and counter-claims they make for their 16mm sound projectors will lead you to the purchase of our 16mm sound projectors.

Two of our competitors have complex auto-threaders which are always in the film path. So there are adjustment, jam-up, and film access problems. Another competitor found an ingenious way to solve all this. He built a brand new machine *without* automatic threading. You may have trouble defining all of this as "progress".

On the other hand, you can define as progress our new Super 1600. It has an uncomplicated, one-piece Automatic Safe Threader that never needs adjustment and works every time. It can't cause problems because it's moved out of the film path after it threads the leader . . . *so it never even touches the film!*

Safe automatic threading. Tungsten-halogen lamp. The brightest, sharpest, most color-true picture ever. Room-filling instant-on sound. Stop-on-frame. And, of course, traditional Viewlex reliability.

The Viewlex Super 1600 is the one you'll choose. Take our competitors' words for it. Or take our word for it. Write for a free brochure to Viewlex, Inc., Holbrook, N.Y. 11741. Dept. 5



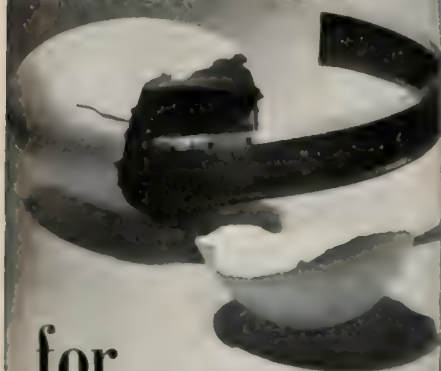
**VIEWLEX
SUPER 1600**
Automatic Safe
Threading 16mm
Sound Projector



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Where everything in AV happens.

Fresh start



for your old film

Whatever the condition of your film, Rapid can repair, restore and rejuvenate it.

No matter how scratched, brittle, oil-stained or dirty it is. No matter how badly spliced, Rapid can give it new life.

That goes for color as well as black and white; 8, 16, and 35mm.

What's more, after we've revitalized the film we give it a special protective coating that resists future damages.

So why spend a fortune on new prints? Come to Rapid Film Technique and renew your old ones.

Use handy coupon below to send for your FREE Trial Certificate and see for yourself what dramatic effect rejuvenation can have . . . on your films and on your budget.

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PHILIPS BROADCAST EQUIPMENT CORP.

EL 3403A/52 is a one-inch VTR with slow motion and stop action, monochrome and color with adaptor. TV cameras.

SHIBADEN CORP. OF AMERICA

Mono and color helical scan VTR TV cameras

SONY CORP. OF AMERICA

Videorever II is a completely portable battery-operated half-inch VTR system that can be carried and operated by one person. AV-5000 is a half-inch video recorder that records and plays back in NTSC color and monochrome. EV-320 is a one-inch color and monochrome recorder which conforms to EIA TV signal standards. TV cameras and accessories.

LECTERNS

CHAMBERLAIN MFG. CORP.

Amplivox lecterns and portable PA systems come in a variety of models ranging from the 22 lb. Roving-Rostrum up to the Sound Column lectern for large audience use.

ORAVISUAL COMPANY

Portable and fixed lecterns with many options, including adjustable height.

VAN SAN ASSOCIATES

Century 1000 series is large size with room for A-V control panels plus printed materials. Has lift controls, lights clock.

SCREENS

CHARLES H. BROTMAN

Crystal Vision stretch screen conforms to different sizes, shapes for cocoon and wrap-around effects.

COMMERCIAL PICTURE EQUIPMENT CO.

Fast-Fold front and rear projection screens in all sizes.

DA LITE SCREEN CO.

Projection screens in many sizes and surfaces. Model B has automatic tensionizer and magnetic attachment to prevent keystoneing. Picture King, at 64 sq. ft. is the largest portable tripod screen available.

DRAPER SHADE & SCREEN CO.

Full line of sizes and surfaces.

EASTMAN KODAK CO.

Ektalite 40" by 40" screen is made of aluminum foil laminated to fiberglass shell. Can be used in full room light.

HOPPMANN CORP.

P-2 portable rear projection screen system displays 16" by 24" image. CPS-48

THERE'S NOTHING FINER THAN POLY-CONS

POLYETHYLENE CONTAINERS

Pat. #255 2054

Original . . .

LARGEST
SELECTION
OF STOCK
COLORS



FLIP OPEN
SNAP SHUT

- Hinged lid.
- Unbreakable Polyethylene.
- Moisture-proof, dust-proof.
- Fit standard storage containers.
- Available with plain or custom printed labels.

2 Sizes . . .

No. 1: 1 1/2" x 1 1/2" In red, yellow, blue, green, orange, magenta, white, turquoise, pink, brown, black and natural.

No. 2: 1 1/2" x 2" In red, yellow, blue, green, pink, black and natural

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FOR
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5914 NOBLE AVE., VAN NUYS, CALIF.

ulti-media console provides display
om a variety of projection devices
oused within.

NOX MFG. CO.

All line of sizes and surfaces.

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Wide range of rear projection screens
or portable and permanent applica-
ons.

CABINETS, STANDS, STORAGE & CASES

ADVANCE PRODUCTS CO.

TR cabinets provide room for recorder,
amera, tapes, cables, tripod and other
plies. Also, Pixmobile series of ta-
les and stands.

ACK C. COFFEY CO.

Wide variety of storage cabinets and
bles for A-V equipment. Luxor 700 is
mobile VTR console.

COLUMBIA SCIENTIFIC INDUSTRIES

Multi-media stand for Carousels per-
mits two or more images on same
reen with perfect registration.

IBERBILT PHOTO PRODUCTS

Over 100 cases available custom made
or various types of audio visual equip-
ment.

RUBER PRODUCTS CO.

Wheelit folding carts transport AV
quipment, including VTR.

LEUMAIDE INDUSTRIES, INC.

Storage cabinets and mobile stands for
udio visual equipment and materials.

ELIANCE FOLDING CARTON CORP.

Audio-visual packaging for cassettes,
lmstrips. FSCA-1 holds four 2" film-
trip cans and cassettes in rattle-free
lastic case.

CHUESSLER CASE CO.

Film shipping cases of domestic fibre
ith steel corners. Various sizes avail-
ble.

ELT/SAFE-LOCK INC.

Projection stands and cabinets.

I. WILSON CO.

Mobile cabinets for housing motion pic-
ure, slide, stripfilm and video equip-
ment. Mobile VTR center stores cam-
ras, tripods, tapes, monitor and well
s VTR in mobile storage cart.

FILM HANDLING EQUIPMENT

ARWALD COMPANY

Series 70 is a high-speed film inspec-
on machine which comes in a great
ariety of configurations for various lab
nd film library uses.

35 MM FILMSTRIP

with interchangeable programs:



LA BELLE COURIER® 1
Completely portable—rechargeable
battery—instant play.



LA BELLE SENTINEL 35
TV-like, self-contained
for small groups or in carrels.

16 MM FILMSTRIP

Featuring 3-WAY COMMPAK Car-
tridge interchangeable in "16"
series:



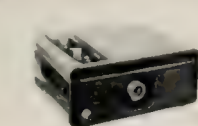
Continuous loop visuals with con-
tinuous loop sound permanently
synchronized; slip-in and show.
... no rewind ... no turnover.



LA BELLE COURIER® 16
Portable—take to audience. AC
operation—COMMPAK Cartridge.



LA BELLE SENTINEL 16
Self-contained; place where
needed. COMMPAK Cartridge.



LA BELLE TUTOR 16
Projected image for groups. COMM-
PAK Cartridge.

SIGHT/SOUND SYNC

Adds sound and activates visuals
for remote control filmstrip or slide
projectors:



LA BELLE PLA-MATIC 83
Compact—ideal for built-in appli-
cations. Continuous loop tape
sound.

LOOK INTO



LA BELLE

AUDIO/VISUAL EQUIPMENT

... the right answer
to your problem

In communications, audio/visual is the
current magic word ... be it a sales
story, assembly instruction, employee
indoctrination, employee training, worker
guidance, public information, or the
new dimension in education.

Just having pictures and sound is not
enough ... there must be a dramatic,
convincing presentation ... and that
presentation needs proper "audience-
rated" dependable equipment.

LaBelle offers a reputable line of reliable
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Wisconsin 53066.



LA BELLE Industries

If it's LaBelle, there's a good reason!

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1971 FILM PRODUCTION WORKSHOP

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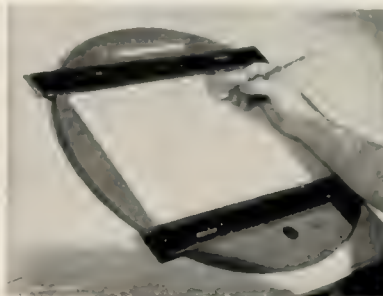
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Lighting Source Book

General Electric Company has published a new source book, *Light and Color of Small Lamps*, for illuminating engineers and designers.

The new volume contains a discussion of light sources, data on one-point sources, lens luminance, instrument lighting and three sections on colorimetry.

Copies are available at \$14 each from GE's *Miniature Lamp Dept. No. 382, Nela Park, Cleveland, Ohio, 44112.*

NASA Film List Updated

National Aeronautics and Space Administration has updated the NASA Film List with several new titles on unmanned spacecraft. The booklet explains how to borrow films and lists the sources for them. Write *NASA, Educational Programs Division, Washington, D.C. 20546.*

Filming TV Images

Arriflex Company of America has issued a newly revised Technical Data Sheet, No. A-17-371, which describes the technique of suppressed field Kinescope recording with Arriflex 16mm cameras. The data sheet describes the basic principle involved in reducing the 60 fields a second of a TV display to the 24 frames a second required for for motion pictures. Write *Arriflex, 25-20 Brooklyn-Queens Expressway West, Woodside, N.Y. 11377*

Picture Archive for Creative Use

A new edition of the Bettmann Portable Archive has been published. Containing 232 pages with 3,669 illustrations, completely indexed and cross-referenced, the Portable Archive provides "pictures for ideas and ideas for pictures" of interest to film producers and others in the creative arts. Available for \$15 from *Bettmann Archive, 136 East 57th St., New York, N.Y. 10022.*

Silver Recovery Booklet

Eastman Kodak Company has issued a four-page brochure on "The Second Generation Kodak Silver Recovery System." It is designed to pinpoint the reasons for recovering silver from spent photographic processing solutions. Available free from *Eastman Kodak Department 412L, Rochester, N.Y. 14650.* Ask for Kodak Publication P7-549.

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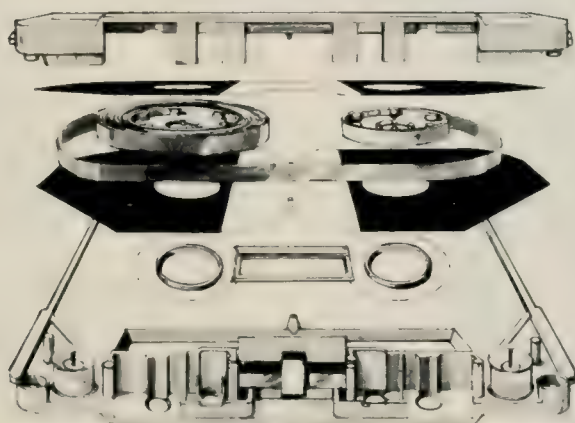
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REVIEWS AND PREVIEWS OF NEW VISUALS

North Carolina Lures Visitors With Theatrical Film

The State of North Carolina, which calls itself *The Goodliest Land*, has sponsored a film of the same name to show the rest of the country what's talking about.

The ten-minute short opened in lay at 18 United Artists Showcase



men at recent premiere in New York: Carl Lenz, president, and Si Perry, Theatrical Distribution Manager, Modern Talking Picture Service, with Robert organ, Attorney General, State of North Carolina.

Theatres in New York. Production was by Tom Hilderbrand in association with Grady Jeffreys Associates. Distribution of the theatrical film, as well as a longer 28-minute version, is by Modern Talking Picture Service.

The phrase *The Goodliest Land* is borrowed from a booklet published in England in 1584. Describing what is now the eastern region of North Carolina, authors Phillip Amadas and Arthur Barlow called it "the goodliest land under the cope of heaven."

North Carolina's Travel and Promotion Division hopes the film will lure a goodly passel of Yankees down to visit the Old North State, for, as one of its officials jocularly remarked at a New York premiere, "One Yankee visitor is equal to a whole bale of cotton, and is twice as easy to pick."

Kohler and House Beautiful Join Forces to Plug Baths

Kohler Co., the plumbing manufacturer, and House Beautiful Magazine, have teamed up to produce a 17-minute bathroom modernizing movie called *The Bold Look in Baths*.

The film features "sensibly beautiful" baths that combine Kohler's new colors, new fixtures and new fittings with an imaginative array of decorating ideas.

Seton Lindsay, House Beautiful's Bath and Beauty editor, and Patricia Guinan, Assistant to the Publisher, narrate the movie and provide "womanly insight into decorating magic."

Alderman Studios at High Point, North Carolina, handled the production. The film is available to group audiences on free loan from J. L. Bordeaux, Kohler Co., Kohler, Wis. 53044

New Short Subject Reel for Theatres

The fifth issue of *Theater Cavalcade*, a short subject series produced by Association-Sterling Films, is now playing in theatres across the country. The 12-minute film uses a newsreel format in presenting six sponsored informational segments on ecology, sports, education, safety, tourism and science.

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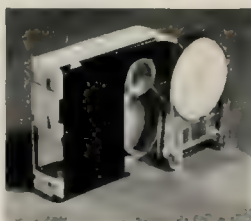
And Unipak™ is the heart of it. Unipak is the nifty little snap-in cartridge that holds the 35mm filmstrip (a continuous look of up to 200 frames), the audio track subcartridge (with a continuous loop of up to 30 minutes), and the prism mirror. And that's the whole

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The new series, which is made available to theatres without charge, tells about Avery Island, a wildlife preserve; the first women's golf classic; the building of a schoolhouse in Indonesia; the 40th anniversary of the Empire State Building; a spectacular achievement in railroad construction; and a dramatic auto safety demonstration.

"Circuits, independents and booking services have praised *Theater Cavalcade*, because of its entertainment and informational content," Robert Finehout, Association-Sterling Vice President, said. "We intend to produce several a year to help fill the short subject gap that theatres are faced with. We expect to have a sixth issue by July 1 and other issues in release in the fall and winter."

Harlem Prep Documentary Acts As Fund Raiser

Step by Step, a documentary film based on the innovative Harlem Preparatory School, is now being shown to group audiences and on television under a grant from Standard Oil Company (New Jersey).

The half-hour motion picture was shot on location in various classes in

progress in the school, at Vassar College in Poughkeepsie, New York, where one Harlem Prep graduate is studying, and in homes and streets of Harlem. Included in the footage are scenes from the 1970 commencement exercises, which were held in the street at the busy corner of Seventh Avenue and 125th Street, in Harlem.



Harlem Prep students pictured in new film.

The title of the film, which is also the title of the school song, refers to the steps the students—almost all of them former public school dropouts—must make to fulfill the collective aspirations of ghetto youths who have found new goals at Harlem Prep. The first step, of course, is to decide to

try once again. The next step is to excel in a course of study which may require going all the way back to obtain basic skills.

The film was produced by Zeb Associates, a New York advertising agency. It is expected to become an important part of the fund raising activities, in addition to serving as a vehicle to spur the development of similar schools in other areas. Distribution is being handled by Model Talking Picture Service.

Peace Corps in Colombia

Challenge in Colombia is an honest film about Peace Corps work that is intended to communicate to a young questioning audience of college students, particularly in agricultural schools.

It shows volunteers working in crop and cattle development programs sponsored by the Colombia government. Most of the commentary is from the volunteers, themselves, who express personal feelings, both positive and negative, about their work.

Scope Productions, Tampa, Florida, made the 28-minute color film for the Peace Corps. It was produced, directed and photographed by Scope's talented partners, Jack Cosgrove and Joe Keyerleber.

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Highways to "Nourish the Spirit and Refresh the Senses"

Washington-based highway lobby has sponsored a new film, *The Other Face of Freedom*, extolling the highways as "outlets for man's individualism by permitting the return to nature, to nourish and spirit and to refresh the senses."

Various sequences show highways as providing "the ability to move freely . . . to exchange ideas, to travel across these United States wherever and whenever we want . . . the other face of freedom."

Sponsor of the film is The Road Information Program, Inc. (TRIP), which strives for a wider appreciation of highways on the American scene. It was produced by Vision Associates, New York, and is being distributed by Association-Sterling Films, Inc.

Volvo: Scandinavia's Largest Industrial Complex

The Volvo people, who make those Swedish automobiles, have sat for their motion picture portrait. The 12-minute color documentary, called *This Volvo*, is available on free loan to group audiences through Modern Talking Picture Service.

It will be news to many Americans at A. B. Volvo makes more than cars—a lot more. It is Scandinavia's largest industrial complex, manufacturing trucks, buses, industrial machinery, farm and forestry equipment, track vehicles, marine engines and out-drive units, and jet aircraft engines.

The emphasis in the film is on craftsmanship and the optimum working conditions of Volvo's 34,000 employees. "Volvos are driven by people," says the corporate philosophy, "so they must be built by people."

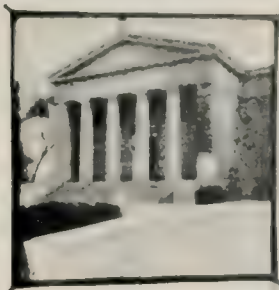
Southwestern Bell Features Comic in Long Distance Short

What's Rich . . . And a Little About Long Distance stars TV entertainer Rich Little is a series of impersonations demonstrating how new telephone equipment enables customers to dial all types of long distance calls. Little, the one-man cast, makes and receives calls in guise of Jack Benny, Bing Crosby, Ed Sullivan and others.

Bill Stokes Associates, Dallas, produced the 28-minute color film for Southwestern Bell Telephone Co.

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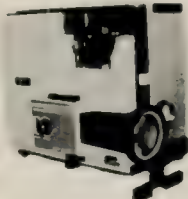
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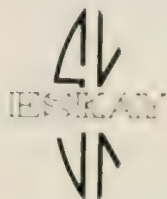
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new products review

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35mm Camera

ARRIFLEX CORP. has a new Silent, hand-held 35mm motion picture camera, the 35BL, which will be ready for delivery probably early in 1972. Of revolutionary design, the new 211b camera is not only self-blimped but has built-in motor and is crystal-controlled for cordless



sync. Motor will also run synchronously on 60 cycle AC line frequency. Registration is said to match that of any studio camera. Accepts all standard Arri lenses. 25-20 Brooklyn-Queens Expressway West, Woodside, N.Y. 11377.

16mm Camera

CINEMA BEAULIEU has introduced a new version of the Beaulieu R16B 16mm camera with built-in power zoom coupled to the standard Angenieux 12-120mm lens. Zoom speed is infinitely variable from 3 to 15 seconds. Also new is a pre-focus control button which opens the lens and zooms to telephoto automatically, allowing ultra-critical focussing. Interestingly enough, both these features originated on the Beaulieu Super 8 4008ZM camera. 14225 Ventura Blvd., Sherman Oaks, Ca. 91403.

8mm Camera

CINEMA BEAULIEU has also added a sync sound model to its line of Super 8

cameras. The 4008ZM2 hitches up to several double system recorders, including Nagra, Stellavox and Uher. Price is \$895. 14225 Ventura Blvd., Sherman Oaks, Ca. 91403.

Lecterns

ORAVISUAL has a new line of lectern with automatic height adjustment. built-in sound system is said to produce 20% to 50% more usable power than conventional. P.O. Box 11150, St. Petersburg, Fla. 33733.

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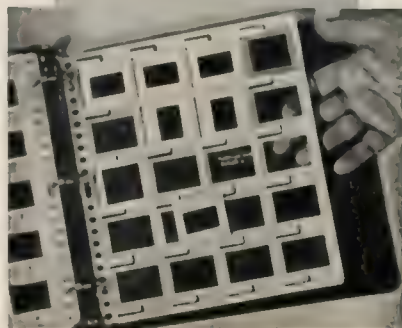
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Slide Synchronizers

MONTAGE PRODUCTIONS now has the Montage/Narrator 1000, with cassette sound programming synchronizing with Carousel or Ektagraphic slide projectors built in. Among its features are two inputs for mixing music or sound effects and speech. It is compatible with all dissolve systems without modification, and



easily accommodates continuous loop cassettes for repeating unsupervised sound/slide presentations. Price is \$349.95. Montage also has a cassette sound sync system without built-in projector, the Audio/Mate, which works with any automatic slide or filmstrip projector. Price is \$189.95, 49 W. 27th St., New York, N.Y. 10001.

CREATRON, INC. is now demonstrating the Cinemasound #1050, a cassette recorder with built-in synch pulse generator for synchronizing with almost any type of automatic slide projector. 32 Cherry Lane, Floral Park, N.Y. 11001.

SETCO AUDIO VISUAL has announced the Synchronmedia I, which combines the Norelco Synchroplayer cassette player and synchronizer with an EK 760 Carousel or Ektagraphic B slide projector into a heavy-duty plastic carrying case with a built-in screen. 440 St. Vincent Ave., St. Louis, Mo. 63119.

16mm Projectors

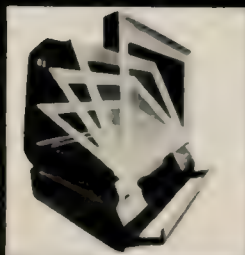
ALLIED IMPEX has two new Bauer P6 16mm models: the Studio, which offers double band interlock projection; and the Synchron, which has a synchronous motor and manual threading for quick access needed in production and lab work. The P6 Studio has facilities for recording, for transfer of optical to magnetic, or magnetic to magnetic. Price is \$3575. The P6 Synchron is similar to the Studio but without the double band. Price is \$1495. 168 Glen Cove Road, Carle Place, N.Y. 11514.

EASTMAN KODAK'S new model AV-12M6 Pageant 16mm sound projector offers magnetic and optical playback as well as magnetic recording. Features are low and high level inputs independently controlled for mixing, VU meter, special solar cell for noiseless sound pickup, 6-8 and 200 ohm outputs for speaker or headphone monitoring, as well as other characteristics common to previous Pageants. Price is \$1250. 343 State St., Rochester, N.Y. 14650.



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Random Access

MAST DEVELOPMENT has announced a new compact control which will operate both Kodak and Mast random access projectors. Called a "Slim Face", the new control can be used in confined areas. It offers instant access to any of the projector's 81 slides. 2212 E. 12th St., Davenport, Ia. 52803.

Screens

EASTMAN KODAK is making its well-known Ektalite screen stronger and more portable. Providing images said to be six times brighter than other screens, the Ektalite 40" by 40" screen has been difficult to move or to ship without fear of



damage to its fragile surface. The improvement has screen, frame and back support in one lightweight, integral mold. 343 State St., Rochester, N.Y. 14650.

Programmers

SPINDLER & SAUPPE has a new low-cost, four channel programmer, the Quadra Que, which works with any reel-to-reel stereo tape recorder. It is designed particularly to automate 3-screen slide shows with integrated motion pictures on the center screen, and to control automatically a five-function dynamic dissolve presentation. Price is \$465. 1329 Grand Central Ave., Glendale, Calif. 91201.

PHOTOSOUND SYSTEMS has announced a new time-division multiplex encoder/decoder programmer, Model ES 1856, available as a 4-screen/8 function unit for \$1800, or as an 8-screen/16 function system for \$2495. 4444 W. 76th St., Minneapolis, Minn. 55435.

Lab Equipment

CARTER EQUIPMENT has announced a new sound track applicator available in all film formats as a single or as a combination 16/35 or 16/32 unit. The applicator is used as part of an Eastman type 7389 development system. Prices range from \$955 to \$1295. 242 So. Glasgow Ave., Inglewood, Calif. 90301.

Camera Accessories

VICTOR DUNCAN, Inc., has updated its well-known handgrip for Felair NPR to accommodate any of the motors now used with the camera. 11403 Gratiot Ave., Detroit, Mich. 48213.

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Videotape Equipment

3M COMPANY has introduced a new generation of "High Energy" videotapes compatible with present and future equipment. The new cobalt-modified ferric oxide coating is said to provide increased performance in signal to noise ratio and in color purity. It promises to be important in such considerations as high-speed video cassette duplication. Helical versions of the new tape are designated 461 or 462, and will sell at a 15% premium. 3M also says its new "High Energy" tapes will bring reel-to-reel sound quality to audio cassettes. St. Paul, Minn. 55101.

SONY CORP. has announced the EV-320F, a new one-inch video recorder with capstan-servo electronic editing which permits sequences to be inserted onto a pre-



recorded tape from several sources—tape, off-air, live or film, with exact sync and without splicing. Price is \$5500. 47-47 Van Dam St., Long Island City, N.Y. 11101.

H. WILSON CORP. has a new VTR Center which houses VTR recording equipment into a mobile cart providing convenient storage and operating facilities. 555 West Taft Dr., South Holland, Ill. 60473.

AKAI AMERICA has announced the VT-100, a new lightweight, battery-operated portable videotape recorder using 1/4-inch tape. Recording speed is 1 1/4 ips, providing 20 minutes of time (b/w) on a five-inch reel. Tape cost is said to be 1/3 that of other VTR systems. The VT-100 includes camera, recorder-player, battery charging adaptor and built-in monitor. Price is \$1295. 2139 East Del Amo Blvd., Compton, Calif. 90220.

Slide Projector

CHARLES BESELER CO. has announced the Slide King II, a more powerful 1000 watt auditorium slide projector than previous models. It accommodates all sizes from 2" by 2" up to 3 1/4" by 4". 219 S. 18th St. E. Orange, N.J. 07018.

Storage

ADVANCE PRODUCTS has a new storage cabinet for tape cassettes. 320 cassettes can be stored, and the cabinet lock-stacks to Advance's Pixmobile equipment. Price is \$85. P.O. Box 2178, Wichita, Kan. 67201.

Now... Capital Film offers two Full Service Laboratories...

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In May of this year, Capital Film completed expansion of its Miami lab into a full service facility with editorial, sound and processing capabilities.

Also, because of a growing demand from regional customers, the Miami facility has created a special slide film and film strip department.

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IFPA JOURNAL

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INFORMATION FILM PRODUCERS OF AMERICA, INC.
P.O. Box 1470, Hollywood, California 90028

CONTENTS

*In-Plant Survival
Across Our Desk
National Scene*

Special Section Business Screen Magazine

July/August 1971

SALESMANSHIP IS KEY TO SURVIVAL FOR IN-PLANT PHOTO DEPARTMENTS

BY

DON ADAMS

*Motion Picture & Education
Markets Division
Eastman Kodak Company*

(The author has been an audiovisual specialist with Eastman Kodak's Motion Picture & Education Markets Division since 1968. He has worked primarily in the Southern California area where many electronics and aerospace firms with in-plant film departments are headquartered. Before joining Kodak, he was a supervisor, audiovisual promotions, for the Douglas Aircraft Company, now McDonnell-Douglas, in Santa Monica, California.)

For many in-plant photo departments, particularly those of defense and aerospace companies, the past two years have been a drought in what had been a fruitful and creative oasis of opportunity.

As contracts have dried up, there has been a tendency for some companies to cut back on all activities and personnel. As a result, many teams of audiovisual communicators, who have made important contributions to their companies and industries, are being disbanded at a time when their unique talents are most needed.

When, if not now, has there been a greater need for better communications? Was there ever a more crucial time for a company to be able to make effective presentations to develop new markets and compete for those that exist?

Isn't efficient training more important now than ever?

Shouldn't management be looking to its audiovisual communicators to help still rumors and allay employees' fears about the future?

Yet, in this environment of opportunity, while some inplant groups prosper, others dwindle and are dismantled. What is there that you can do—other than wait for the day when the pink slip shows up in your pay envelope?

Actually, it's the oldest story in the world. It's always the shoemaker's children who go barefoot. Basically, you are all communicators. But how well have you communicated with the decision-makers of your company?

Does your management know about all of the new things that have been happening in audiovisual technology? Do your managers know that multi-screens and mixed media have come of age? Do they realize that your department has the capability to produce such programs

at reasonable costs?

Have they seen the Kodak Ektalite screen that opens new presentation opportunities because it can be used in lighted surroundings? Are they aware of the inherent advantages of single-concept super 8 film, and the Kodak Ektagraphic 120 movie projector as unique training tools?

And how about new "customers" within your company? Are there departments you have not worked for? What do they know about your group? The chances are good that there is someone with a problem you can help solve—right in your own company.

In a word, the technique that almost every in-plant photo department needs today is salesmanship. Some of the most successful departments I know have stayed that way because they have assigned sales responsibilities to appropriate personnel.

It is easier if your department is headed by, or reports to, someone in top management who is willing to go to bat for you. However, if you are determined, you can get your message across, no matter what your organizational structure. Today, almost everyone—all responsible managers, certainly—is interested in learning how to improve his company's sales and other operations. It is important to expose the appropriate persons in your company to the real opportunities of audiovisual communications. The realities might be very different than their stereotyped images.

Kodak has produced a number of films and multimedia presentations designed to help you sell your services. One of best is a 26-minute color film, "Movies Move People." This production is actually a series of 10 films within a film. Each mini-story documents how a

company used audiovisual techniques to solve problems ranging from sales, to training and motivation.

The overall message of the film—convincing one—is that in today's visual oriented society, films are a result-producing medium.

We can lend you this film, or Kodak audiovisual specialist will help you present it when you arrange a seminar for the decision-makers at your company. The film showing should be followed by demonstrations of the kind of work that your department can do. This can be further supplemented by showing newer equipment. It's difficult for a sales manager, for example, to be sold on the idea of making roomlight presentations, until he sees an Ektalite screen in use.

Depending on the size of your company, such seminars can be set up for department heads or their representatives or you can approach one or several departments at a time. Once you start, a certain amount of word-of-mouth selling is bound to result. In one case, we helped a photo department make a presentation for its company's sales management. The manager was so impressed by the possibilities that they reported to the corporate president, who requested a similar meeting.

Of course, you are not going to achieve all of your goals at one meeting. You can follow up by printing a price list and distributing it to all department heads, giving them a firm fix on the cost of the services you have shown them.

Then, you have to knock on department doors—going to the people in sales, public relations and advertising, personnel, training and safety, and so on. Offer to brainstorm audiovisual solutions to their problems.

'CINDY' FILM COMPETITION DATE EXTENDED

For the twelfth consecutive year, one of the nation's original non-theatrical film competitions, the "Cindy" Awards of the Information Film Producers of America, are again calling for member and non-member entries. The "Cindy" statuette is among the most sought-after and respected symbols of professional achievement among filmmakers, communicators and information specialists. Last year, the categories were expanded and divided into groups so that entrants would be competing with others on the same organizational level.

Recognizing the tremendous advances that electronics have made in the industry, the category "Videotape for Information" is being repeated. Arrangements have been made to accept all sizes of

Don Adams...

continued

The in-plant department at my former employer, McDonnell Douglas, has successfully carried the concept of salesmanship a step further. They are producing films for many of the firm's airline customers. In addition, they realized that many of the films they were making, most specifically travelogues, foreign language productions, and technical presentations, had educational value. So they prepared a catalog describing the films and offering them for sale to educators.

One man was assigned to research the market and how to sell it. An early lesson he learned was that there is an emerging demand for small-format films for education. As a result, even though most of the films in the Douglas library were produced in 16mm format, the catalog offers a choice of 16mm or Super 8 release prints.

It also became obvious to the Douglas in-plant department that many of its prospective customers didn't own appropriate equipment to show films. As a result, the department became a Kodak dealer, which entitles it to sell our audiovisual equipment for a profit. Thus, the catalog offers media packages that include 16mm films and a Kodak Pagant sound projector, or a number of Super 8 presentations with a Kodak Inamatic M100A sound projector.

Because of such salesmanship, the Douglas film department, which started with two employees 20 years ago, today has 30 full-time staffers. Not only does this give the company a broad communications capability, but it also is a profit-making enterprise.

The lesson is simple: Today, no in-plant photographic department should settle for complacency. While yours basically may be a service organization, it is also up to you to sell what you can do best for your company.

tape, black and white, or color, for judging. All subjects are acceptable if they pertain to the communication, sales and/or information fields.

In order to give more time for late entries, the "Cindy" competition chairman, Hal Reavely, has set a new closing date. The competition is now open and in no case will entries be accepted later than August 15, 1971. First and second place winners will be presented with their gold or silver "Cindy" at the IFPA National Conference and AVCOM Trade Show, October 14-17, 1971, at the Town and Country Convention Center, San Diego, Calif.

Rules and regulations and official entry forms may be obtained by writing to IFPA National Office, P.O. Box 1470, Hollywood, Calif. 90028.

Across Our Desk

BY

CHUCK MAC CRONE

IFPA Editorial V.P.

ITEM: Because of its humble beginnings many years ago as Industry Film Producers Association, IFPA still has a large contingent of its membership involved with in-plant film units. As if you didn't already know it the United States Government recently made it official... "the U.S. experienced a recession in 1970—but a mild one..." Others like to call it a slowing down of the economy. What ever it is called it means hard times for some.

The result has been that many film makers are looking for work, and IFPA'ers are among them. It is only right that everything be done that can be to help locate jobs for these people—our people. This column is available for that use. Unfortunately space can't be opened up to everyone, else the IFPA Journal would be the size of Business Screen itself. So IFPA members only—including our new members, if you are looking for a job, please send me a short (50 words or less) resume. Include with it your name, address, phone number and if you will relocate. Your resume will be printed only once unless you re-submit it each month. The material should reach me no later than the 23rd of the month. IT'S YOUR MOVE.

ITEM: Ray Engel, former L.A. Chapter treasurer, has formed "PRODUCTION ASSISTANCE". Engel and his associates offer 16mm cinematography and editing, still photography and custom photo finishing. Location is 11627 Oxnard, North Hollywood, Ca. 213-769-2200.

ITEM: Computer Image Corporation, an IFPA sustainer, has filed a Registration Statement with the Securities and Exchange Commission covering a proposed public offering of 150,000 shares of its common stock. The net proceeds of the offering will be used principally to manufacture a computer animation device now in prototype stage of development.

National Scene

BY

BOB MONTAGUE

IFPA National President

Today, challenge to the professional society is its ability to respond to the needs of its membership. The responsibilities are many. What are these needs and services that can be provided by a vibrant, living, and dynamic organization? A few are—provide a forum for the expression and exchange of ideas of the professional communicator—a focal point and market place for jobs and skills needed, and a dignified professional resource availability pool—a source for solutions of production or application problems—and a champion for recognition, not only from peers and associates, but also from management and the executive body, realization that through communication, savings and efficiency can make the difference between success and failure of projects, and even entire divisions.

When I say communication, I don't refer just to public relations or industrial relations. I mean communicating with production control, material handling, manpower distribution and utilization.

How many filmmakers today can make truly accurate estimates of costs and schedules? Do you know exactly where you are financially and completion-wise at every stage in a production? Can you adjust without loss of quality, or must you always add costs with either time delays, added refinements or unscheduled changes in direction or tack? How efficient are you with your personal time? your production time? your leisure time?

How efficient should a professional volunteer-operated society be? Flying over Missouri, Oklahoma, Texas and New Mexico farmlands, I noted that only 25 percent of the cultivated land areas were green and in production. The balance was either freshly plowed, recently harvested, or lying fallow. Can such a society be any more functional, productive or active at any one time than this great land of ours? It is said that we as individuals use only six to ten percent of our brain power and that we listen to only 25 percent of what is said to us!

IFPA's list of services and activities constantly change and surge, but it needs your help frequently and repeatedly to continue to benefit its members.

I'm writing these thoughts to you from Zion National Park. Surrounded by these magnificent and timeless sentinels one becomes aware of the brief moment in time which we spend our life on this earth, and what a short time we have to make a contribution to our fellow man. We can make a better world with better understanding and more honest films—a challenge well worth accepting.

The 12th Annual Conference of the Information Film Producers of America will be held in San Diego, California: October 13-16, 1971.

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66 AWARDS AT U.S. INDUSTRIAL FILM FESTIVAL

Fifty-six "Gold Camera Awards" were presented to winning films in as many categories at the U. S. Industrial Film Festival, April 29, at the Palmer House in Chicago.

Hundreds of industry representatives gathered for the event heard Jamison Handy, generally recognized as the founder of the industrial film industry, proclaim that "Audio-visuals are yet on the threshold of their exciting and dynamic potential. The future will see this industry become involved in the betterment of our every daily activity."



Jamison Handy, key speaker at U.S. Industrial Film Festival.

Three special awards were made in addition to the category winners. The chairman's special award was presented to *Is It Always Right to Be Right?* produced by Stephen Bosustov for Ohio Bell Telephone Company. The provocative film, narrated by Orson Welles, was also an "Oscar" winner at the recent Hollywood Academy Awards. A special award from the publication *Backstage* for the best public relations film went to *Network* produced by Owen Murphy Productions, New York, for American Telephone & Telegraph Company. A BUSINESS SCREEN award to the best advertising and public relations film went to *Only Fieldcrest Does It Like This* produced by Mort Kasma Productions, New York, for Fieldcrest.

In addition to 56 category awards to this year's films, ten "Golden Decade Awards" were made to outstanding award-winners of past years.

A FilmFest Seminar drew overflow crowds at many programs and demonstrations.

The Festival and Seminar will be expanded to a two-day event in 1972. March 1st is the deadline, and Chicago will again be the location.

the national directory of audiovisual dealers

eastern states

NEW ENGLAND

Leadlight Film Service, 104 Ocean St., So. Portland, Maine 799-6100.

Harrison Harries, Inc., 410 New Park Ave., Hartford, Conn. 1-203-2339801. 20 First Ave., Mass. Industrial Park, Chicopee, Mass. 01020. 1-412-592-6758.

NICOM-Division of United Camera, Inc., Providence, R.I., Branford, Conn. (401) 467-4750 or (203) 481-2328.

DISTRICT OF COLUMBIA

The Film Center, 915 12th St. NW, Washington, D.C. 20005 (202) 393-1205.

NEW JERSEY

United Audio Visual Corp. Boardwalk Enterprises, Inc., 6410 Ventnor Avenue, Atlantic City 08406. (609) 823-1965.

Expo Systems, Inc., Route 46, Ford Bldg., Lodi 07644. (201) 472-1154 (212) 564-1195.

NEW YORK

Polortone-Aids To Communications, Inc., 76 South Central Ave., Elmsford 10523. (914) 592-4151.

Audio Visual Services, Inc., 2 West 45th Street, N.Y.C. 10036. (212) 661-1140. Sales, Rentals, Repairs.

The Jam Handy Organization, 1775 Broadway, New York 10019. (212) JUdson 2-4060.

Projection Systems International, 305 East 45th St., 20th Fl. N.Y.C. 10017 (212) 682-0995.

Visual Sciences, Box 599, Suffern, N.Y. 10901.

PENNSYLVANIA

P. Lilley & Son, Inc., Box 3035, 2009 N. Third St., Harrisburg 17105. (717) 238-8123.

Scar H. Hirt, Inc., 41 N. 11th St., Philadelphia 19107. (215) 923-0650.

Clem Williams Films, Inc., 2240 Nobelstown Road, Pittsburgh 15205. (412) 921-5810.

L. C. Vath Audio Visuals, 449 N. Hermitage Rd., Box 137, Sharpsville 16150. (412) 342-5204.

southern states

FLORIDA

Cook Consultants, Inc., 2510 Southwest Third Avenue, Ft. Lauderdale 33315. (305) 525-3355. Also Tampa, St. Petersburg, Orlando and Miami.

Photosound of Orlando, 1020 North Mills Ave., Orlando 32803. (305) 241-2591.

Jack Freeman's, 2802 S. MacDill Ave., Tampa (813) 839-5374.

GEORGIA

Colonial Films, 752 Spring St. N.W., Atlanta 30308. (404) 875-8823.

midwestern states

ILLINOIS

The Jam Handy Organization, 625 North Michigan Avenue, Chicago 60611. (312) STate 2-6757.

KENTUCKY

Studio Art Associates, Waterson City Building, Room 801, Louisville 40218. (402) 459-7036.

MICHIGAN

The Jam Handy Organization, 2843 E. Grand Blvd., Detroit 48211. (313) TR5-2450.

Omnicom Corporation, 3315 South Pennsylvania Avenue, Lansing 48910 (517) 393-7800.

MINNESOTA

Photosound Systems, Inc., 4444 West 76th Street, Minneapolis 55435. (612) 920-3020.

MISSOURI

Correll Communications Co., 5316 Pershing, St. Louis 63112. Equipment rental (314) 367-1111.

OHIO

Studio Art Associates, 225 East Sixth St., Cincinnati 45202 (513) 241-6330.

Academy Film Service, Inc., 2108 Payne Ave., Cleveland 44114.

Sunray Films, Inc., 1138 W. 9th St., Cleveland 44113.

Twyman Films, Inc., 329 Salem Ave., Dayton 45401.

M. H. Martin Company, 1118 Lincoln Way E., Massillon 44646

Cavalier Audio Visual, 11750 Chesterdale Rd. Cincinnati 45246

western states

CALIFORNIA

Audio Visual Contractors, P.O. Box 1346 Hollywood, 213/662-1259

Jean Musick Corporation, 2080 Placentia Ave., Costa Mesa 92627 (714) 548-8671.

The Jam Handy Organization, 305 Taft Building, 1680 N. Vine St., Hollywood, 90028. HO3-2321.

Photo & Sound Company, 870 Monterey Pass Road, Monterey Park 91754. (213) 264-6850.

Photo & Sound Company, 116 Natoma St., San Francisco 94105. (415) GARfield 1-0410.

COLORADO

Audio Visual Contractors, 955 Bannock, Denver 80204, 303/255-5408

Cromar's Audio-Visual Center, 1200 Stout St., Denver 80204.

UTAH

Deseret Book Company, 44 East South Temple St., Salt Lake 84110. (801) 328-8191.

WASHINGTON

Photo & Sound Company, 1205 North 45th St., Seattle 98103. (206) ME2-8461.

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Lono, Inc., 743 Waiakamilo Road, Honolulu 96817. (808) 841-3378.

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CORRESPONDENCE—When replying to blind ads, use the Box Number and send your correspondence to BUSINESS SCREEN, 1 East First Street, Duluth, Minnesota 55802.

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BLIND BOX NUMBERS—For any classified ad having a blind box number, a service charge of \$5.00 will be made.

TERMS—Rates are net and not subject to agency discount. No cash discount is allowed.

CLOSING DATE—10th of the month preceding the month of issue.

CORRESPONDENCE OR PHONE: Pauline Davies, Ad Production Dept., BUSINESS SCREEN, 1 East First Street, Duluth, Minn. 55802, 218/727-8511

the screen executive

Norman Williams, who was supervisor of motion picture and audio-visual services for Chrysler Corp. has joined the staff of Walter J. Klein Company, Charlotte film production company.

Lyle H. Ellicott, formerly with 3M Company, has joined the Commercial and Educational Division of Technicolor, Inc., as National Marketing Manager. **Concord Electronics'** new National Sales Manager is **Don Gervin**.

Anthony R. Can-gemi has been appointed Vice President of marketing services for Bell & Howell consumer products.

John J. Casey is the new Director of Merchandising for CBS-EVR.

Dr. Hendrik Cappuyns is now President of both German and Belgian operating arms of Agfa-Gevaert.



ELLICOTT



SCHLOSSER

Edwin D. Easley has joined Fred A. Niles Communications Centers. He was a Group Head at Kenyon & Eckhardt.

Ray Engel has formed a new cinematography and editing service in Hollywood called "Production Assistance".

Bruce R. Lang, formerly of Reeves Production Services, is now Executive Director, Medical Programs, at Teletronics International.

Victor Duncan's Chicago office has a new sales manager in **Lee C. Cobb**, recently midwest tech rep for Arriflex.

Bill Heese, formerly with MCA Music, has been appointed manager of the Sam Fox Recorded Background Music Library.

Manager of the new Audio-Visual Department of Firestone Tire & Rubber Co. is **John S. Schlosser**. Department will coordinate AV phases of Firestone training.

John S. Boyers has been appointed Senior Sales Engineer for Electro-Voice.

David J. Flood is now Director of Creative Services at Recorded Publications Laboratories in Camden, N.J. He has been Creative Director of Close Productions for the past 14 years.

Dale Bell has joined Quest Productions, New York, as Vice President, creative affairs. He was recently an associate producer of *Woodstock*.

Miklos Gyulai has been named Vice President of Parke-Randall Productions, Milwaukee.

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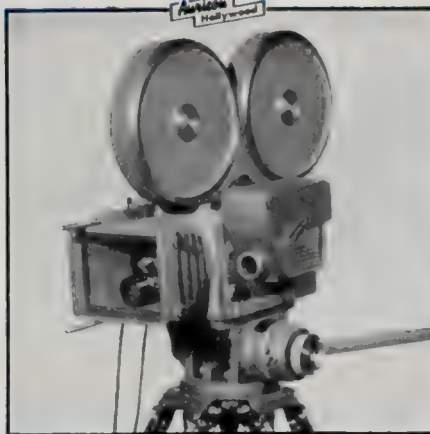
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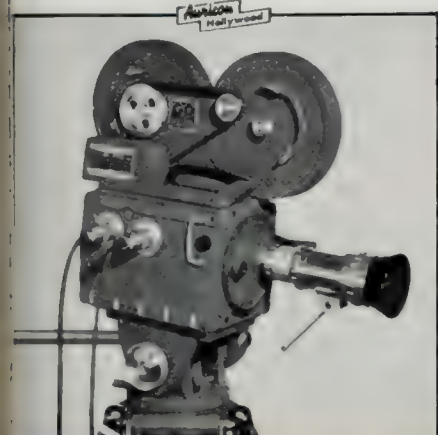
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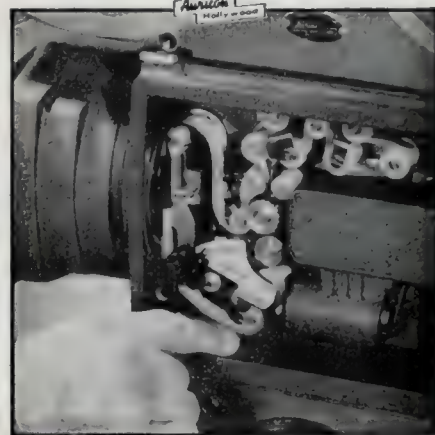
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Business Screen

VISUAL COMMUNICATIONS MAGAZINE

SEPTEMBER/OCTOBER 1971

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A HARDCOURT BRACE JOVANOVIICH PUBLICATION

Here's your chance to team up with a beautiful movie star.

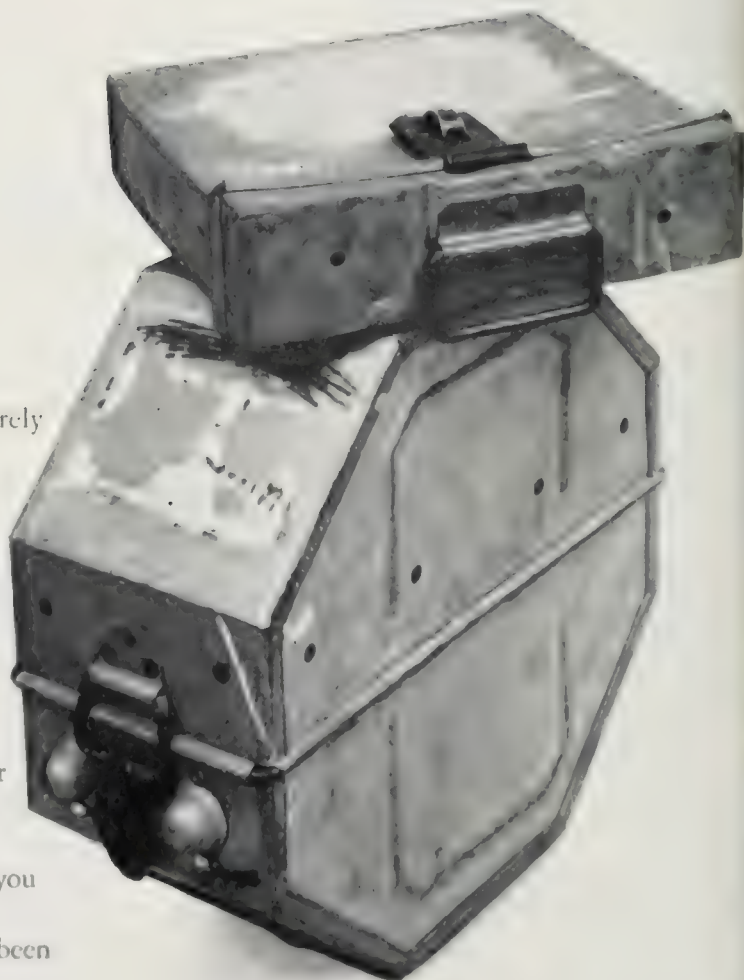
When a movie goes on the road these days, it rarely travels alone. Very often, it takes along an interesting sponsored film. And it works out beautifully for both of them.

You see, the major feature film producers aren't turning out Selected Short Subjects like they used to. Which means the chance to have your company film shown as an Extra Added Attraction is greater than ever before.

Your film can be right up there on the same screen with the big ones. It could play over 3000 theatres a year. And reach some 6 million urban moviegoers.

All it takes is a call to Modern. We'll tell you how easy and inexpensive it is to book your film into theatres all over the country. (We've been doing it for years.)

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equipment just runs and runs. We're so proud of our people we've immortalized them on film. They are all in our movie on how we print and process your film. Dick Cole would like to send you a copy. Call him at 517-393-7800



Filmakers' Labs

A Service of Omnicom Corporation
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Byron Announces 5 Million Dollar Expansion Plan.

NEW high speed tape
duplicating equipment

... includes two new Ampex AVR-1 recorders and Ampex ADR 150-1 master and three slave high-speed tape duplicating machines. We will be one of the few companies able to produce five or more copies of a one hour tape show in six minutes.

NEW post-production
Video tape equipment

... includes the latest audio and video switchers with special effects, telecine multiplexer chain with 16mm, 8mm, 35mm projectors, electronic editors and programmers.

NEW studio facilities with
latest color cameras

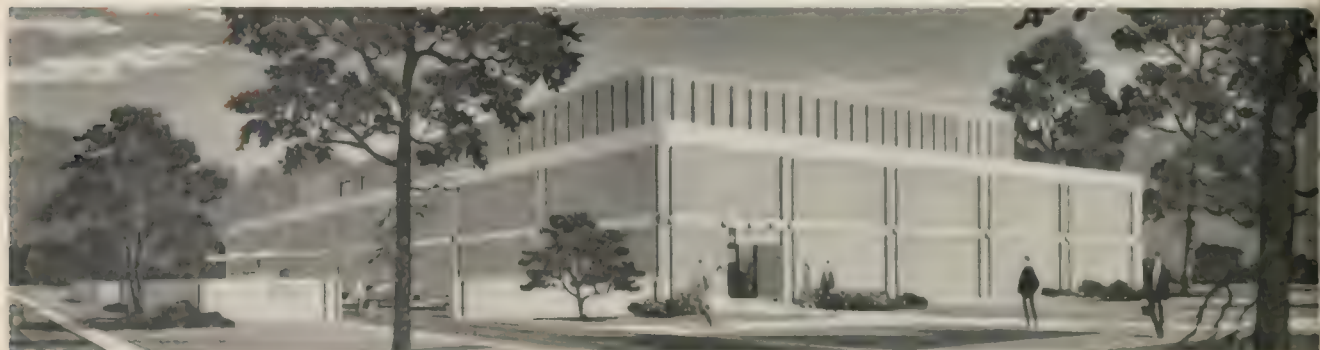
... with the acquisition of additional adjoining property, we are designing one of the most unusual production studios in the world. A small studio 60 x 80 and later a large studio 150 x 200. Two new model PC-100 Norelco color cameras will be available temporarily in a small studio in our present building. **THESE STUDIOS ARE DESIGNED EXCLUSIVELY FOR RENTAL TO PRODUCERS**

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Business Screen

THE VISUAL COMMUNICATIONS MAGAZINE

SEPTEMBER/OCTOBER 1971 • VOLUME 32 • NUMBER 8

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cover photo courtesy of
Ala Productions,
Hartford, Conn.

Byron Announces Expansion in TV Facilities

Byron Motion Pictures is spending \$5 million to expand further into the television field, it was announced last month.

The company will soon begin construction of new production studios on property adjacent to the Byron lab in Washington. Along with new stages to be available for producers, new Ampex recording and duplicating equipment will permit five copies of one-hour taped shows to be duped in six minutes.

New video switchers with all possible combinations of special effects have already joined complex film chains installed during the past year, and two new PC-100 Norelco color cameras will be in operation by late summer.

Byron Roudabush, president, emphasized that Byron's expansion into the television field implies no belief that TV is more important than motion pictures. However, he sees the two fields becoming more and more inter-related.

Newsfilm Lab Expands in Hollywood

Newsfilm Laboratory, Inc. has expanded its facilities in Hollywood into a new all-in-one climate-controlled laboratory.



Newsfilm Laboratory Ektachrome Processor recently installed by Treise Engineering

The entire first floor is devoted to film processing, with Ektachrome processors, sensitometric color controls and laboratory analytic equipment. Upper floors include in-house and rental facilities for editing, screening, dubbing, mixing, interlock projection, sound transfer, an insert shooting stage and a conference room.

Jam Handy Organization Elects New Director

Miss Loma May has been elected to the Board of Directors of The Jam Handy Organization. She is the first

woman to serve on the Board.

Appointed vice president of training research for the Organization in 1968, Miss May has had more than thirty years experience in the business. She is a specialist in adaptations of professional academic psychology and the application of behavioral concepts to the training, distribution and production-related requirements of today's marketplace.



Miss Loma May, Director and Vice President of The Jam Handy Organization

In a recent Jam Handy "Growth Program of Personal Development," Miss May worked with a carefully selected "faculty" of some thirty nationally-known authorities in the academic, sales and management fields. This is a two-year home study program subscribed to by over 15,000 retail salesmen from coast-to-coast.

Of interest to the business community is the fact that The Jam Handy Organization and its Board is presently re-aligning itself according to the oft-stated Kettering principle for getting the desired results "Make it smaller and make it do more."

The Jam Handy Organization is restructuring its operations in order to concentrate more precisely in those areas of management, training and consultation which require continuous innovation in the design and development of programs for business and industry. The new "compact" format of the Organization is "precision-engineered" to the purpose of today's cost benefit standards of operation.

International Film Festival of New York Entry Extended

The deadline for entries in the 14th International Film and TV Festival of

New York has been extended to October 1. The annual event takes place October 20-22 at the Americana Hotel.

Among the industry's leading personalities who have already agreed to act as judges are Alfred Tennys, VP, J. Walter Thompson Co., Mark Lieberman, VP, The J. B. Williams Co., William J. Diehl, VP, Visual Marketing, Inc., and Arthur R. Ross, VP, Weiss & Geller Inc. The complete list will be released very shortly.

As in previous years, a lecture program, workshop sessions, seminars, as well as continuous screenings of outstanding film and TV productions will be part of the festival.

Hope Reports in New Format

Hope Reports, the market report firm which keeps tabs on AV statistics, will publish three national reports this year. In addition to *AV-USA 1971* which continues the statistical work that Tom Hope has compiled for the past 11 years, the company will also publish *AV in Education 1971*, a detailed report on educational instructional media, and *Motion Pictures and Video Cassettes 1971*, which will be in theatrical and television film and video cassettes.

Hope explained that there be a report with 1970 in the title. The series goes from *AV-USA 1969* to *AV-USA 1971*. The current report covers 18 months—all of 1970 and the first half of 1971, thus giving it more timeliness.

The reports are available singly or as a complete series, in hard or soft cover, or in brief summary form. Inquiries may be addressed to Hope Reports at 58 Carverdale Road, Rockledge, N.Y. 14618.

New Proof Print Process at Consolidated

Consolidated Film Industries received its ninth Academy Award last spring for an innovation called "proof-printing."

Now being offered to production nationwide, the process bridges the gap between the video analyzer and the first print. Producers receive a first trial answer print with each scene completely color corrected.

The new process was originally conceived by CFI Engineer Leonard S. Kolow. Edward H. Reichard, Chief Engineer, directed construction of the Proof-Print machine.

It was a group therapy setting: ten racially mixed individuals together, in a small room, prepared to undergo some of the most intense encounters of their lives. Footage of the session could have immense impact and drama — assuming cinematographer Edmund Bert Gerard could get it all on film.

"I had no idea beforehand where any specific individual would be seated," writes Mr. Gerard, "so it was impossible to set my lights to accommodate the tremendous range in skin colors. I purposely kept one side of the room dark because 'nothing-is-supposed-to-happen-on-this-side' and because I wanted some silhouette effects. But suddenly all hell broke loose, and one of the group members on the dark side of the room broke down...two therapists rushed over to comfort him...and I had to pan, changing exposure as I went."

Normally the scene might have come out correctly on film, if Mr. Gerard was able to estimate his foot candles. But guesswork was unnecessary this time; his 16BL was equipped with 'APEC', the Arri Precision Exposure Control, which reads illumination through the camera's lens. "It immediately registered the change and allowed me to instantly compensate for the lower light level. Exposure was on the nose. As it developed, this scene was the most moving of the entire film."

Mr. Gerard has many favorable comments on 'APEC'. "Naturally the system is not automatic. It simply reads the scene and provides the cameraman with the most accurate reflected light measurement possible, continuously visible in the viewfinder scale; now all relevant picture information is always available to the cameraman's eye. Since 'APEC' I've been able to live dangerously with my lighting, yet the exposures are always in the mid-

dle of the printing scale. And I couldn't calculate how much time I've saved by not having to walk into the set with a handheld meter, to measure all the delicate lighting balances."

Events happen suddenly in documentary shooting, and they change without warning; 'APEC's main purpose is to keep the cinematographer on top of all this, working with a greater accuracy than he's ever known. States Mr. Gerard in conclusion, "after working with it for almost a year, I cannot understand how I was ever able to get along without it." The point is, now nobody has to.

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"...and then, where I'd had no idea of what the exposure should be, one of the patients broke down..."

—Edmund Bert Gerard discusses
some of his experiences with the
ARRI PRECISION EXPOSURE CONTROL



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the audiovisual calendar

SEPTEMBER

Film Production Workshop, September 8-20. Info: James Flocker, Camp Long Mar, Calif. 94021.

OCTOBER

Society of Motion Picture & Television Engineers Technical Conference and Equipment Exhibit, October 3-8, Queen Elizabeth Hotel, Montreal, Can. Info: SMPTE, 9 E. 41st St., New York, N.Y. 10017.

Audio-Visual, Pictorial, TV & Communications Exposition, October 5-9, Sheraton Park Hotel, Washington, D.C.

Information Film Producers Association Annual National Conference and "Cindy" Awards, October 14-16, Town & Country Convention Center, San Diego, Calif. Info: IFPA, P.O. Box 1470 Hollywood, Calif. 90028.

International Film & TV Festival of New York, October 20-22, Americana Hotel, New York. Info: Industrial Exhibition, Inc., 251 W. 57th St., New York, N.Y. 10019.

Annual Columbus Film Festival, October 21, Columbus Athletic Club, Columbus, Ohio. Info: Film Council of Greater Columbus, 83 South High St., Columbus, Ohio 43215.

Industrial Audio Visual Association 1971 Annual Fall Meeting, October 26-29, Parliament Hotel, Birmingham, Alabama. Info: Clyde Wood, Chairman, American Cast Iron Pipe Co., P.O. Box 2603, Birmingham, Ala. 35202.

NOVEMBER

CINE Annual Awards, November 11-12, Statler Hilton, Washington, D.C. Info: CINE, 1201 Sixteenth St. N.W., Washington, D.C. 20036.

Chicago International Film Festival, November 5-20. Info: Film Festival Room 301, 12 East Grand Ave., Chicago, Ill. 60611.

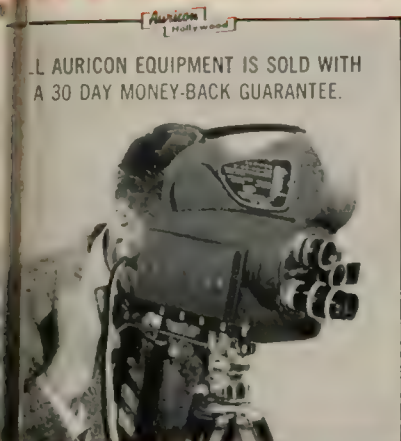
DECEMBER

National Visual Communications Association Days of Visuals, December 2-3, New York Hilton Hotel, New York. Info: NVCA, 6 E. 43rd St., New York 10017.

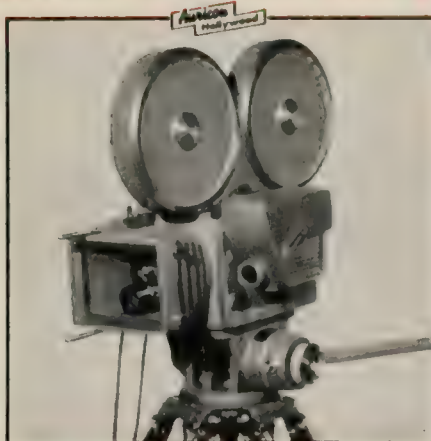
APRIL

Society of Motion Picture and Television Engineers Technical Conference and Equipment Exhibit, April 16-21, 1972, New York Hilton Hotel. Info: SMPTE, 9 E. 41st St., New York, N.Y. 10017.

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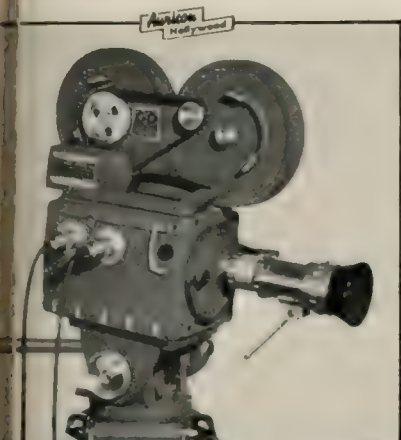
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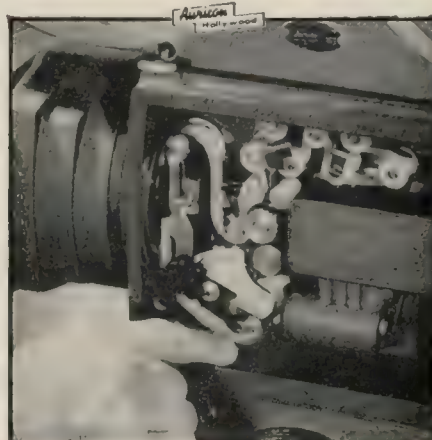
"SUPER 1200" 16mm Optical Sound-On-Film Camera.
★ 1200 ft. film capacity for 33 minutes of recording. ★ \$6425.00 (and up) complete for "High-Fidelity" Talking Pictures.



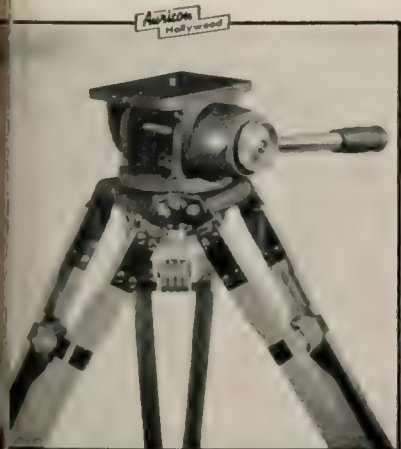
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paradox

BY STANFORD SOBEL



PARADOX: Many people buy films, but very few people sell films

I DON'T KNOW anything tougher to sell than motion pictures . . . after all, what you are selling is your ability to deliver something which cannot really be evaluated until after the money has been spent on it and it's too late to correct your mistakes. I'm convinced that *selling* a motion picture is an act of practical faith . . . and *buying* a motion picture is an act of pure faith.

No two salesmen sell a film in exactly the same way. Although I've observed the procedure hundreds of times, I still don't know what the magic is that makes it work. Movies are a unique commodity, and the men who sell pictures are a separate breed.

Not too surprisingly, there aren't too many successful film salesmen wandering around loose. Most good salesmen today are either producers themselves or else have gravitated into production.

The reason is simple. Today, the clients are themselves very sophisticated about film production, and a fast-talking flim-flam artist doesn't have a chance.

On very rare occasions, a client asks my advice and aid in finding a producer. When this happens a cold chill runs down my spine, because the results of such a request are invariably disastrous for me personally. Let me first explain that I don't write scripts directly for clients. With very rare exceptions, I only accept assignments from producers or agencies.

I have learned that producers like to work with a writer who they can be assured will never pirate an account or curry favor with a client with the hope of eventually diverting him to the writer himself, as a writer-producer. But my reason for not accepting assignments directly from clients is not especially noble or altruistic . . . it's selfish and economically motivated.

Instead of trying to call on all the people who sponsor films, I concentrate on my own job of selling my scriptwriting services to those customers who buy the most scripts . . . the producers.

Nevertheless, every once in a while a client will call me directly and ask me to help him locate a new producer. Usually his reason is legitimate . . . the producer he's used in the past has gone out of business, or the client doesn't like the producer's new partner, or new personnel, or new girlfriend, or his boss has told him they need a fresh and different approach, or the purchasing people have told him to look for new sources, or whatever.

In any case, I am now in deep trouble. Whatever I do, it will be wrong.

At one time in the past, when this kind of problem came up, I would introduce the client to some producer whom I knew and had worked with. This is a very tightly knit industry, and there's a very good information underground, and so invariably, *other* producers with whom I worked, found out about it, and called me up furiously to find out why I had not brought the prospective client in to them instead, especially after they had given me "all those scripts" in the past.

O.K. I figured, instead of recommending an individual producer, I will suggest *several* producers, and let the client make his own choice. Fair enough? *Wrong!* Another horn of another dilemma. Here's how it works: The prospective client comes into town. On a tightly controlled schedule, we visit four producers in a single day. What is the result going to be?

Inevitably, it is in the cards that the prospective client will select one of those four producers, and the other three will be rejected. When that happens, I will have lost three customers.

Well, you might think, but at least you have also made a good friend of that one producer selected by the client. Right? Once again, regrettably, wrong again.

The producer who gets the job feels indebted, he resents the indebtedness, he is fearful of demands I might make upon him in the future, he feels I

have impinged upon his image as master salesman, and finally, he wonders how many *other* prospective clients I have *not* brought to his premises when I could have presumably done so in the past.

All of this sounds weird, irrational and strange, but believe me . . . it is all absolutely true. With one exception, *every producer whom I have helped in this way has stopped assigning scripts to me in the future*, and that includes some producers who had been customers of mine for many years before.

And another thing . . . it doesn't help at all to recommend a producer. I know, but for whom I have not yet written. If I help him get a new client, I will never write for him, nor will I ever get a new assignment from him. His resentment at my assistance is almost as great as that of the producers for whom I already am working.

The producer envisions himself as a Master Salesman. He wants a freelance writer to feel total dependence upon the producer for his career. Any time the writer adopts any other stance, it threatens the producer's image of himself and makes him feel uncomfortable.

All of this is preface to the point of this column . . . salesmanship. On those occasions when I have been involved in the interviewing of producers by prospective clients, it has been an astonishing experience.

The post-mortems of these selling sessions are really fabulous lessons in human nature. To listen to the client's evaluation of the interviews and then to hear the producer's comments, you would never dream they had attended the same session at all. I really think that if I could run a videotape of the client's reactions, every single producer would sell more films. Of course I can't do this in actuality because it's too destructive an exercise. The producer would be crushed, the client would be offended and I'd be out of work forever. But here are some typical examples of producer reaction and client-reaction, all three of them post-mortems of the very same meetings:

continued on page 1.

"Paradox" is a regular column written by Stanford Sobel, a free lance writer well known in the industrial film field. His productions have also been seen on television, and in theatrical release.

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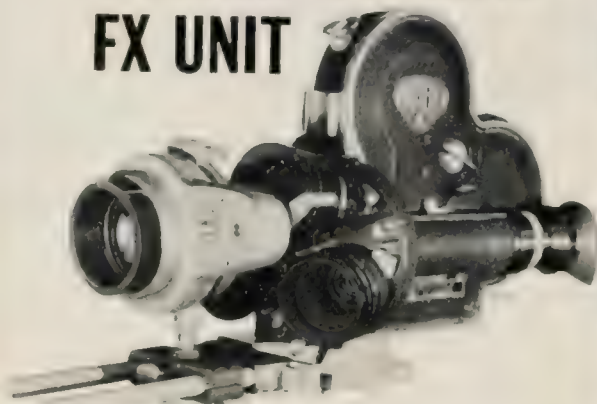
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paradox *continued*

PRODUCER: He seems like a nice fellow all right, but he's not terribly bright, is he? Is this his first film?

CLIENT: He's a real b... shit artist. I don't think I trust him into my plant... shoot our process machine... Some of those 'samples' we have been other product work. That's why he stopped them before the credits the end.

Conference #2:

PRODUCER: He seemed very enthusiastic. I guess he's not accustomed to seeing such creative work out in the midwest, huh?

CLIENT: Their stuff was full of cliches... the kind of things we stopped doing a couple of years ago.

Conference #3:

PRODUCER: I'm usually conservative, but I think we've got this one locked up. It's certainly our job unless he's on the take or something.

CLIENT: That's the worst stuff I've seen in my life. I wouldn't have them make a picture if they were a wholly owned subsidiary. I don't even like the decorations on their wall. Who's their designer? The Cookie Monster?

You think I'm kidding? I'm dead serious. You think I made up the comments? They are verbatim quotes. I'm a very good dialogue writer, but truth is stranger than fiction, and those quotations are better than anything I have ever written. *We're supposed to be professionals, and we're supposed to understand the dynamics of selling.* So what happens to our efforts? Why do they go off the track so often? Why do so many people buy pictures, and so few people sell pictures?

I think I know the answer. It begins with a faulty image of ourselves. Bobbie Burns said it very well a long time ago. If only we could see ourselves as others see us. I don't know whether there is such a thing as the "essence" of salesmanship, but if such a thing really does exist, it means being sensitive to the person to whom you are trying to sell a picture. If we all had a realistic image of ourselves to begin with, then we'd be able to project a more realistic image to our clients, customers and prospects.

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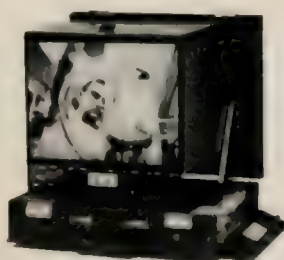
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"WE HAVE REACHED a point where politics as usual is turning the American dream into a nightmare . . . Never have we needed a new hero worse than now," Gov. Dale Bumpers of Arkansas told Missouri Democrats in late July. "The anti-materialistic young must be convinced that there is nothing square and insensitive about economic security and basic physical comforts . . . It is a cruel hoax," he said, "to hold out the hope of overnight or instant liberty, instant everything to the poor, the minorities, the down-trodden. It is the ploy of the ambitious man."

Labor and management at odds, drug abuse flourishing and world problems undiminished . . . make us remember the admonition: "unless your employees and your publics are given the facts to *understand*, they will draw their own conclusions, often adversely to your interest and as much to their own interest."

Television's colorful tube, mighty as it is, left Americans in confusion and doubt in Vietnam. Simply reporting the strikes and their aftermath this past summer hardly explains the urgency of *productivity* and its effect upon all of us. The "key to plenty" remains unturned in the doorway to a more productive America, more jobs, more taxable profits, *more goods and services that can bring lower prices, less inflation.*

This, again, in TIME for corporate management and their trade groups to *take the facts*, in factual films, to its people and publics. The audiences and the means for getting to them are at hand; it costs pennies-per-person to deliver comprehensive knowledge via sound films through public service tv., in theater screenings, to adult and youth groups via hundreds of thousands of 16mm sound projectors all across the U.S.A.

Happiness Is: More Pictures

Happiness is a 25th "anniversary party" for Modern's president, Carl Lenz; the growing list of awards being won by U.S. entries (through CINE, of course) at overseas film festivals; the upcoming 12th International Industrial Film Festival scheduled for Barcelona with a good U.S. delegation again on hand, we hope.

And happiness is a fall upturn in factual, documentary films out of the most creative film makers in our business overdue at a time when Americans, (and Canadians) *need to know* as only film can bring it to them. Happiness could well be President Nixon wielding a "big stick" on the heads of do-nothing for a full day's pay rail-roaders and welfare "loafers" who would rather wait for a monthly hand-out than do an honest day's work. Happiness? Better call for a "miracle" out of the lethargic White House.

But maybe the President could be reminded to show Mao and Chou a print of *Project Mekong* and turn the tide to better lives for Southeast Asians by getting that tremendous, fruitful river control program moving toward completion. Despite the toll of war, Viet Nam and other populations dependent on that rice bowl are inexorably doubling in this decade. The Shell-sponsored Project Mekong, sadly enough, remains the only lucid exposition of where the *future* of Southeast Asia may yet lie.

While millions face starvation in East Pakistan.

Books That Make Films

There's a film in so many recent non-fiction books. Take a cue from John Burby's new book "The Great American Motor Sickness" (Little Brown, \$8.95), which takes you in the real realm of our urban transportation problems: is rightly called "the book of the year on transportation."

Look over the best-seller list of similar non-fiction titles and build on their popularity with followup factual films.

Audiovisuals 12-Month Year

The new trend to year-round schools means that audio-visual equipment will be getting more use, puts the heat on a-v administrators to streamline their teacher requests throughout the 12-month operating calendar. More than 600 school districts in the U.S. are currently studying the possibilities of expanding the school year to stretch their educational dollars.

A Word of Appreciation

Thanks to IAVA's past-president, Lee Coyle (Ohio Bell) and program

chairman of its recent Montreal meeting, Jim Damon (IBM World Trade) for those kind letters of appreciation for our coverage of this event.

The Past is Prologue . . .

15 years ago: the 85th Congress passed the National Defense Education Act to be administered by the United States Office of Education providing \$3 million alone for research & Experimentation in Audio Visual Media under Title VII. No whatever happened to all that money and where can *anybody* find anything really useful to account for all the grants-in-aid approved by the "newly established Advisory Committee on New Educational Media" which was supposed to "disseminate the information obtained by publishing reports, studies and surveys, preparing a publishing catalogs, reviews, bibliographies, abstracts and analyses, and by providing advice, counsel, technical assistance and demonstrations?" I hate to mention that an additional million was provided for each of the three succeeding fiscal years.

Ten Years Ago, This Month brought the news of Bill Connell's election as president of the National Visual Presentation Association; the Union Carbide exhibits and advertising executive was also to become head of the Industrial Audio-Visual Association. And in that September 1961 we were to comment that "sicken to read the list of aimless and . . . continued on page





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4. How much ECO can I have developed for \$250 at 6¢/foot?

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camera eye *continues*

visual research projects being undertaken for "National Defense" in colleges and universities that have themselves failed to produce answers to much more obvious educational problems." *Shades of yesteryear!*

That was the month (September 1961) when the Columbus (Ohio) Film Festival presented its 9th Annual "Chris" Awards and we gave our readers a 4-color "spread" on U.S. Steel then-current three-film "package" of *Rhapsody of Steel*, *Modern Steel Making* and *The Making, Shaping and Treating of Steel*. Standard Oil (Indiana) had just taken its comprehensive (84 min.) story of that company and all of its employees.

This was the month and the year when teaching machines and programmed learning began to proliferate. Complexities, cost and downright stubborn adherence to traditions, plus economic downturns in the later 60s have just about buried the teaching machine, with few exceptions. On a brighter note, Bob Seymour (now publisher) brought readers a memorable word-portrait of that dedicated filmmaker, Larry Madison.

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We don't often discuss our readers' corporate and personal donations. But ONE organization, cleared by the IRS as a tax-deductible item, deserves nationwide support: the Council on International Nontheatrical Events (CINE).

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Non-profit, utterly deserving of your support, tax-deductible . . . and headed by former NEA chief, Dr. William Carr, CINE needs your support: make it five bucks, ten bucks or a hundred and make it out to CINE today. We've served since its inception as board member and now on the advisory council.

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oviemakers will agree that the difference between good footage and great footage goes beyond talent and technique—it's the little things that often make the difference. Little things like camera mobility, to follow fast-moving action. Or a few extra dB of silence on location. Little things... like the fleeting moment of news, captured because of the time saved in set-up time. Or an instant camera-mount that produces a "different" point of view you need. Little things do mean a lot. And, for those of those important "little things," professionals turn to Cine 60...

Instant Power

Wherever you go, whatever the shooting situation, Cine 60's exclusive power source gives you the power to run every professional camera on the market. The all-important mobility to go from the action to the interview. Available in voltages from 6V (and 7 amperes), it is a rechargeable nickel-cadmium sealed design and an auto-overload safety switch. With its charger and plug-in coiled cable, it is one of the most widely available power sources available today.

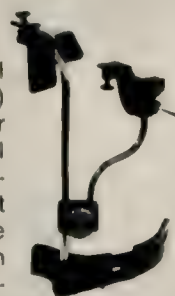
Instant Quiet

Time is golden, yet relatively inexpensive with the Cine 60 battery-powered fiberglass Blimp for Arriflex cameras. Only 19 pounds, the Blimp permits shooting in even the most restricted spaces—with all standard lenses (even 18mm, without vignetting!). Inside, the camera is securely mounted, yet isolated acoustically from its surroundings. On the outside, a gear-driven mechanism permits smooth, quiet follow-focus via a large easy-to-use knob. All controls and connections are conveniently located on a rear control panel.



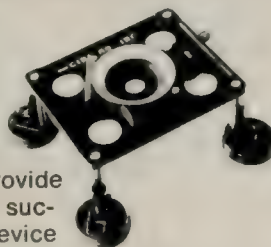
Instant Camera Pod

Our single universal shoulder pod ("unipod") is a lightweight shoulder mount that accepts all cameras. Easily removable between takes, it keeps the camera in the ideal shooting position while offering the maneuverability of single-shoulder construction. Used with the Uni-Eclair Mount (detailed later), this is the only practical pod for the Eclair NPR-16. (By the way, we also have an excellent double-shoulder pod as well.)



Instant Camera Platform

Wherever and whenever you need a stable camera platform, chances are our Vacu-Platform can provide it. This rugged suction-actuated device can be positively fastened to any smooth surface (car tops, floors, etc.) without marring. A flick of a lever on its extra-large suction mounts does the job. Especially useful for low-angle work, it mates with standard tripod heads.



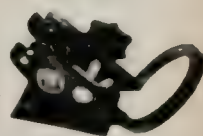
Instant Camera Mount

If you've ever watched a good shot pass you by while trying to thread a camera onto a tripod or shoulder pod, the Cine 60 Snaplok is your answer. Combining rapid, fail-safe operation with the ruggedness and precision alignment needed for day-in, day-out use, the Snaplok features light weight and high rigidity. One section mounts on the camera; the other on tripod or shoulder pod. A single pushbutton instantly separates the two. The base unit of the Snaplok is compatible with standard 1/4" and 3/8" sockets.



Instant NPR

Our Uni-Eclair Mount is just what the name implies—a universal mount for the Eclair NPR camera. Rugged, yet surprisingly light, it may be left on the camera at all times, ready for hand-held operation or shooting with a tripod or shoulder pod. And, it makes a handy camera rest between takes.



Instant Zoom

If you own one of the fine Angenieux zoom lenses, you can have smoother, more consistent zooming with one of our electric zoom drives. Available in four sizes (for the 9-95mm, 12-120mm, 12-240mm and 25-250mm), these units feature a precision gear assembly which mounts securely and directly to the lens barrels. The gear assembly, in turn, is rigidly coupled to a high-quality DC motor via a flexible shaft. The motor is powered by a transistor-regulated nicad battery pack featuring directional push-buttons and a smooth, variable speed control—all contained in a convenient, palm-sized case—with built-in recharger. (We also make an instant-mounting, collapsible rubber lens hood for the Angenieux 25-250mm zoom.)

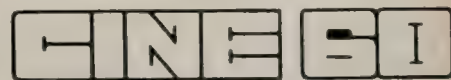


Instant Rentals

Cine 60 also enjoys an excellent reputation for its line of top-quality rental equipment. All thoroughly maintained and delivered on-time. We'd appreciate the opportunity to fill your rental needs.

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SPOILED SOUP Or Too Many Cooks Wreck the Film

By JOHN SAVAGE

IT WAS THAT THRILLING MOMENT for a producer of sponsored films, the first screening for the client of the completed motion picture.

The "client" was actually fifteen men, all members of the sponsoring organization, each ready to give his approval to the finished film.

But when the projection was completed, and the lights came on, what they gave was not approval. There was no criticism of the film's quality; the production values were excellent. But the point was raised that we were aiming this movie at the wrong set of people.

Instead of the agreed-upon general audiences—the general public throughout the country—it was suggested that this project should really be directed at a few influential individuals in key situations in the particular industry. Which would mean, of course, an entirely different film.

Now, it may occur to you that this little item, deciding just whom we were making the film for, should have been settled somewhere along the line before the movie was completed. If so, you'd be right; determining the target audience, surely one of the most important decisions to be made in the production of any film, is one of the first things to be decided.

But here we were in our smoke-filled screening room, after having spent almost forty thousand dollars of

the client's money, learning, according to a number of key people in the sponsoring organization, that we had been heading roughly a hundred and eighty degrees in the wrong direction for the past year and a half.

As writer-producer, I've made several hundred films, if you count the long ones with the short ones, over the past fifteen years. I believe I've experienced almost all the joys and frustrations that this business has to offer. The joys are many. The thrill of winning a top award in an important festival where your moderate-budget film was entered against the best that the most expensive production houses had to offer. The delight of producing a film for a client that not only pleases him personally, but that meets the specific need he had for a film with a high degree of effectiveness.

But all the while you're working on almost any sponsored motion picture, there's that little time-bomb ticking away in the background, the time-bomb that repeats and repeats in your ear: wait till they bring in those other cooks.

Cook's Law

For there seems to be a general assumption on the part of many film sponsors—we can call it Cook's Law: If the opinion of one knowledgeable person is good, the opinion of twenty people will be twenty times as good.

It has now been firmly established and it should be engraved on every film can and reel, that this is completely untrue.

Articles have been written about this before, but it's worth putting it in writing again. If your organization is planning to sponsor a film, the way to do it is appoint *one* of your people as the *film man*. He will be the liaison with the film producer; the producer will report to him, and only to him. **What the Hell Do They Want?**

It is not important that this man know film. That is the producer's job. It is important, however, that he know what the hell the company or organization wants this film for, what it wants it to do. The basic decision—the target audience and the overall objectives—must be made first, and they must be agreed upon by all the people in the sponsoring organization.

The producer can then bring in his suggestions to his client contact, who can approve or disapprove, or who can come up with intelligent changes based on his sure knowledge of what the company wants out of this project. And he keeps others in the organization up to date on the way the film is going. Since what we are discussing here is the ideal setup, we might as well go the whole way and add that ideally, the others do little second-guessing, knowing that the film project is being handled correctly. There are other cooks, in other words, but they're not out to spoil the soup.

Compare this method of film sponsorship with the situation in which I found myself in my opening story. It was a classic example of how to sponsor a motion picture.

A year and a half before the aforementioned fatal screening, I had begun work on the project. Although nothing was spelled out with absolute clarity,

continued on page 18



John Savage is president of Crest Productions, Ridgefield, Conn.

Now showing...the Reliables

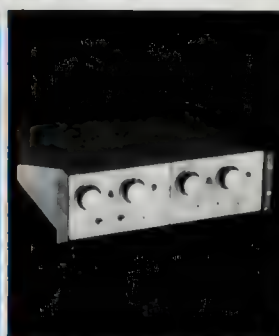
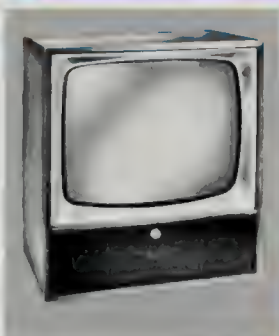
Each monochrome model features three modules in rackmount configuration. Small size requires less rack space than similar units and permits monitoring of 3 separate video signals. High quality, all-purpose monitors with Setchell's exclusive UNIT-IZED® plug-in circuit modules.

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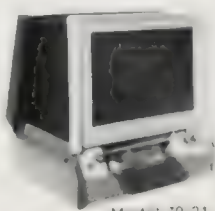
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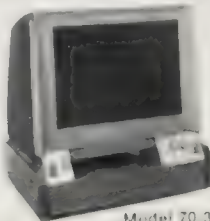
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BUSINESS SCREEN

There is a moment in almost every film producer's life when he receives what might be called the Nadir of the Year Award."

he appeared to be three men who were in charge, three men I was to deal with. We made all the basic decisions, and we were in complete agreement. Everything began swimmingly.

But things happened. Normal things, like those that occur in any business. One of the men left the organization; a new man joined our group. He had different ideas. And you and you, they were good ideas. He had legitimate objections to some of the things we had done, objections based on the organization's policy. We refused to agree, for he was right. No one was so impolite as to point out that the objections were the sort of thing that the producer could not have dreamed about and that should have been settled within the organization before production of the film had begun, but, believe me, that was what I was thinking.

However, the damage could be repaired. We changed direction immediately and threw out a lot of the stuff we had shot. Money and time had been wasted, but now we were on the right track.

During the production, I was careful to submit progress reports to my three angels. As Stan and Ollie used to say, I told them what I was going to do, then I did it, then I told them what I had done.

Lifeguard Needed

Things continued swimmingly. But we were soon to need a lifeguard.

With the film completed, we arranged for the first screening, and when I learned who was to be there, I nearly let out

A solitary shriek, the bubbling cry of some strong swimmer in his agony . . .

Byron, no mean swimmer himself, wrote.

For I learned that a whole platoon of new people were going to be brought in to judge the film, people who had had nothing to do with the project until this moment. I was also startled to learn that one of my three angels was somehow not on the committee that was charged with this production and would not even be at the screening. He had simply been somewhere with the organization who was interested and had felt that he had something to offer. Being outside the

company, I had not known this and had naturally accepted his "suggestions" as orders. It had been he who had suggested that I make a trip to Ohio and get the cooperation of a certain city there to illustrate a point in the film. I had dutifully gone to this city and had enlisted the help of practically the entire community—mayor, police force, you name it—for this particular sequence. Little did they know they would all wind up on the cuttingroom floor; if it's any consolation to them, I wound up there myself on this job.

Nobody Wins 'Em All

If, as a film writer-producer, you feel you're good at your chosen profession, you've got to learn to accept the bitter truth that nobody wins 'em all. If you've got a lineup of top "name" clients, many of them repeaters, and a list of awards that fills a printed page, you can assume that you know what you're doing.

But there is a moment in almost every film producer's life when he receives what might be called the Nadir of the Year Award. You know you've been awarded this particular trophy when the sound of the projector stops at the first screening for the client and is followed by total silence. It is a special silence. For it was not that they didn't like the film; it was obvious that the production quality was excellent.

It's just that these people had very different ideas on this particular subject. And they began questioning—not so much the film as the basic assumptions on which the film was made. For the producer, sitting there exhausted after a year and a half of hard work, it is startling to hear that the film should not be aimed at the general public at all; it should be produced solely for a numerically small group of "influentials." Which means that of course the entire approach is wrong; it should be a nuts-and-bolts technical film. Another man at the screening emphatically states that such a film is not needed at all for this purpose. All that is required is a man standing there with a flip-chart with the relevant facts and figures on it. This, after a year and a half of work and the expenditure of almost forty thousand dollars!

These men were not out to spoil any soup. They were honest, concerned men, and they had the best interests

of their organization at heart. It was simply that a basic error had been made, an error that is made so often in film sponsorship. If you are going to give someone the power of life and death over a film, do not leave him out of it till the thing is completed.

If one individual had been appointed the "film man" at the beginning of this project, he would have—or should have—made it a point to learn the views of his peers. He would have made certain that agreement had been solidly reached on the basics. If it had *not* been reached—and given the disparity of views at the screening, I am inclined to believe that it would not have been—then the organization should definitely not go ahead with the film.

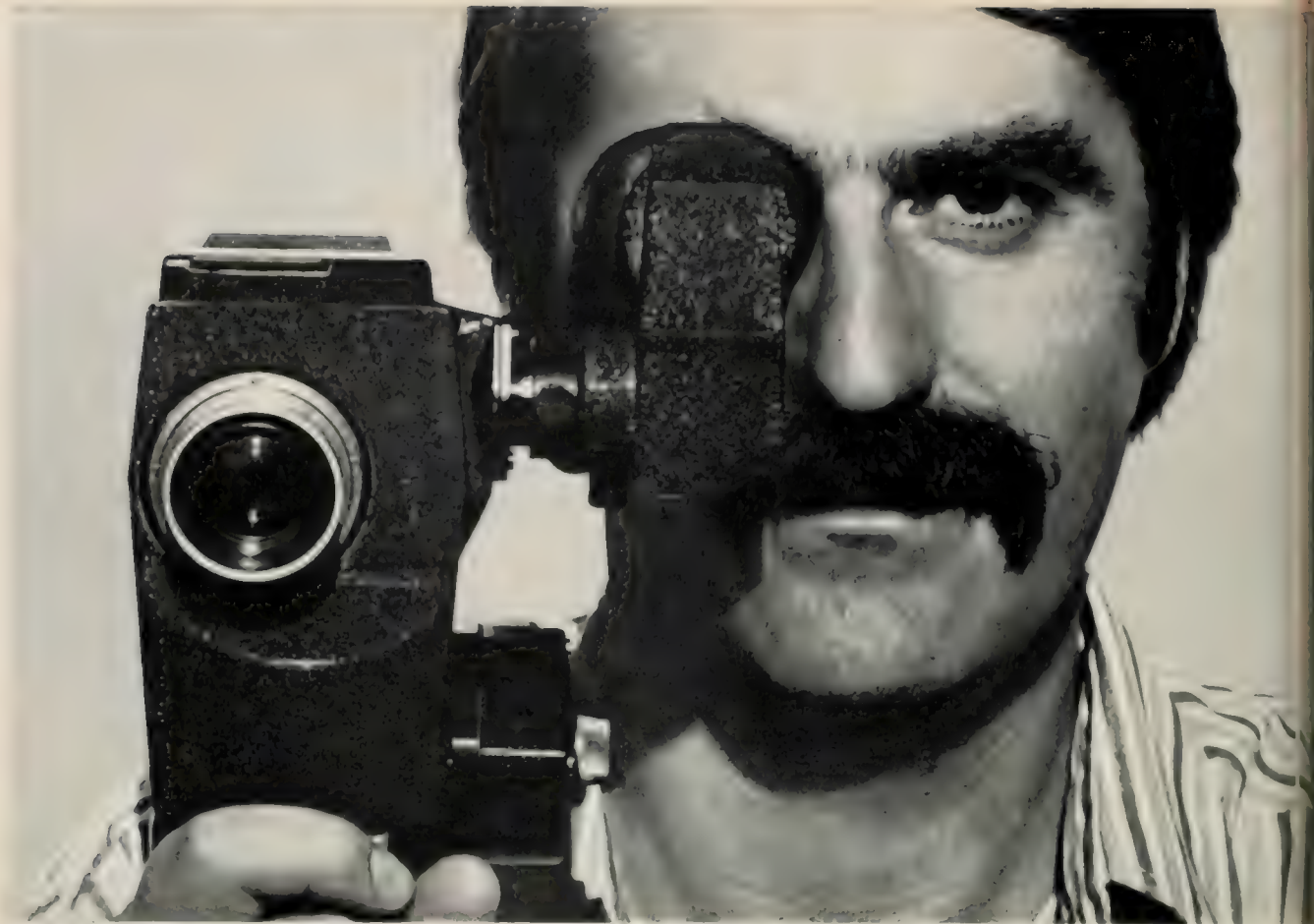
Forty Thousand Clams

A lot of money could have been saved, for, speaking of soup, almost forty thousand clams went into this particular chowder—and not one single release print was ever made or distributed.

I suppose I should not complain. I was paid for my work; suffering was not financial. But this sort of thing happens so often that it's worth spelling out the ways to avoid it.

If you're planning a film, keep these points in mind. (1) Appoint *one* of your people as liaison with the producer you choose; do not send the producer around to ten or twenty people who have varying, and ultimately confusing, views on the subject, with the result that he really never knows who, precisely, he is working for. (2) Make sure that all of you—everyone in your organization who will be concerned with this film—are in agreement on the basic issues and that you will therefore back up your film man in his decisions. If there is disagreement on the basics, do not go ahead with the project until agreement is reached. (3) When the film is completed, do not send it around the company for the opinions of others who have not been previously involved or consulted. When the film is shown to others, it should be as a fait accompli, a completed motion picture—you're not looking for ways to "improve" it.

Any quality restaurant, even the large ones with a lot of cooks working in the same kitchen, can turn out good soup. It's just a matter of knowing how.



New Eclair ACL: half the size and half the weight!

Sync sound and silent running in a camera that weighs 8½ pounds and is less than a foot long.

Ken Nelson has made a short documentary film with an ACL. "In the past, I've always looked around for a place to rest the camera between shots," says Mr. Nelson. "But with this new one, I found it didn't occur to me to put it down."

With its 200 foot magazine and without a lens, the ACL weighs less than 9 pounds and measures 11½ inches from front to back. Half the size of its competitors. Less than half the weight.

This is the most *inconspicuous* camera on the market. It's completely silent, of course. Hand-held, it's much smaller and lower than your head, as you can see. The bat-

tery weighs about a pound and fits into your pocket.

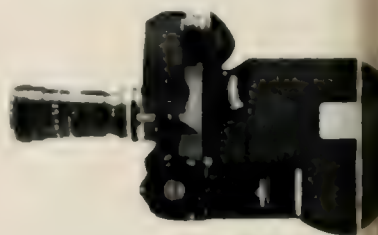
And the ACL is *fast*. You can change its clip-on magazine in less than five seconds. No threading; no need to touch the film at all. Film maker Eric Saarinen says: "This is the first silent camera that you can run with."

The ACL has a crystal-control motor. Sync sound with no connection whatever between camera and tape recorder. Fantastic accuracy. Sync error is less than ½ frame in one *continuous* 200 foot take. That's 8,000 frames.

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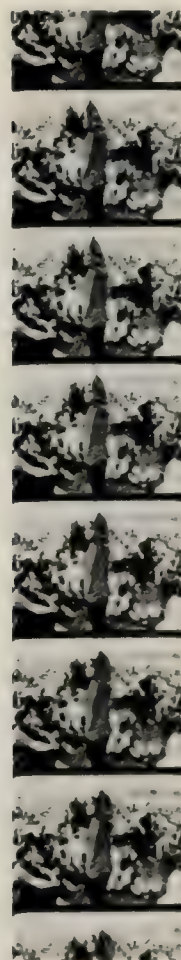


DOZEN YEARS AGO, one of the most popular sponsored films to be seen in theatres and amongst 16mm group audiences was a picture called *Once Upon a Honeymoon*. It was presented by the Bell System companies, and it told how a song writer saved the day at a big musical show through a long distance telephone call. A typical "student" production with an intricate, impenetrable plot, it was not at all unlike the movies then playing at the local theatre. It fit the times, and it did a good job for the Bell System companies.

How times have changed! The film is now playing films like *MASH* and *Easy Rider*. And audiences, not only in theatres but in every type of group both in and out of plant, would hoot *Once Upon a Honeymoon* off the screen.

What has the Bell System done about it? Looking at an old flyer describing *Once Upon a Honeymoon* recently, Martin Duffy, American Telephone & Telegraph Company Film Director, said, "We'd never do things that way now. We have to be contemporary, or a little bit ahead of our times. Our work has to bespeak 1971 or 1972. It cannot date us."

As an example, he pointed out a landmark film of a few years ago—*Manner of Speaking*, which has been tremendously popular since its first production. It described how proper telephone usage and courtesy could help business efficiency. It was felt that the message and the plot could hardly be improved on, but the film has been completely redone in 1971 with changes in dress and camera



Generations say that in these changing times the traditional values accepted without question by the older generation are frequently being challenged by some of our youth. It is important for all of us to understand this social change—whether or not we are in sympathy.

techniques, which though seemingly superficial, are important in keeping the company completely in tune with the changed tastes of its audiences.

"We work very hard to maintain credibility," Martin Duffy went on to say. "Our benchmark today, as yesterday, has been top technical quality, but we go to great pains to speak in the language of the day."

To be contemporary, the AT&T film staff spends an inordinate amount of time looking at films. The best producers available are sought, and then product is viewed con-

stantly. No one is ever denied an opportunity to have his films seen by the film section staff.

"If we see something that suggests to us that this producer is the kind of guy who can do the kind of work we want, we go after him," Duffy says. "Many of the producers now working for us we sought out—we go very much on the work they've produced."

"In the case of the experimental film, *Operator*, it was only the second film ever made by the producer, Nell Cox, and actually the first—about a

French restaurant—had been seen by very few people. But we saw it, and we sought her out—to her astonishment. We thought we could corelate our needs with the sort of thing she had done in her first film. It resulted in one of the most popular and successful films we have today. It says a lot about us and our operators who could not have been done in a more conventional, structured film."

The Bell System still uses "established" producers with whom it has worked for many years, but of those who have progressed with

Operator, made for the young in mind and spirit, is designed to persuade young people that the telephone operator does an important job in servicing the public—a job that is basically demanding, exciting and interesting.



Phone Man shows telephone men as skilled craftsmen dedicated to serving the public in a variety of ways and locations—men doing a difficult, although satisfying job. It is aimed at recruiting 18-30 year olds.



Performance outlines for a non-technical audience the dramatic and stringent tests that help make the telephone a highly dependable piece of equipment.



How to Lose Your Best Customer depicts the problems of a small business that are occasioned by poor telephone operating habits.



Away We Go points up common hazards that lurk beneath the allure of getting away from it all. It promotes off-the-job safety for Bell employees, but will also be available to general public audiences.



Network uses multi-images, solarization and electronic music in portraying the physical human, organization and innovative resources that contribute to the nation's communications strength.

ers. "If they are still making films the way they did in 1950," Martin Dwyer says, "they don't fit in very well with our philosophy today."

AT&T's Film and Media Development Section of the Information Department, located in New York, is a centralized source of information on films and other media, as well as a production coordination and supervision center for all the Bell System companies. Film Director Martin Dwyer and his supervisory staff: E. Langsam, Film Production, Gene Loe, Film Research and Distribution, and Robert Randall, Media Development, operate on three levels of activity:

1) The section produces films to order for the Bell System companies and for AT&T operating departments. For example, a company or department might come to the Film Section for advice on whether a film could help solve a certain problem, and if so, what type of film would do the best job and what sort of budget should be allocated. The section then produces, with appropriate technical assistance, a product that will meet their needs.

2) The section produces films for public information purposes. The objective

here is to give believable and honest picture of what the Bell System is all about. This is now being done in small bites in contrast to a tendency some time ago to do the overall picture every time and use a crowbar to fit in this or that particular message. At present, the section is working in such areas as operators, phone men, how telephones are tested, etc. The objective of all this is to show the Bell System for what it is mainly through its people.

3. On the third level, the section produces experimental films, such as *Operator*, and the widely acclaimed new film, *Generations*, or the group of five films now being shown in colleges with great success under the group title, *Quintet*.

The Bell System was one of the first companies to employ testing of films, and is today conducting more extensive pre- and post-production research than ever before. Audience Studies, Inc., in Los Angeles, does most of the testing for the company. It runs tests each night in a theatre in Los Angeles with an audience of 300 looking at such fare as TV commercials, sponsored films, and TV pilots. Measurements are made of (1) audience interest, which is done

electronically with hand-controlled meters; (2) fulfillment of objectives, with extensive questionnaires; and (3) In-depth studies of before and after attitudes through group interviews.

All these measurements are made and presented as evaluations in a large detailed book on each film tested. AT&T often makes changes of weak spots discovered in films during production and will sometimes remake whole sections of a film when audience measurement indicates it is necessary. Testing is one more step in the company's determination to meet its audiences with material tailored for today's attitudes, in the language of today.

What do the Bell System films accomplish? Exact statistical evidence of accomplishments is difficult to determine, but there are good indications that films play a most important role in the company's training and public information activities. It is known that the popularity of the modern Bell System films before group audiences and as fare for TV viewers and theatre audiences has never been higher. Reliable estimates indicate that the Bell films play to some 200,000,000 persons a year, which is a considerable part of the company's contact with the public.

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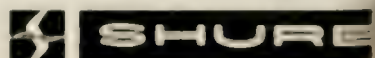


Boom Boon.



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Shure Brothers Inc.,
222 Hartrey Ave., Evanston, Ill. 60204.



IT'S ROUGH SHOOTING IN AFRICA

Philadelphia producer runs into real trouble in Tanzania.



Sam Mirabello on location in East Africa.

THINGS ARE GETTING ROUGHER all over the documentary film producer. The more he goes, the more trouble he has. His hand is out, and he can't shoot. He has to pay off a hundred unwanted people. Not only that, but in many places it's getting more difficult to get a permit at all, even in tourist-oriented areas, because of government hindrances and impossible-to-get-prior-permits.

Perhaps more typical than not is the story of Sam Mirabello, of Sam Mirabello Enterprises, Inc., a Philadelphia area producer of ecological and religious documentaries. Recently returned from his second trip to East Africa, where he has produced three documentaries for the Africa Inland Mission and the Reformed Church in America, Mirabello reports that East Africans are becoming increasingly difficult about photography. Most of what he believes, is caused by tourists who want to capture the blanket-clad African tribesmen on film and willing to pay generously for it. But even way out near Lake Rudolf in northern Kenya, which doesn't get a dozen tourists a year, Mirabello found that every person in the village was out expecting a film from the film-maker. And he was one shilling (14¢) used to be considered plenty in most of East Africa, the Turkana tribe in the Lake Rudolf area now think nothing of asking ten shillings apiece. This is difficult if not impossible, on a missionary's budget. Even the missionaries, themselves, who work in medical clinics and schools in the area, threw

up their hands in despair at trying to keep their patients and students from badgering the cameraman for tips.

The film, by the way, is being made to raise more funds for more clinics and more schools for the Turkana people.

But Kenya, and the Kenyan people, are generally friendly to strangers. Not always so in adjoining Tanzania, where Mirabello and his crew ran into real hostility.

Shooting some mission activity near Mwanza in western Tanzania, Mirabello was picked up by four Tanzanian Criminal Investigation Division plainclothes men and accused of photographing without a permit, despite the fact that local authorities had assured him that permits were not necessary for making a religious documentary film.

Taken to the police station, the filmmakers were questioned over and over, third degree style, for six hours, about what they were *really* doing in Tanzania. Mirabello's \$15,000 worth of equipment was confiscated. (It is probable that the recent palace revolution in nearby Uganda had made Tanzanian security people more than a little suspicious of all strangers, especially of what some of them consider to be American "imperialists.") The arresting officer said he would ask for a maximum penalty of six months in jail and a 2000 shilling fine for wilful violation of Tanzanian laws: photography without a permit.

The Mwanza missionaries advised Mirabello that the best way out would

be to plead guilty and ask for mercy of the court, which he did, and was sentenced to two months in jail or a 300 shilling fine. "It was too good to be true," Sam Mirabello says, "I had visited an African prison once, and it's something to avoid, believe me. We gladly paid the fine."

With the case seemingly settled, the confiscated equipment returned, and a valid permit now in his pocket, Mirabello and his crew started for his next location assignment in a leper colony about 100 miles from Mwanza.

But in the middle of the day, the missionaries got word on their short wave that the CID men were not satisfied with the verdict and were still after the camera crew. So, it was decided that the only thing to do would be to get out of the country as fast as possible.

For two days, Mirabello and the missionaries raced through dirt trails in little visited parts of the Serengeti plains to finally make it over the border to Kenya on an unmarked road.

Does this experience discourage Sam Mirabello? Not at all. He plans to return to Kenya and Ethiopia next winter on another film for the Reformed Church.

"Those missionaries are doing a great job out there, and it's a story that ought to be told," he says. "Besides, the climate and scenery of Kenya can't be matched, and the government is stable and friendly."

But he'll think twice about trying to make films in Tanzania again.

Continued on page 28



SAM MIRABELLO has some tips for producers planning to work in the hot countries often out of touch of civilization:

"After a couple of trips loaded down with dozens of separate equipment cases, I finally worked up a fitted steamer trunk packed with foam and cut out for all my stuff. It goes on the plane with me, goes in the car with me, and I wouldn't be without it. It was well worth the \$875 freight charge it cost me to get it to Africa."

"The Arriflex people and their dealers in Philadelphia, O. H. Hirt, gave us fantastic cooperation in

helping to plan our equipment. We had special electrical cables to drive the cameras directly off the Land Rover batteries, when necessary. We also had special fittings to line up our Cine 60 battery belts on to local power supplies-kerosene powered generators, and sometimes even windmill-operated electrical systems.

"When you're with primitive people the tripod can be a real hindrance. It looks overpowering, it scares people and it's not adaptable. I'm an old tripod man myself; I used to think that if you didn't have a tripod you were a bum, but I used

an Arri shoulder brace almost all the time this trip, and it worked out fine."

"My basic equipment consisted of one Arri BL with APEC, two Cine Specials, two Nagras, two Colortran Mini-Pros and some quartz lights I rented in Nairobi and never used. The Cine Specials were brought because they're spring wound and we had anticipated power supply problems. But as it turned out, the BL did 90% of the work, and never stopped running.

"Film was 7252 for all outside work, and 7242 pushed one stop for interiors. I shipped my film home by air from Nairobi to the WRS lab in Pittsburgh and got fast reports on results by amateur radio linking me through the missionaries' station in Kenya to a ham operator friend in Philadelphia.

Sam Mirabello could also have added that it helps immeasurably to have had lots of prior experience shooting under difficult conditions. He got his experience the hard way as a cameraman with Channel 3 in Philadelphia, and has since gone on to produce a number of award-winning documentaries on such far ranging subjects as gypsy moth, American Indians, conch fishermen and Amish farmers.

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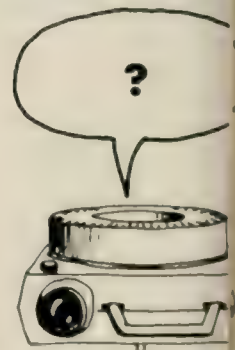
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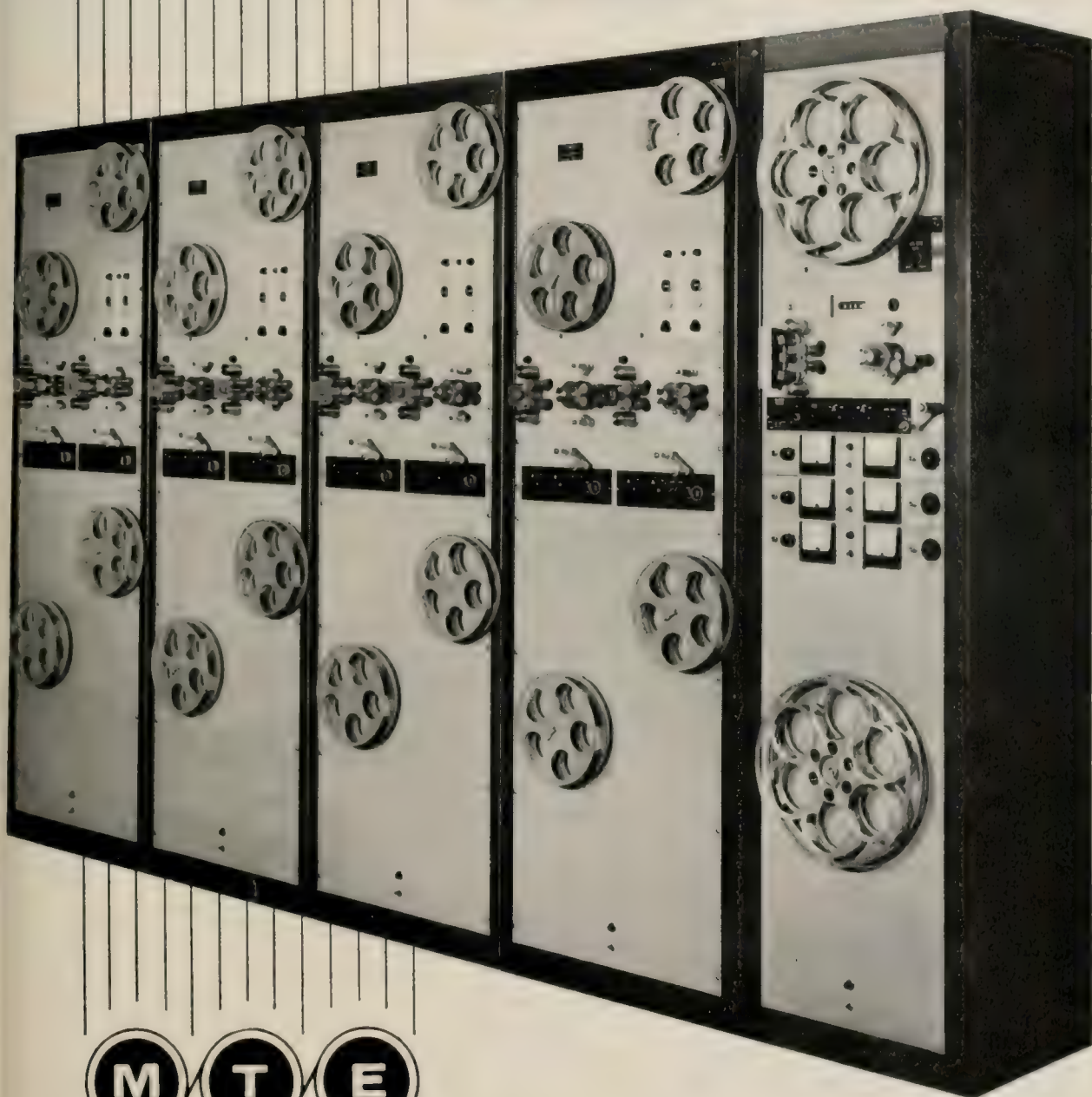
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NAVA—Cincinnati

The National Audio-Visual Association drew a good-sized and active crowd of dealers, manufacturers, educational and industrial users, as usual, to its annual convention, this year in Cincinnati.

Displays from over 250 companies almost filled the exhibit area, although many of the larger and more elaborate exhibits of previous years seemed to have diminished in size, reflecting a general tightening of the belt throughout the industry.

Very little that was radically new was on display. In fact, drawing almost as much attention as the equipment in the exhibit hall was Eastman Kodak's prototype of a new Super 8 sound projector shown, supposedly still under wraps, in a Cincinnati hotel room. With a low profile and attractive wooden base, the portable cartridge-load projector will be sure to stir up a great deal of interest when it reaches the market, probably late in 1971 or early 1972.

Dozens of new exhibits for programmers, faders, dissolves and multi-projector stands reflected the definite trend to increased utilization of multi-media equipment, by all phases of A-V users.



Robert P. Abrams, Chairman, Industry & Business Council

The regular meetings of the Industry and Business Council and the Audio-Visual Systems Council were filled to standing room capacity, indicating a growing awareness amongst dealers that their future sales efforts must have a broader approach than just to the local school systems. Such leading industrial dealers as Hal Gusofsky of Colorado Visual Aids, Denver, and Douglas Nichols, of Newman Visual Education, Grand Rapids, Mich. aroused much interest by their accounts of the right way to reach and sell the industrial buyer.

At a meeting of the NAVA Equipment Manufacturers Council, it was apparent that some exhibitors will find

it difficult to mount exhibits at the two conventions NAVA plans for the fiscal year 1972-1973 (July '72 in Kansas City and January '73 in Houston). One manufacturer calculated his NAVA convention participation expense at over \$20,000, and warned that if two shows were planned in one fiscal year, something would have to give: smaller exhibits, or skip a show. However, the Association's budget is sorely pressed: 40 percent of its income comes from the Convention and Exhibit, so the two shows in a six-month proximity are considered to be a vital necessity.

A new slate of officers was elected at the Convention, including Chairman of the Board, Alan P. Twyman, Dayton, Ohio; President, Boggs E. Huff, Nashville, Tenn.; First Vice President, Robert R. Hiller, Chicago; Second Vice President, Matt Dowling, Oklahoma City; Treasurer, Malcolm P. Ewing, Jackson, Miss.; and Secretary, W. James Orth, Des Moines.

SMPTTE-MPL—Memphis

One of the major audio-visual events in the South each year is the annual July meeting of the Nashville section of the Society of Motion Picture and Television Engineers, hosted by Motion Picture Laboratories, Inc., of Memphis, in co-sponsorship, this year, with the Audio-Visual Department of Memphis State University.

Almost 200 industry, education and TV producers from all over the Mid-South gathered at the beautiful new Memphis State University Center Auditorium for a full day's schedule of talks and demonstrations by such authorities as Jack Behrend, of Behrend's Inc., Chicago, on new production equipment; Bruce Jamieson, of Jamieson Film Company, Dallas, on new production techniques with reversal masters; Ed Garrigues, Director of Cinematography at South Carolina Educational Television Network, Columbia, on post-production fogging of Ektachrome; Sid O'Berry, Technical Director of Audio-Visual at Regional Medical Center, Nashville, on Super 16; Peter Ildau of Arriflex on the new Arri cameras, recorders and projectors; Alan Stensvold, Hollywood photographic director, on modern cinematography; Tom Hope, of Hope Reports, Rochester, N.Y., on visual communications statistics; and Stan Sobel, New York free-lance writer and Contributing Editor of *BUSINESS SCREEN*, on the value of scripts in film

preparation and production. Speaking for the hosts and demonstrating new methods with new film stocks were Frank McGeary, Blaine Baker and Jim Solomon of MPL.



Tom Hope's preliminary figures of his new *Hope Reports* for 1971 confirmed that industrial films, had, indeed, taken a beating in 1970. According to his figures, industrial film production was off 10 percent, with in-plant production about even, while independent producers' output fell 25 percent, from 2800 titles in 1969 to 2000 last year.

Other statistics mentioned by Hope (who gave a similar digest of his findings to NAVA's Industry and Business Council a week previously) were that the visual communications field as a whole was off one percent for the year—the first dip since 1958. Hope estimates 1970's volume for the AV industry at \$1,074,000,000 for hardware and software, with another \$400,000,000 for salaries and other administrative expenses within the industry.

Some significant gains were noted, however: Super 8 projector sales went up 30 percent, while multi-media programming devices were up a whopping 47 percent. Videotape recorder equipment sales dropped 24 percent, most of which can be attributed to a decided fall-off in educational use caused by stringent school budgets.

Hope said that from his analysis of the statistics, it looks like the pendulum will now swing strongly to greatly increased A-V use by industry during the coming decade—enough so that he forecasts expenditures for education and training by industry and government to reach a parity with education in schools by 1980—amounting to something like \$70 billion annually, and a lot of this will go into media.

Sony—New York

The big news at Sony Corporation's America's Press Seminar, June 30, New York, is that the company is today mass-producing its color Vide

cassette player at the rate of 2000 per month. This rate will be accelerated each month during the year so that by early 1972 "whatever volume the market demands will be met."

Sony spokesman, Richard F. O'Hon, vice president, said that the company would first concentrate on markets that can make the widest use of videocassettes: business, government, education, medicine and the military.



The Sony system, as demonstrated a year ago, and as now in full-scale production, incorporates a chromium dioxide 3/4" tape in a book-size cassette that has a maximum playing time of 60 minutes. The player, which costs for \$800, will play through any U.S. standard b/w or color television. Provision is made for stereo or two separate sound channels on the tape. A recorder-player will be marketed in the spring of 1972 for \$200.

Introduced at the Seminar for the first time was the D-100 duplicator system which includes a master video recorder, master control and as many duplicator racks as are required, each duplicating four cassettes at a time. Two-inch chromium dioxide helical-scan tape is used as a master. Sony will install and operate three duplicating systems in the U.S. by the end of 1971, and expects to be able to supply delicate cartridges for approximately \$5 plus raw tape cost for orders of \$50 and up. The cost for quantities of 20 will be about \$20 plus raw tape cost. Duplication systems will also be available for sale.

Shortly after the Sony Press Seminar, Richard J. Elkus, Jr., General Manager of Ampex Corp.'s Educational and Industrial Products Division, said that Ampex will accept distributor orders for its Instavideo cartridge videotape systems for delivery in late 1971. Ampex Instavideo is now being phased into production by TOAMCO, the Toshiba/Ampex joint venture company in Japan. Half-inch videotape will be used.)

And Cartridge Television, Inc., a subsidiary of Avco Corp., announced a public offering of 1.1 million shares of stock at a \$20 per share. Avco's system, known as Cartrivision, seems a bit farther off than Sony or Ampex.)

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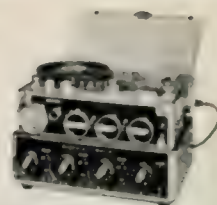
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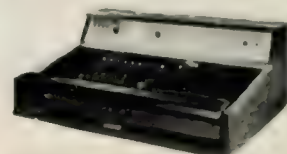
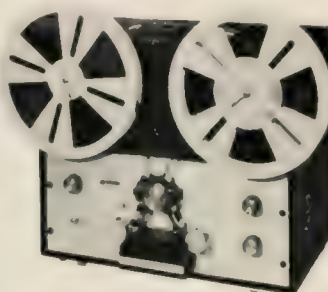
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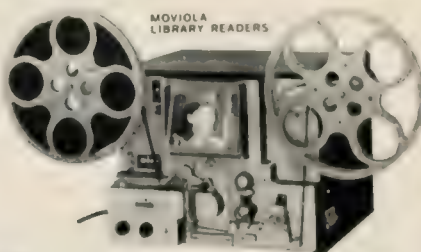
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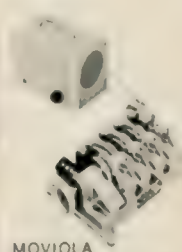
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IMPORTANT: "Major" owns its own copyrights on all production
good music in its library. World rights available to you on a
completely sound legal basis. Re-recording rights on a "per selec-
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video tape.

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all our reels as well as storage boxes for Technicolor-
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films. For filmstrips. Even for Fairchild-type film car-
tridges.

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REVIEWS AND PREVIEWS OF NEW VISUALS

The Black Athlete

Wm. Teacher & Sons, Ltd., of Glasgow, Scotland, and Schieffelin & Co., importers of Teacher's Scotch, have sponsored a new film, *The Black Athlete*, which tells of the accomplishments and problems of the ordinary non-super-star black athlete.

Olympic track star Jesse Owens speaks the prologue to the film which sets its perspective. He says that the black athlete's role in sports must not be judged solely by the treatment accorded to a Willie Mays or an O. J. Simpson, but by the lives and careers of more ordinary black athletes. The film itself is composed of a priceless collection of sports footage, written, directed and produced by Bud Greenspan. Distribution is by Modern Talking Picture Service.

Law Enforcement Training

A low-cost training film program for use by law-enforcement agencies is available from The Police Training Films Division of Halex, Inc., Hollister, Calif.



Law enforcement single-concept training films utilize Technicolor Super 8 projectors

The program, which consists of a selection of 3½-minute film loops supplied in cartridges, together with a projector, covers such topics as: *The Field Search, Use of Handcuffs, Come-Alongs, Defensive Tactics, Stopping the Traffic Violator, Detection of the Drunk Drivers, Examination of a Drunk Driver, etc.*

Sears Promotes Women's Golf

America's leading professional women golfers are featured in a new motion picture released by Sears Roebuck & Co.

Called *Then Game Is Golf*, the 28-minute color film was produced in cooperation with the Ladies Profes-

sional Golf Association and features Shirley Englehorn, member of the Sears Sports Advisory Staff and one of the tour's all-time money winners.

Tracing the history of women in golf, the film points out that during the 15th Century Queen Mary was censured by Parliament for immodestly pursuing the sport at St. Andrews. Two of the "greats"—Patty Berg and Babe Zaharias—are also shown in newsreel footage of early tournaments. Association-Sterling Films is the distributor.

Health Service Films For Career Motivation

Is a Career in the Health Services for You? is designed to acquaint secondary-school students with occupations in the health services, from medical, housekeeping and equipment maintenance to nursing, administration and food preparation.

The film is the second in a series of 40 Career Counseling Films. The first, *Is a Career as a Technician for you?* was released in the spring. It won a blue ribbon at the American Film Festival as the best vocational-guidance film.

The remaining 38 titles are due to appear on a schedule of roughly one a month. The complete library of 40 titles will cover the World of Work. The distributor, Counselor Films, 1422 Chestnut Street, Philadelphia, Pa., said it will enable young people to make an informed choice while still in school from among all the suitable careers and to plan the education or training they will need.

Both *Technicians* and *Health Services* were produced for Counselor Films by Ralph Lopatin Productions, Inc., Philadelphia. They were written by Gene Starbecker and directed by Michael Levanios, Jr.

Teenagers Doing Their Own Thing For Profit

Junior Achievement, which encourages young people to put their own ideas into action for profit, will have a new audio-visual kit for TV stations this fall, including 60- and 30-second color spots, and a set of color slides with 30-, 20-, and 10-second scripts for live presentation by local announcers. The A-V kit, produced by Cinemakers, Inc., New York, features three teenagers learning to thrive in the free enterprise system.

TACT for American Airlines Stewardesses

American Airlines is instituting a new audio-visual employee training program based on a course in psychological techniques called TACT. Transactional Analysis in Customer Treatment.



American Airlines Stewardesses rehearse script for TACT audio cassette training program at Recorded Publications Laboratories in Camden, N.J.

The program is aimed at helping Flight Attendants, Flight Service Directors, and Flight Service Management to better understand the customers and themselves. It shows how various ego states come into play in everyday life and how the states can be identified for a better understanding between management, employee and customer.

New Films of Special Interest to Management

Pride of Craftsmanship is a 29-minute film dramatically pointing up the satisfaction and self respect a man gets from doing an honest job well. Available for rent or sale from Dafilms, 2625 Temple St., Los Angeles, Calif. 90026.

Anatomy of Inflation describes the causes, kinds and results of inflation and how it affects the daily life-style of the American citizen. This 23-minute film is available from New Graw-Hill Films, 330 West 42nd St., New York 10036.

The Behavior Game shows the contagious nature of good and bad behavior, giving examples of good and bad behavior on the job, whether dealing with the public, or with fellow employees. Originally produced by Barclays Bank, London, it is now available from International Film Bureau, 322 S. Michigan Avenue, Chicago, Ill. 60604.

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In our business, we have to be for precision is what it is all about. It all started for us in 1934 and we have been processing film for the leaders of our industry ever since. Our new processing plant offers the finest quality production facilities on the East Coast and has greatly expanded our capabilities.

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Quantity	Unit
MOVIOLA ACCESSORIES	
1—U1-20S Modified for Composite with Counter & Large Screen	\$2515.00
3 35mm Sound Head w Arms	\$ 565.00
3 16mm Sound Head w Arms	\$ 565.00
1 35mm Picture Head w Large Screen, Counter, and Arms	\$1045.00
2—16mm Picture Head w/Large Screen, Counter, and Arms	\$1045.00
2 16mm Composite Head	\$ 484.00
3 35mm Composite Head	\$ 484.00
1 1801 Amplifier	\$ 116.00

SYNCHRONIZERS	
3—1 Gang Moviola	\$ 82.50
3—2 Gang 16 Moviola	\$ 105.00
9—2 Gang 35 Moviola	\$ 103.00
4—4 Gang 16 C.S.C	\$ 139.00
2—4 Gang 35 Moviola	\$ 150.00
1—6 Gang 16 Moviola	\$ 222.00
18—2-16/2-35 Combination	\$ 205.00
Magnetic Heads 16 or 35mm	\$ 26.25

SPLICERS AND MISCELLANEOUS EDITING EQUIPMENT	
1—16 R 3 Neumade	\$ 33.00
1—35 R 2 Neumade	\$ 33.00
1—Rivas 35 Straight Cut	\$ 130.00
1—Rivas 35 Diagonal Cut	\$ 140.00
1—Rivas 16 Diagonal	\$ 140.00
2—Maier Hancock 8-16	\$ 209.00
9—Du Page Tape Splicer	\$ 2.00
46—Rewinds Moviola	\$ 18.25
32—CSC Rewinds	\$ 17.25
2—Moviola Solid State Amplifier SSM	\$ 71.00
2—Editing Chairs	\$ 30.00
10—Editing Bins on Casters w Liner & Pin Rack	\$ 34.00
2—Luxor Bench Lamps with Bulbs	\$ 26.00

Quantity	Unit
TRIPODS AND HEADS	
1—Arriflex 35 Tripod and Friction Head	\$ 223.50
1—NCE Jr. Tripod and Fluid Head	\$ 368.00
1—Miller Model F Fluid Head	\$ 170.00
1—Ball Leveling Top For Pro Head to fit Jr. Class Tripods	\$ 60.00
1—Miller Flat Top Hi Hat For F Head	\$ 42.00
1—Miller Adaptor Plate to fit F Head to Pro Jr. Tripod	\$ 15.00
1—Worrall Head with/Case	\$2190.00
2—Pro Jr. Tripods	\$ 60.00
2—Pro Jr. Friction Heads	\$ 65.00
3—Pro Jr. Hi Hats	\$ 20.00
2—Mitchell 3/4 Tripods	\$ 115.00
2—Pro Jr. Baby Legs	\$ 60.00
1—Mitchell Baby Legs	\$ 105.00
3—Triangle With Clamps	\$ 29.00
3—Geared Wedges	\$ 215.00
4—Small Adjustable Wedges	\$ 165.00
4—Cases For Arri. Baby Tripod	\$ 11.65

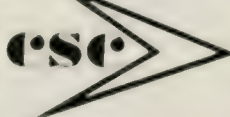
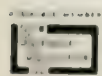
LIGHTS AND STANDS	
5—Pic Stands #4709 9 Ft.	\$ 14.00
3—Lowell Stands	\$ 32.25
3—Lowell Link Poles	\$ 14.75
1—Lowell Quartz D (Less Lamp)	\$ 43.25
1—Lowell Quartz R (Less Lamp)	\$ 51.00
6—Colortran LQM/6A 650W-Mini 6 (Less Lamp)	\$ 38.15
6—Colortran LQM/10A 1000 Mini 10 (Less Lamp)	\$ 40.60
5—Colortran Mini Pro (Less Lamp)	\$ 36.00
8—Colortran LQK6/DY-Dual 650 (Less Lamp)	\$ 25.83
6—Colortran LQK10/DY Dual 1000 (Less Lamp)	\$ 32.83
3—Colortran LQF 10/Multi 10 (Less Lamp)	\$ 50.00
6—Colortran LQK/10DM Dual 1000 Screw Base (Less Lamp)	\$ 25.00
16—Colortran DQK 10 Accessory Holder For Dual 1000	\$ 5.50

Quantity	Unit
7—Colortran DQK 6 Accessory Holder For Dual 650	\$ 17
25—Colortran B2QK 10 2 Leaf BarnDoor for Dual 1000	\$ 30
4—B4QK 10 4 Leaf BarnDoor For Dual 1000	\$ 167
4—B4QK6 BarnDoor For Dual 650	\$ 148
1—Sylvania Sungun Head	\$ 190

LENSES, METERS, MICROPHONES, MISCELLANEOUS EQUIPMENT	
4—25-250 Angenieux Zoom	\$19.00
1—9.5/95 Angenieux w/7 1/2" Finders "C" Mount	\$10.00
2—Weston Master V Meters w/case	\$ 7.75
2—Luna Pro	\$ 100
1—Synchron Microphone	\$ 11.00
1—Electro Voice 642	\$ 2.00
3—1200 Ft. 16mm Mitchell Magazine	\$ 17.00
50—Slates and Clapstick	\$ 50
1—Arri. Fibre Glass Blimp For S or M Used	\$130.00
1—Arri. Metal Blimp 16mm Used	\$ 7.00

FILTERS	
25—4 1/2" Round ND Filter	\$ 00
3—4 1/2" Round 8N5 (Yellow)	\$ 00
4—4 1/2" Round 8N3 (Yellow)	\$ 00
5—4 1/2" Round 3N5 (Yellow)	\$ 00
3—4 1/2" Round #21 (Orange)	\$ 50
5—4 1/2" Round #56	\$ 56
Series 6, #15, 56, 21, 23A, 25, 6, 8, 12, 3N5, 8N5, MD	\$ 75
Series 7, #6, 8, 11, 23A, 25, 8N5, 23A+56, 21, 15, ND	\$ 75
Series 8, #6, 11, 12, 13, 15	\$ 37
Series 9, #12, 21, 25, 56, 23A+56, 3N5	\$ 97
2 Each—Proxars For 24-240 Zoom + 1/2, + 1, + 2	\$ 1.25
1—Sunshade for 24-240 Zoom	\$ 1.00
3—3x3 2 Mil Etched Glass Star Filter	\$ 00
1—3x3 1.5 Mil Etched Glass Star Filter	\$ 00
2—2x2 1.5 Mil Etched Glass Star Filter	\$ 00

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IFPA JOURNAL

an official publication of
INFORMATION FILM PRODUCERS OF AMERICA, INC.
 P.O. Box 1470, Hollywood, California 90028

Special Section Business Screen Magazine

September-October 1971

CONFERENCE FIRMS UP

As we go to press, the National Conference is well underway to becoming one of the most meaningful and rewarding seminars-in-depth in IFPA's history. The theme this year is "New Dimensions in Communication" and as we are in the decade of the Information Explosion, the title seems well applied. Many speakers have been confirmed and a complete program will be available by mid-September. Here's the program outline, indicating activity and topics scheduled.

12th ANNUAL CONFERENCE AND TRADE SHOW
INFORMATION FILM PRODUCERS OF AMERICA
OCTOBER 14-15-16, 1971

— PROGRAM —

THURSDAY, Oct. 14

8:00 AM Registration
 8:30 Concert USMC Band
 8:45 Color Guard, Invocation, Greetings from President and Co-Sponsor
 9:00 Conference Keynote Address: "New Dimensions in Communication"
 9:30 "New Dimensions in Government Films"
 10:15 Introduction of "Miss IFPA"—Coffee Break
 Ribbon Cutting Ceremony—Trade Show Grand Opening
 11:00 Government Films Continued
 12:00 PM Luncheon—Special Presentation: US Navy Multimedia Spectacular!
 2:00 "New Dimensions in Business Films"—Distribution of Business Films
 3:00 Super 8 in Business
 4:00 Multimedia in Business
 7:30 "Cindy Award Winning Films"—Screenings in two Theatres
 8:00 Trade Show open 'till 8 PM

FRIDAY, Oct. 15

8:00 AM Registration

9:00 "New Dimensions in Telecommunications"
 10:15 Trade Show—Coffee Break
 10:45 EVR—PBS—CATV—CCTV—VRT—Film Transfers
 12:00 PM Luncheon—Special Presentation: "Moral Aspects of Obscenity"
 1:30 Annual General Business Meeting
 2:00 Attendees Optional Choice Afternoon
 Golf or Tennis
 Fishing or Boating
 Swimming or Skiing
 Trips to Zoo, Sea World, Harbor, or Mexico
 Women's Programs, Lectures—Gallerys Institutional Tours
 Exhibitors
 Hands-on Sessions
 7:30 Gala Fiesta Night Party
 Authentic Mexican Food, Music, Decor, Dancers, Souvenirs
 8:00 Trade Show open 'till 8:00 PM

SATURDAY, Oct. 16

8:00 AM Registration
 9:00 "New Dimensions in Educational Films"
 10:15 Trade Show—Coffee Break
 10:45 Educational Films Continued
 12:00 PM Luncheon—Special Awards—Scholarship—Contests—Prizes
 2:00 "New Dimensions in Film Production" Special Effects—Cinematography—Formats and Sizes—Concepts and Applications
 7:00 Cocktail Party
 8:00 "Cindy Awards" Presentations and Banquet

Continued on page 47

new products review

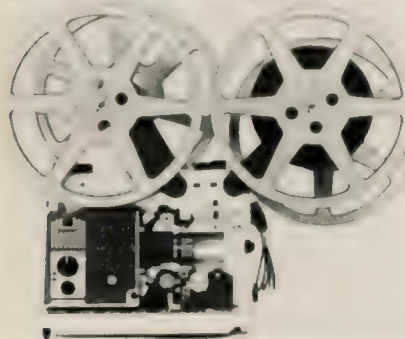
FEATURING NEW EQUIPMENT AND SERVICES

Slide Synchronizers

POLACONT INC. is distributing exclusively the Intermedia K-3 Sound Slide Synchronizer and Dissolve Unit. Compatible with all Carousel projectors. 3½ lb. aluminum case. Permits 3 advance systems: manual, time-interval and synch. 9725 Conklin Rd. Blue Ash, Ohio 45242.

16mm Projectors

ARRIFLEX CORP. has introduced the Sonorex Double/16 Interlock Sound Projector, which is a new second-generation to the well-known Siemens 16/16. In addition to the same basic features as its predecessor, the Sonorex has 16 different mix-record-transfer-rerecord-play



back functions, as well as synchronous motor, solid state plug-in circuit boards, elapsed time meter and other improvements. Price is \$3575. Box 1050, Woodside, N.Y. 11377.

Sound Equipment

SHURE BROTHERS has announced a new portable sound system for a wide variety of auditorium uses. The Shure VA300 is said to be feedback-free. Has multi-effect 6-channel capacity control console. "Penetrating" power said to reach last row without blasting front row. 222 Hartrey Ave., Evanston, Ill. 60204.

Storage Equipment

JACK C. COFFEY CO. has introduced a mobile Filmstrip/Cassette Audio Visual Center to its No. 25 series. Self-contained, with storage space for equipment, 54 filmstrips and matching cassettes. 4" ball-bearing swivel casters for mobility; two lock for stability. 104 Lake View Ave., Waukegan, Ill. 60085.

Transparency Viewer

RICHARD MANUFACTURING CO. has two new transparency illuminators. Model 010 has 10" by 10" view surface, \$27.95. Model R-1620 with 16" by 20" surface. Hangs on wall, stands or lies flat on desk. Even color-balanced heatless light. 904 Noble Ave., Van Nuys, Calif. 91404.

Lab Equipment

TREISE ENGINEERING offers a new complete line of film rollers for lab processors in all common film sizes. Ball-bearing design. Durable plastic construction. 1941 First St., San Fernando, Calif. 91340.

CONSOLIDATED FILM INDUSTRIES has placed into operation what is said to be the first fully automated, liquid gate optical blow-up printer with the capability of printing onto Eastman 5271 stock. The operator need only thread up the original and raw stock, put the control tape into the computer, and flip a switch. A fully balanced, high quality internegative on extremely fine grain stock is said to be the result. 959 Seward St., Hollywood, Calif. 90038.

Projection Lens

BUHL OPTICAL CO. has a new wide angle rear projection internal mirror lens system for Carousel that works with prime lenses to cut focal lengths in half. 1009 Beech Ave., Pittsburgh, Pa. 15233.

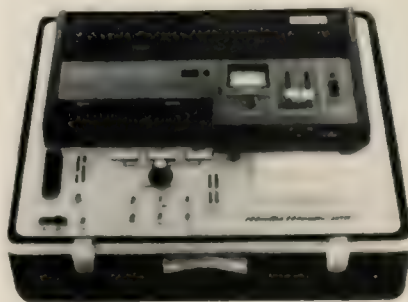
Camera Accessories

CINE 60 is offering a series of four Angenieux Zoom Motors to fit the 9-95mm, 12-120mm, 12-240mm and 25-250mm lenses. Design is said to remove all sources of vibration from lens barrel. Palm-sized variable speed controls. Prices range from \$325 to \$435.

Also introduced is a new Vacu-Platform, which is a suction-mounted camera platform for use on smooth, flat surfaces. Fastens quickly to car tops, floors, with out marring. 630 Ninth Ave., New York, N.Y. 10036.

Programmers

COLUMBIA SCIENTIFIC INDUSTRIES has introduced the Media Master 1200, a new multi-media programmer which, with expander units, has capacity



for controlling up to 10 slide or filmstrip projectors. Possible functions include lap dissolve, flash and animate, fade, etc. Also, on-off for movie projector. 3625 Bluemont Blvd., Austin, Tex. 78702.

Sound Filmstrip Projector

DUKANE CORPORATION's portable and automatic cartridge film projector with cassette sound, the Commander,



either battery or line-power operation. Standard 35mm single frame filmstrip, standard 50Hz advance system. Snap-loading. St. Charles, Ill. 60174.

16mm Camera

PAILLARD, INC. has announced the H-16 FRM Bolex 16mm camera. It's electrically driven with 100 or 400 capacity for silent or sync sound film.



A sync pulse generator is built into a lightweight accessory that can be carried in a pocket. Or a crystal control is available as a pocket-sized accessory. 12 v. battery is built into handgrip. Price is \$1200. 1900 Lower Road, Lincolnton, N.J. 07036.

Video Tape

AUDIO MAGNETICS CORP. has introduced HP-100 half-inch videotape coated with Tru-Balance Microkote-Na new development in magnetic particle dispersion said to produce brighter color definition. Dual lubrication system: external to reduce static friction, and internal for extended performance life. 1 and 30-minutes lengths. 14600 South Broadway, Gardena, Calif. 90248.

Music Services

THOMAS J. VALENTINO, INC. has added three new production music albums to its library. Total is now over 75 hours of music for audio-visual work. Catalog from 150 W. 46th St., New York 10036.

Sound Slide Projector

POWER FOLDING FURNITURE has introduced a new, self-contained rear-projection sound-slide projector, the Coxco



Sound Slide. Uses 35mm slides, standard audio cassettes, slide load in tray. 1735 360 Lexington Ave., New York, N.Y. 10017.

Lighting Equipment

HERKEY COLORTRAN's Mini-Pan 20 is a new lighting fixture for high intensity flood lighting applications. Said to be ideal for one-light news setups. Price is \$78. 1015 Chestnut St., Burbank, Calif. 91502.

Super 8 Projector

NO VIDEOTRONIC PROJECTOR CORP. has introduced a console model Super 8 sound projector for point-of-sale and educational purposes. Adjustable tilt with 14-degree tilt possible. Teak and construction. 12 3/4" by 16 1/4" screen, with smaller sizes also available. 1 minute capacity. Uses standard MPO cartridge. 222 E. 44th St., New York, N.Y. 10017.

TECHNICOLOR, INC. has introduced a portable Model 1400 sound Super 8



Projector with stop-motion control. Both screen and front projection can be used. Stop-motion causes no dimming of the image. Commercial & Educational Division, 299 Kalmus Dr., Costa Mesa, Calif. 92627.

Video Monitor

SC ELECTRONICS, INC.'s 10-inch monochrome monitor at \$189 is the lowest priced American-made monitor of comparable size. 640-line horizontal resolution. Rack mounts in standard 19" racks. 530 Fifth Ave., N.W. St. Paul, Minn. 55112.

Overhead Projector

TN VISUAL INDUSTRIES, INC. now has a new model Carri-Vue Mark II overhead projector designed for large group training. Portable, folds into its own body case. Fits under airplane seat. Luggage type case. 24 lbs. 25 W. 45th St., New York, N.Y. 10036.

Film Treatment

INTERNATIONAL FILMTREAT is of-

fering an attractive Film Damage Wall-chart listing causes and ways to prevent most types of film damage. It's designed to stick to the wall in film inspection areas. 733 Third Ave. New York, N.Y. 10017.

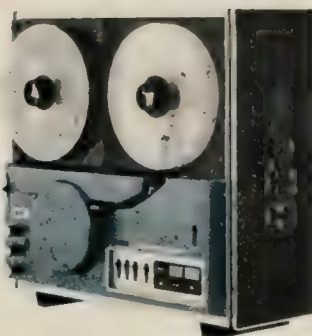
Sound Recorder

ARRIFLEX COMPANY is marketing a new tape recorder for motion pictures, the Arrivox-Tandberg, designed to work in sync with Arriflex or other motion picture cameras equipped with pilotone generators. Features include straight-line threading, built-in pre-amps, power supplies for dynamic and condenser mikes, and start-mark oscillator. 25-20 Brooklyn-Queens Expressway West, Woodside, N.Y. 11377.

The VTR line... with exclusive PROGRAM COMMAND CENTER™



PVR 707



PVR 708



PVR 709

It's Audiotronics' new PVR line...the first family of EIA-J standard format 1/2-inch Video Tape Recorders to feature the exclusive, revolutionary PROGRAM COMMAND CENTER concept, and the first VTR's versatile enough to handle any job, and engineered to meet any future need.

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mote control unit, and a 19-inch rack mount.

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Since the Video Tape Recorder is the HEART of your CCTV system, be sure you see The VTR line...the one with the exclusive PROGRAM COMMAND CENTER and the future built-in—from Audiotronics—naturally!

Write for more information. We will also send the name of your nearest Audiotronics Video Systems Representative.

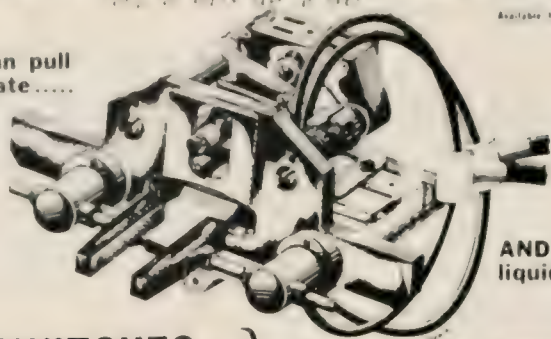


AUDIOTRONICS

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NOW you can pull
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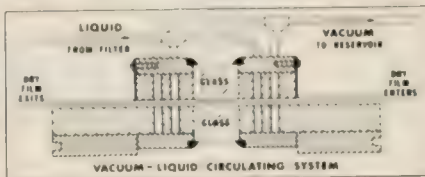
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A self contained, normal loading, unit that's ready to go in minutes. Virtually eliminates scratches and passes splices easily without causing bubbles, liquid spillage, streaks or turbulence, at freeze frame, normal speed and up to 600 f.p.m., with a pin registration system.

The system's liquid is maintained at approx. two pounds pressure by a pump and regulator bypassing all excess pressure back to the reservoir which contains a regulated bubble trap. The vacuum pump maintains approx. five inches of mercury vacuum which returns all fluid to the reservoir. With a constant flow of filtered fluid the film is totally immersed and eliminates scratches and dirt. The two thick optically flat glass windows minimize the effect of dust and dirt on its outer surface, and is specially coated to maximize light passage. The film is held at your normal focus plane for follow focus.



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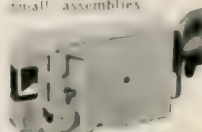
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Self contained portable for personalized communication.



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TUTOR 16
Large screen projector for large groups and small assemblies.



LaBelle 3 WAY COMPAK Cartridge
Contains 18 loop 16mm filmstrip up to 200 views, with continuous loop synchronized audio (up to 10 minutes). Rewind — no turn over. Slip in and show in all projectors. See Tel. or all 1000.

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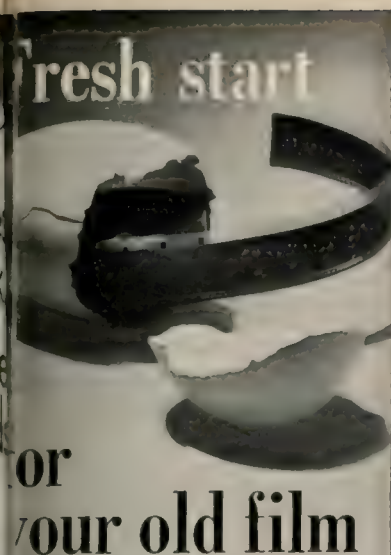
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IFPA

continued

New York Chapter Chartered

After months of preparation and high interest from New York film makers, a petitioning group was granted a charter called the New York Metropolitan Chapter. The organizational meeting was held on July 14, 1971 in the Eastman Kodak Conference Room, 1133 Avenue of the Americas. National President of IFPA Bob Montague, was present to install the officers, read the Code of Ethics, discuss the responsibilities and future plans, and reviewed the history of IFPA, its origin and growth.

Chairman Arni Morrison of Lab TV heads the group. Vice Chairman—Programs is Michael Laurence, Chapter Secretary is Paul Blaisdell, Treasurer is Bill McClure. Membership Chairman is Robert Woolman, and Karen Kenny is the Publicity Chairman. Inquiries should be addressed to the Office of the Secretary, IFPA Room 903, 110 William Street, New York 10038 or telephone 233-7650, Ext. 35.

Connecticut Valley Petitions

Film makers in Hartford, Springfield and other cities in the area have petitioned for a Charter to be called "The Connecticut Valley Chapter of IFPA." On July 8, 1971 at the Motion Picture facility of Aetna Insurance Co., the group had its third meeting and presented the petition to visiting president Bob Montague. A statement of goals, objectives, and program plans was read and will be presented to the National Board at the August Meeting. The new Chapter will officially be installed in September by Vice President Arthur Rescher. This will make a total of Twelve Chapters of IFPA, five of which are in the East. Further information may be had by writing the Chapter Chairman, Malcolm Snyder, Audio Visual Department, Aetna Insurance Co., Hartford, Connecticut.

Cindy Awards Finals

By now, local juries have completed their screenings, three top films selected and forwarded with recommendations to the "Blue Ribbon Jury" in Hollywood. Linda Reavely, daughter of Hal Reavely, Cindy Chairman, will organize, administer, and handle all correspondence between now and the exciting "Cindy Awards Banquet",

continued on page 48

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held as a climax to the 12th Annual Conference and Trade Show of the Information Film Producers of America at the Town and Country Convention Center, October 14, 15, and 16, 1971, in San Diego, California. Lida Reavely, a freelance TV Producer, steps into the activity to relieve of father who recently was hospitalized. We all feel confident that the awards are in good and capable hands.

News from the Chapters

The Summer of 1971 saw a number of interesting programs in the local chapters.

The *San Diego chapter* met at the Marine Corps West Coast Motion Picture Production Unit at Camp Pendleton, California. SSgt Don Shearer, trained under William Tuttle at IFC, gave a demonstration of film making techniques. A tour of the facility maximized the evening.

The *Chicago chapter*, the best chapter in the country, met for the usual steak dinner and a program. Omni-Think, an idea production company to learn how a comprehensive creative service operates. Sample products were shown including the *Precious Tissue*, conceived and written for Fire Escape Ltd. and the American Red Cross.

The *Seattle chapter* met at the local man Kodak facility for a program on sound tracks. Bill Purdy from Alpha Cine discussed common misuses, standings and ways of improving quality. Selected films were also shown. A special feature was a \$25.00 door prize donated by Alpha Cine. It is reported that an after-meeting caucus was held at a nearby lounge. It's not reported whether the winner bought.

The *Boston chapter* met for dinner and a business meeting followed a tour of TR Productions facilities.

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continued from page 40

How to Advance Your Husband's Career wrestles with the problem of what to do about "liability wives" who are handicapping their husband's careers and hurting company efficiency and progress. A series of two films is available from BNA Films, 55 Fishers Lane, Rockville, Md., 20852.

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An audio-visual course on *Systems Analysis and Design* treats the entire range of a systems life cycle from its conception when objectives are defined in response to needs, through planning alternatives, analysis to select the best strategy design, implementation and evaluation of effectiveness and efficiency, as well as the identification of new needs which require new objectives and reiteration of the systems life cycle.

Not restricted to computer information systems, the seven films, produced and distributed by Edutronics Systems International, of Los Angeles, are also designed to be useful in other systems development efforts.

A comprehensive workbook and answers guide accompany the films as

supplementary material and provide the student with sources of reference, as well as lesson previews, outlines and self tests.

Psychology Today Series for Business Training

A new series of eight 26-minute motion pictures, billed as the *Woodstock* of educational films, takes the basics of modern psychology and "lays it in the laps of the audience with practical demonstrations as fun to follow as this week's version of *Laugh-In*."

Designed primarily for college psychology classes, the series also has application for business. Subjects covered are *Aspects of Behavior, The Sensory World, Information Processing, Learning Development, Social Psychology, Personality, and Abnormal Behavior*. Producer and distributor is CRM Books, Del Mar, California.

This Way to the Statue

A simple, short three-minute film shows people taking the ferry to Liberty Island to see and climb the Statue of Liberty. It's designed as a curtain-raiser for an industrial sales meeting, or as a three-minute refresher during the course of any business meeting of protracted length.

Saxton Graphic Associates, 350 Lexington Ave., N.Y., produced the film and offers it for rental.

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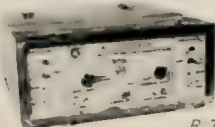
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"It's not only the young men who are shooting this way," Rosenberg says, "but even the veteran producers are looking for the contemporary mood. You are seeing more and more hand-held camera work, more natural lighting, more realistic sound tricks."

"A few years ago, we used to see everything on the screen as the cinematographer would see it—the perfect 3 to 1 contrast ratio, the exact static positioning of the camera. Now, we're still getting very good images, but without what we used to call the 'Hollywood' look. We're showing things more from the viewers' viewpoint."

"The sound tracks, I suppose you could say, are technically poorer—more background noise, not as perfect acoustics as we used to have, but once again, our audiences are used to it, they identify with it. It sounds real to them."

"We have found that even though a great many sponsored documentaries are made without sync sound, the tendency is to shoot with silent cameras anyway. The Eclair NPRs, the Arriflex BLs and the Auricons don't disrupt things on location as much as a noisy camera. This can be important in many situations."

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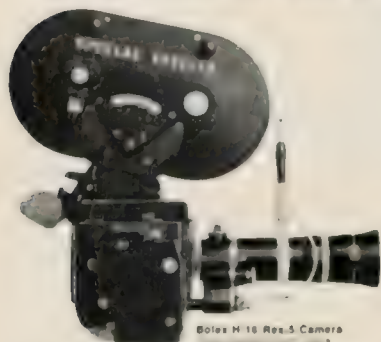
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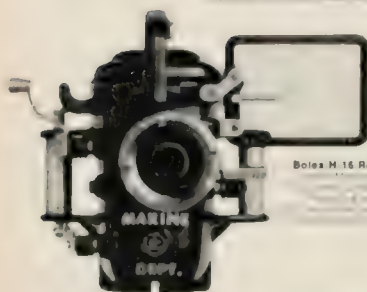
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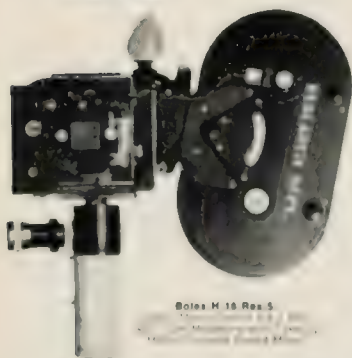
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the screen executive

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James G. Damon, Jr., Manager, Audiovisual, Design and Broadcast Services for IBM World Trade Corp., has been elected Chairman of the Audiovisual Committee of the Association of National Advertisers. He replaces **Willis H. Pratt, Jr.**, of American Telephone & Telegraph Co., who will remain on the committee until his retirement later this year . . . **Thomas F. Hatcher**, former Manager of Learning System for Equitable Life Assurance Society, has been named President of Regional Learning Centers, Inc., in Dallas.



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Edward C. Brennan has been named Vice President, Account Service of the Bill Sandy Co., Detroit . . . **Kurt Kanis** is a new Vice President-Sales for Radiant Laboratory, Inc., New York. He was formerly with Consolidated, Pathe and DeLuxe-General Labs.

Alexander Ross has been appointed President of Berkey Technical, a division of Berkey Photo, Inc. . . . The new national sales manager of the Commercial and Educational Division of Technicolor, Inc., is **John C. Molloy**, formerly Manager of Market Planning. At the same time, **William F. Steiner, Jr.**, was named National Industrial Accounts Manager . . . **Joseph T. Dougherty** and **John G. Rogers** have joined the staff of Byron Motion Pictures, Inc., Washington, D.C. . . .

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Business Screen

THE VISUAL COMMUNICATIONS MAGAZINE

NOVEMBER/DECEMBER 1971 • VOLUME 32 • NUMBER 9

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You do everything you can to make a film right.



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conducted by
Industrial
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Producer/Director — John Hynd

**Dept. of Travel Industry,
Government of British Columbia**
"A FACE IN THE CROWD"
Producer/Director — W. L. Wiley

IBM Corporation
"IT'S ONLY NUMBERS"
Producer/Director — Gerard Lemieux

Jet Propulsion Laboratory
"MARINER MARS '69"
Producer/Director — Frank Bristow

KLM Royal Dutch Airlines
"SURPRISING AMSTERDAM"
Producer/Director — Andre de la Varre, Jr.

**Lawrence Radiation Laboratory,
University of California**
"CONTROLLED PHOTOSYNTHESIS"
Producer/Director — James Halverson

NASA — Lewis Research Center
"COMPUTER-GENERATED
FLOW VISUALIZATION"
Producer/Director — Arthur Laufman

**Naval Undersea Research &
Development Center**
"DEEPLY SUBMERGED TERRACES"
Producer/Director — Max Hultio

The Ohio State University
"TRICUSPID STENOSIS"
Producer/Director — William Buccalo

Trans World Airlines
"IT COULD HAPPEN TO YOU"
Producer/Director — Len Czernicki

Union Pacific Railroad Company
"GETTING OFF ON THE RIGHT FOOT"
Producer/Director — Ralph Burrell

The Sony VideoRover II... small, but oh my!

Today, almost everybody knows it's not your size that determines what you are . . . it's what you're made of. And that's what the VideoRover II is all about. It's the compact . . . portable video camera and recorder that lets you shoot television pictures just about anywhere.

For those of you who aren't acquainted with the VideoRover II . . . here are some of the things people who already own one are using it for.

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Shooting and playing back sales presentations for constructive critiques.

Industry

Recording plant procedures for review

toward technical improvements.

Education

To show students correct laboratory and classroom techniques. Documenting field trips for later study.

Military

For "live" news recordings over military television networks. For instant training applications.

The Sony VideoRover II is *more* than meets the eye. With its built-in features and standard accessories . . . plus the optional equipment available to you . . . we think you'll agree it's *the* mighty mite of the VTR industry . . . as well as your industry, too . . . no matter what your industry is.

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Training and exercise reviews based on actual field or simulated conditions to sharpen firemen's firefighting procedures.

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Get the picture? Good! Because now we're going to explain the VideoRover II to you . . . in detail.



Meet the Sony VideoRover II.

It's compact . . . portable . . . 1/2-inch black & white VTR system consisting of the AV-3400 Videocorder® record/playback unit and the AVC-3400 Video Camera.

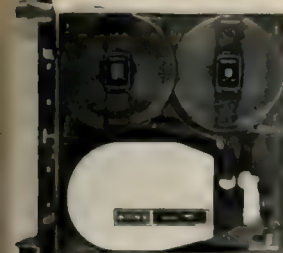
Here's what it does as a system.

With the VideoRover II, you can get on-the-spot television recordings of almost any application you desire . . . under practically any lighting condition you're confronted with. After you finish shooting, you simply rewind what you took . . . raise the camera's eyepiece and flip the switch to "forward".

Instantly, the viewing screen becomes a mini-TV set . . . and you see exactly what you shot. With the Sony VideoRover II, you're literally a scaled-down television studio . . . ready to shoot pictures . . . with sound . . . and see what you shot. Instantly! Now, let's take a closer look at this great system.

Features of the

AV-3400 Videocorder.



It's a lightweight (18 lbs.)... compact record/playback unit. Just the thing for a variety of applications such as teaching, training, promotion, scientific, medical, law enforcement, fire-fighting, insurance work, military use, coaching, entertainment, business and industrial... just to name a few!

Automatic-adjusting audio & video recording levels... assure you perfect recordings—with little effort—each and every time. Automatic Shut-off... turns the recorder off when the tape runs out.



Uninterrupted, rechargeable battery... operates up to 45 minutes of continuous operation.



Operates off household current... using the AC power adapter, supplied with the unit.



Stop action... lets you "hold" a picture for detailed examination...



Manual tracking control... corrects minor tracking errors during playback.



Sound dubbing... allows you to add music or commentary to your pre-recorded picture during playback.



Time counter... gives you minute-by-minute recording time, as well as indicating the amount of tape as a conventional tape counter.

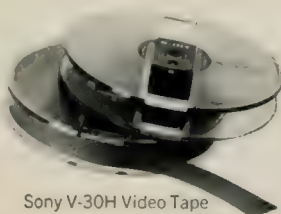
AV-3400 Accessories.

With the AV-3400 Videocorder, you get an AC power adapter, battery pack, 1/2-inch video tape, take-up reel, earphone, monitor connecting cable, polishing cloth, splicing cleaning fluid, head cleaner and shoulder bag. At no additional charge!

Note: All optional equipment shown is identified with *.



Shoulder Bag



Sony V-30H Video Tape



* LC-3400 Carrying Case



* BP-30 Battery Pack



* RJ-53W RFU-54W & Video RF Adapter



* DCC-2400 Car Battery Cord

Features of the

AVC-3400 Video Camera.

Once you use this camera... you may never want to use movie film again! Just connect it to the AV-3400 Videocorder and you're ready to shoot... anything... anywhere. It's truly a miniaturized version of a studio television camera. And it performs like one!



Sensitive... shoots needle-sharp pictures under a variety of lighting conditions. And weighs only 5 pounds. Rugged... take it into a factory... classroom... plant... you name it. This camera delivers!



Zoom Lens... f/1.8... covers wide angle, regular and telephoto applications for pictures that play back with clarity and quality.

Built-in electret condenser microphone... picks up sounds that will amaze you.



Viewfinder/TV Screen... Shoot through the viewfinder. Rewind. Flip up the eyepiece. Playback. The viewfinder becomes a small TV screen so you can see what you took. In detail. Instantly.



Convenient Trigger Grip... squeeze it once and you're recording. Squeeze again and you stop.

AVC-3400 Accessories.

The Video Camera comes with zoom lens, camera grip, shoulder strap and polishing cloth. No charge!

Summing it all up...

...when you put the AV-3400 and the AVC-3400 together, you've got a 1-2 combination of quality.

The Sony VideoRover II.

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COMPANY _____
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PHONE (Area Code) _____
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newsreel

REPORTS ON CURRENT EVENTS AND TRENDS

FCC OK's Motorola EVR

The Federal Communications Commission has granted Motorola Systems, Inc. a waiver to resume shipment of the Motorola EVR Teleplayer units. After extensive testing, the commission stated that the Motorola unit meets technical radiance interference standards proposed by the FCC.

Lloyd Singer, vice president of Motorola, termed the FCC action "the last hurdle that needed to be cleared before full-scale marketing."

Motorola had initiated the dialogue with the FCC. "We have been working closely with the FCC for more than a year," Singer said, "and while suffering some delay in marketing as a result of being the first cassette TV manufacturer to formally request the FCC to establish parameters for cassette TV, we feel that we have helped blaze the trail for the entire industry. The FCC has been most cooperative in their assessment of this totally new product."

Lab X's Out "X" Films

Skin flicks are out at Hollywood Valley Film Lab. The lab, which began handling "girlie" films about 20 years ago (which were quite tame by today's standards), announced recently that the new stuff was so bad that it "could not continue processing such material and feel any sense of dignity."

The ban will result in an immediate one-third reduction in business volume. However, the firm expects to make up the loss through expanded volume in other areas such as educational and industrial films.

New Assistants Join Directors Guild

The Directors Guild of America-Producers Training Program has graduated the first group of trainees into the Guild as motion picture film 2nd Assistant Directors. Harold Klein, Administrative Trustee, reports that nine applicants have completed a two year job training and seminar program.

The program came about as a result of a collective bargaining agreement negotiated three years ago between the Film Producers Association of New York and the Directors Guild of America. Applicants to the program are subject to written and oral testing by the Princeton Associates for Human Resources, which determines the applicants qualified for training. Suc-

cessful trainees are placed with television commercial, feature film, industrial film and documentary production companies who pay them a weekly wage from \$125 to \$175. At the conclusion of the program, the trainees are automatically accepted into the D.G.A. as 2nd Assistant Directors. In addition to the nine who have graduated, there are eleven trainees currently training in the program.

Ross Steps Aside as American TV Festivals Director

Wallace A. Ross, President of The American TV Commercials Festival, Inc., has granted rights to operate the 1972 Clio Award competitions for Radio, Television, and Print advertising to William N. Evans, until recently Executive Vice President of the festival corporation. Evans will conduct the awards competitions as in the past twelve years. However, it will be independent of any participation by the festival's founder.



WALLACE A. ROSS

The transfer of management fulfills Ross' intention of "stepping aside" as director of competitions, as announced by him in the awards journal that was distributed at the last festival on June 7th at Philharmonic Hall, New York. A valedictory statement in the journal challenged the advertising industry "to stop shillyshallying around and get together in the sponsorship of one meaningful annual awards system."

During the coming year, under the auspices of his International TV Com-

mercials Study Foundation and in conjunction with several of the organized advertising trade associations, Ross plans to concentrate on the educational roll that has been more and more a part of his personal activity during the past few years—speaking to advertising, civic, college and school groups, completing a third volume of "Best TV & Radio Commercials", and organizing seminars and workshops, with three specific workshops already planned for South America, Europe and the Far East. A column on TV commercials in one of the major consumer magazines and active participation in the advertising agency business are also under discussion at this time.

Getting Ready for Mao and Chou

The East Is Red, national anthem of the Red Chinese, is among the complete collection of national anthems now available from Thomas J. Valentino, Inc.

The new anthem collection and two additional hours of more contemporary material will be part of the growing library of music for films (75 hours now catalogued) at Valentino's expanded offices at 151 West 46th Street, New York.

EVS Color Center Discontinues Operations

Electrographic Corporation has discontinued the operation of its EVS Color Center at 62nd Street, New York.

According to William Fermin, President, the lab would have required a substantial investment in wet lab equipment to bring it up to competitive standards.

Electrographic now intends to continue its expansion in the videotape finishing and distribution area.

Instavideo Pro-Production Engineering Delays

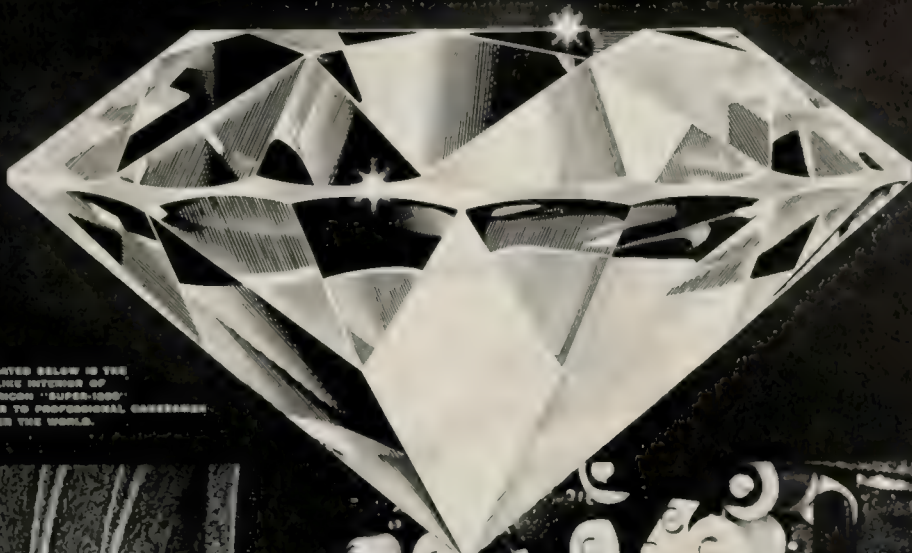
Ampex Corporation has deferred production on its Instavideo cartridge video recording system by several months. In addition, the company is assessing FCC regulations regarding radiation interference.

Richard J. Elkus, Jr., general manager of the Ampex educational and industrial products division, said the company now expects first production deliveries in the spring of 1972

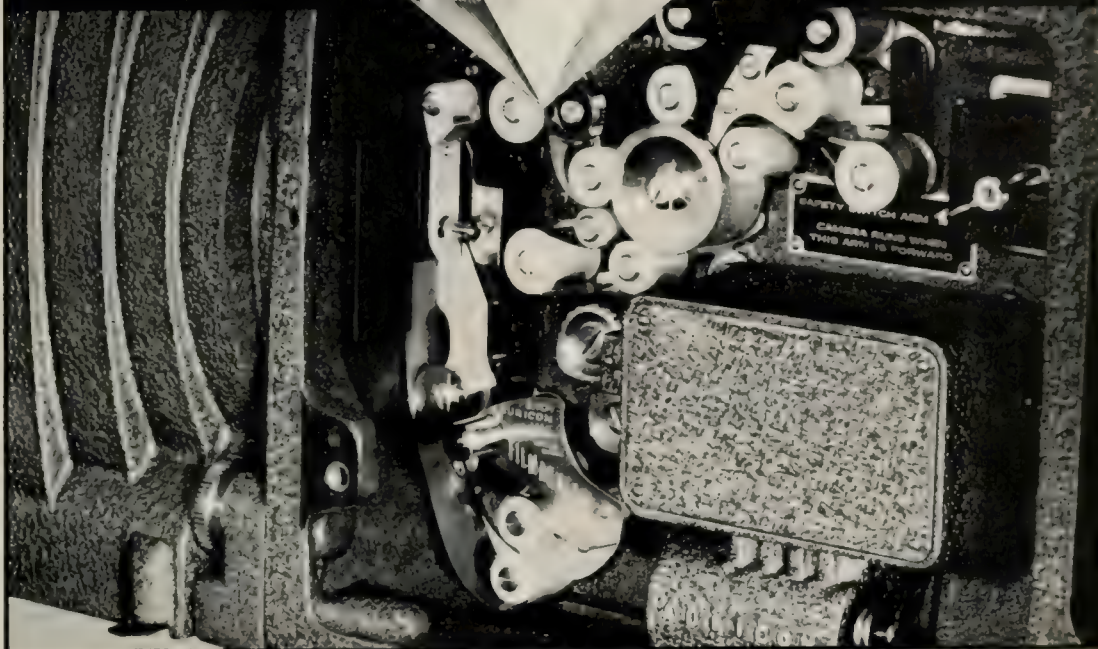
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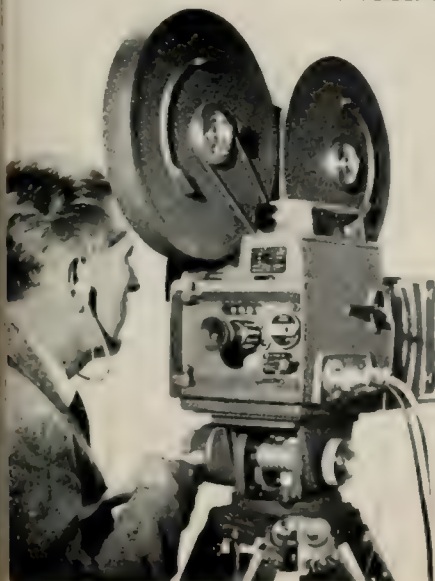
The Auricon "Super-1200" like all Auricon 16mm Professional Cameras is a superb picture taking instrument. Every precision-engineered part of this finest of all 16mm Cameras is carefully built and assembled with the rare watch-maker skill of old-world craftsmanship, combined with modern, space-age know-how in optics and electronics. The Auricon "Super-1200" actually contains jewels in the Camera-Gate! This polished Sapphire Film-Gate is guaranteed frictionless and wear-proof for in-focus and scratch-free pictures, regardless of how much film you run through the Camera! Among the many professional features of the "Super-1200" is Reflex Ground-Glass Focusing through the Camera lens. All this, and high-fidelity, optical or magnetic, single-system or double-system sound-recording capabilities which are unmatched by any other camera in the world! Write for free, illustrated Auricon Catalog fully describing this rare jewel of fine craftsmanship.

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NEWSREEL *continued*

for the U.S. market, with international deliveries later in the year. The company previously indicated U.S. deliveries would start late in 1971.

Engineering work is underway to make several minor improvements in the product as well as to insure that the Instavideo system complies with current interpretations of FCC radiation specifications designed to prevent possible interference with the picture reception of neighboring television sets.

Elkus said firm prices for the Instavideo line will be announced later this year.

New Manpower Development Organization in Detroit

A new management and manpower development organization, the Bill Sandy Company, has been formed in Detroit.

President of the company is Bill Sandy, former vice president of the Jam Handy Organization, who has said that the new company "will place emphasis on emerging and innovative technologies, from computer assisted instruction to closed circuit television."

Jayark Opens New Plant on Long Island

Jayark Instruments Corp., manufacturers of self-contained portable Super 8 projectors, has acquired a new 30,000 square-foot facility at Brentwood, New York, and expects to quadruple



production by mid-fall. The company has already optioned a second building of similar size in the immediate area.

New York Cameramen Freeze Wages Before Freeze

Cameramen of Local 644, the Motion Picture Photographers Union in New York, have voluntarily put a two-year freeze on their wages in an all-out effort to encourage more commercial production. Cameramen voted the moratorium on wages during a membership meeting on July 7, some weeks before President Nixon placed the lid on price and wage hikes.

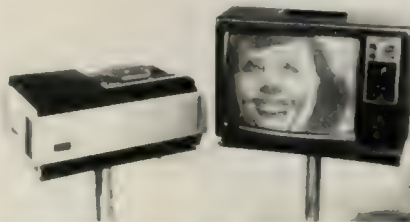
"Once again Local 644 is leading the way," said Harvey Jenkins, business representative of the Local. "We read the signs and we knew what had to be done, so we did it," he added.

Harold Posner, president of Local 644, said that rounds of wage hikes tend to be self-defeating for the majority of professional cameramen by drying up jobs. "Our members," he said, "opted for higher pensions and welfare benefits which more independent producers can live with."

Additional provisions of the contract include straight time for traveling on Saturdays and a common meal period with the rest of the industry's craft unions.

Super 8 Film Videoplayer Demonstrated

A feasibility model of a cartridge-loading super 8 film videoplayer that could be used in schools, industry,



government and the home, to play color and sound super 8 motion pictures over a standard television receiver, was demonstrated at the convention of the Society of Motion Picture and Television Engineers in Montreal, October 8.

The demonstration, which Kodak emphasized was not a new product announcement, was made by Eric Yavitz, sales administrator for Kodak's Motion Picture and Education Markets Division, who outlined several specific advantages of film over other software, stressing the limitations of other software systems entirely dependent upon a television receiver for playback.

Pointing out several of the more well-known advantages in any television playback device—such as enabling the user to program without setting up projection equipment and darkening the room, being able to feed one or a number of television sets from remote locations, etc.—Yavitz went on to point out several similarly inherent disadvantages of a system entirely dependent upon a television set for playback. Included were the high price of the cassette player and color television set, the limited size of the TV screen, the difficulty and expense in distribution overseas due to differing television standards, and the obvious inability to program material without a television set.

Identifying the pros and cons of a

system that permits only television playback, Yavitz pinpointed the need for a more flexible system permitting more freedom for the professional communicator in business, industry, education, and government.

"Super 8 sound film systems can give the user this sort of flexibility," said Yavitz.

Joseph L. Boon, Technical Assistant to the General Manager of Kodak's Apparatus Division, outlined some of the key concepts in the design of the feasibility model of a super 8 film videoplayer built by Kodak and demonstrated at the convention.

The compact, noiseless unit, measuring 8 inches in height, 26 inches wide, and 24 inches in depth, weighs 35 pounds, runs on standard 60-cycle, 110-volt current, and its output is two wiring clips for attachment to the TV receiver.

The feasibility model lends itself readily to modification for use in countries utilizing other electrical (50-cycle) and television scanning systems.

Kodak officials emphasized that the videoplayer demonstrated at the convention was merely a feasibility model—built to study the concept of a cartridge, super 8 television playback device—and that no commitment to manufacture or market such a unit has been made by Kodak.

Thermal Tape Duplication

The Du Pont Company has been granted a U.S. patent on its thermal technology for duplication on chromium dioxide magnetic tape. The company said that patents covering the same technology have previously been granted by most West European countries and are pending in some others, as well as in Canada and Japan.

The process covered by these patents is known as thermoremanent duplication. It is based on the particular magnetic qualities of chromium dioxide, the proprietary material of Du Pont's "Crolyn" magnetic tape. Du Pont has demonstrated that the process can duplicate videotape at least 10 to 15 times faster than present electronic methods without loss of quality. Production equipment using the Du Pont process has been under development by several companies since Du Pont's announcement of the new technology in June, 1970.

Application of this technology should play an important role in the growth of the large consumer market predicted for pre-recorded video cassettes, according to Donald C. Nolte, marketing manager for "Crolyn" magnetic tape. This market potential, Mr. Nolte said, has been hampered by lack of a high speed economical duplicating process.

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We came in under
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In May of this year, Capital Film completed expansion of its Miami lab into a full service facility with editorial, sound and processing capabilities.

Also, because of a growing demand from regional customers, the Miami facility has created a special slide film and film strip department.

Here's what a Capital Film customer NOW receives...besides the recognized quality and renowned customer service:

FROM MIAMI:

1. Full 35 and 16mm color positive printing and processing services as well as black and white.
2. Full 16mm color reversal printing and processing services including 7389 sound track prints.
3. Slide film and film strip department.
4. Optical printing department for blowup or reduction with new wet-gate.
5. Complete editorial and sound transfer facilities under one roof.
6. Color control with new Eastman Color Analyzer.

FROM WASHINGTON:

1. Full 35 and 16mm color positive printing and processing services as well as black and white.
2. Full 16mm color reversal printing and processing services including 7389 sound track prints.
3. Full Super 8mm color printing and processing services.
4. Super 8mm cartridge and cassette loading and repair.
5. Complete editorial and sound dubbing, re-recording, and transfer services — RCA WESTEREX.
6. Optical printing department with wet-gate.
7. Color control with Hazeltine color analyzer.

It's a CAPITAL IDEA to give you full service — night or day.

For further information, fill in the coupon below for our NEW Corporate Information File, including price lists and reservation for 1972 desk calendar:

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(305) 885-1100

A/V MANUFACTURER SHEDS SOME LIGHT ON INADEQUATE ILLUMINATION PROBLEMS

A recent survey of audio/visual equipment indicates that one of the least understood problems faced is that of inadequate illumination, according to Jim Hulfish, director of marketing, Spindler & Sauppe, a major manufacturer of audio/visual equipment.

"Inevitably when a/v manufacturers receive complaints about inadequate illumination, the culprit turns out to be reduced line voltage, rather than any fault with the projectors or the lamps," Hulfish said.

"Our Selectroslide projectors, for instance, take 1200 watt lamps rated by the lamp manufacturers to operate at 120 volts.

"What many a/v operators don't understand is that it only takes a slight drop in voltage to cause a drastic reduction in illumination," Hulfish said.

For example a 15 percent voltage drop reduced light output by almost 50 percent. Other ratios are: five voltage drop equals a reduction in light output of 14 percent; 10 voltage drop equals 26 percent; 15 percent voltage drop equals 37 percent; and 20 percent voltage drop equals 50 percent reduction.

Hulfish suggests that the best way to solve this ever-present problem is to always carry a pocket-size voltmeter and a good quality extension cord.

"Cheap extension cords are a constant cause of voltage reduction. After you hook up the heavy duty extension cord, always check the voltage output at the cord, not the electrical source itself," Hulfish explains.

"If the available outlet is not putting out 120 volts, boost the voltage with a variable output transformer. Any variable transformer, rated at 10 amps or more, with 120 V input and output voltages ranging from zero to 140 volts, will give up to 20 additional volts."

Hulfish noted that there is another cause for inadequate illumination problems that voltmeters and quality extension cords can't help.

"Frequently, operators of both slide and motion picture projectors will try to stretch the capability of the equipment by attempting over-sized images. The only way to solve this problem is through continued education on the part of the manufacturers."



Changing the ACL's clip-on magazine takes 5 seconds!

*Loading the magazine is fast and simple, too.
Less changing bag time than any other camera.*

To change the ACL's rear-mounted co-axial magazine, you snap off the used one and snap on a fresh one. That's all. No threading, no loop to form. You don't need to touch the film at all!

The film is threaded and the loop is formed *inside* the magazine when you load it. Before shooting starts. The rear film pressure-plate is on the front of the magazine. The film channel and the aperture are on the camera body.

To load the magazine, you pop the spool or core into

place, push the film's end into a light trap and snap the feed side lid on. That's all you have to do in the dark! No threading, no sprockets.

On the take-up side, you run the film through two sprockets and form the loop. You can see what you're doing, so it's simple—and *fast*. Film maker Vaughn Obern says: "With one assistant, you can easily get by with only two 200 foot magazines."

Shooting unscripted action that won't wait, you can leave the tape recorder going

when you run out of film, and cover the lost five seconds with a cutaway, later. And in the studio with a script, the ACL's five-second magazine change means that it's just another take. Immediately.

For a free ACL brochure, write to Eclair Corp. at 7262 Melrose Ave., Los Angeles, Calif. 90046; or at 73 S. Central Ave., Valley Stream, New York 11580. No obligation.

eclair

CAMERA MAKERS SINCE 1909

paradox

BY STANFORD SOBEL



PARADOX: The very same people who want a writer to do good work, keep chipping away at his identity so that he cannot do good work.

RECENTLY I APPEARED on a panel of filmmakers to discuss the state of the art, the role of the writer, the changing facets of film, and all the other currently popular subjects for forums on film. Well, one of the other people on the panel, also a writer, showed a film I had written which he claimed was *his* film. He was able to pull off this petty larceny because the producer of the film had refused to allow any professional credits on the picture, and therefore nobody in the audience knew who the scriptwriter really was, least of all, the other writer on the panel.

Now, I ask you . . . what would *you* have done in this situation? Would you have jumped up and yelled "You *Cheater* you!" Would you have denounced the fraud to the entire audience? Would you have been cool and charming about the whole thing and casually dropped a debonair sarcasm to the audience? What *would* you have done?

I was able to collect myself quickly because this is the fourth or fifth time this kind of thing has happened to me in the sponsored film field. It cannot happen in television, theatrical shorts, or features, because the screen writer in these fields is protected by the Writers Guild of America contract. The writer must have a credit title immediately following the director's, and of the same size type, screen, etc. But no such protection exists in the sponsored film field, so these kinds of frauds keep happening. If there were

a writer credit on the picture, nobody else could claim to have written the picture, or at least not very convincingly. Yet, many producers refuse to put a writer's credit into the picture, for what they consider good reasons of their own.

Their reasons are all variations on a single theme . . . only the producer's firm should be recognized in the titles. Credit titles are just free publicity for the various individual craftsmen who worked on the picture. These people may be working elsewhere in the future, they may try to pirate the client, or they may claim more credit than they deserve.

But the basic reason is none of these. The basic reason is tied up with something called . . . "The Identity Crisis." Producers, and some clients too, feel so insecure about their position, their status, and their contribution to the film that they are constantly in jeopardy, afraid of others in the industry, afraid of the consequences of their taking a strong position on almost any issue of creativity.

Well, Friends, writers have an identity too, and it affects everybody in the film industry. This industry depends upon good films. It's almost impossible to write good pictures unless you have a very strong sense of identity about your writing style, your individuality, your creative drives, and your uniqueness. The producer can help to chip away at this strong sense of identity by constantly putting the writer down, but the most devastating put-down of all is to refuse him a credit title.

And, it's also a personal rip-off of the worst kind because you're interfering with his ability to make a living.

Most of the new clients I have acquired in the last five years have been producers who saw a film I had written for a competitor, noticed my name on the credit title, and then called me up about a film he had in mind himself. If no producer allowed me to have a credit title I am certain I would never get enough new clients

to continue earning a good living.

Some producers maintain that nobody ever notices the credits except the other people in our business. To which I can only say "Horse-feathers!" Even if that *were* true, it's very important exposure in these days of small staffs and no staff writers. But it's not true. Industry people may notice professional credits *more* than other people, but even unsophisticated audiences now look closely at credit titles to see if they recognize any familiar names. But perhaps the strongest reason I can mention is the kind of consequences involved in the incident I mentioned. If my name had been on the picture, the other writer would never have shown the picture and claimed it as his own, especially with me on the same panel!

The consequences of not using credit titles are bad for everybody, including, in many cases, the producer himself. I've had *clients* show me pictures I had written for other divisions of their own companies as examples of the kind of scriptwriting they wanted! And not long ago I sat in with a client who was interviewing prospective producers when one of the salesmen making a presentation showed a picture I had written as his company's sample. The prospective client knew I had written the film and it made the producer look like a finagle artist. If my name had been on the picture, it would have made him look like a clever salesman.

Bill Bernal, an old friend and one of my most respected writing colleagues in the industry, mentioned to me that this magazine, *BUSINESS SCREEN*, often fails to identify the writer of a film in its reviews. But I discovered on investigation that the writer is *always* identified in these reviews if he has a screen credit, or if the producer includes the information in his publicity about the film. It turns out that when the writer of a film is not mentioned, it is only because the producer conceals his identity. Again . . . the attack on the writer's creative identity . . . by the producer but not by this

continued on page 107

Stanford Sobel's credit titles have appeared on theatrical, television, and sponsored films. A free-lance writer based in New York City, he also writes "Paradox", a column which appears in each issue of this magazine.



Ecology Lady

The typical neighborhood recycling center has great problems: its operation depends on volunteer labor, its funding is uncertain, finding nearby markets for recycled materials, often safety precautions are disregarded, bi-metal cans need special processing, metal rings must be removed from glass bottles, glass containers must be separated by color, steel cans are often mixed with the more readily recyclable aluminum cans.

Our Ecology Lady, Mary Karraker, who runs the Tysons Corner, Virginia, Recycling Center, tells how to do it in her own words.

21 minutes — 16mm color
Purchase price — \$150

Recycling

The pressure of public opinion in favor of recycling is enormous. Nevertheless,

- recycling of ferrous metals in municipal wastes is not practiced except in unusual cases,
- recycling of waste paper is declining compared to total paper use,
- recycling of aluminum has not yet been tied to a municipal solid waste system,
- recycling of glass is in its infancy,
- recycling of plastic has not yet been technically developed

"Recycling" shows existing techniques for recovering materials from solid waste and newly developed equipment and systems which may make recycling universal tomorrow.

21 minutes — 16mm color
Purchase price — \$200

The Realities of Recycling

This longer film contains the additional substance about the problems and potentials of recycling that a serious student, public works administrator, or community official wants. Existing markets for glass, aluminum, steel cans, paper, and old car hulks are described along with new technology for tomorrow.

38 minutes — 16mm color
Purchase price — \$300



Stuart Finley, Inc.

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Falls Church, Va. 22041
(703) 820-7700

Write for our Film List

Recycling

A promise for the future is what we deny. Grave
 but package terms we've a right
 From cradle to the grave.

So give us now a package new that holds the product well.
 But after it has served that use it blows itself to hell. • •
 Anonymous, an company executive. **Ecology Lady**

Recycling

The recycling operation is reclaiming two million cans
 a month. Collections from all aluminum companies
 nationwide will soon bring the total to nearly 200

million a year. But with *five billion* aluminum cans
 manufactured a year, it's only a drop in the bucket
 or, more precisely, the garbage can." **Recycling**

Recycling

We have to separate glass into brown and green. We
 think this is a nice color. It is sort of a blah green, and
 it is a mixture of the brown and green. If we could ever

get people used to using a bottle like this, we
 could save ourselves quite a bit of work in recycling
 this glass." Mary Karraker — **Ecology Lady**

Recycling

Shredders cost up to \$4,000,000. They have a capacity
 of up to 1,000 cars a day. At full capacity, a shredder
 might dispose of a quarter of a million cars a year.

But, with some 8,000,000 cars becoming obsolete
 every year, private industry cannot profitably recycle
 this mammoth mess of metal." **Realities of Recycling**

Recycling

Three new 16 mm color films on recycling
Ecology Lady 11 minutes — \$150
Recycling 11 minutes — \$200
The Realities of Recycling 38 minutes — \$300
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How Creative Idea-Selling Can Help Build Production Business

"STAY IN FOCUS on your client or prospect's problems and your own will be pretty well solved," was the text of our recent reply to a Midwest producer's "slow-business" lament. His case certainly wasn't terminal, fairly low overhead due to a favorable studio lease, not too many "deadheads" on a modest weekly payroll and, as his principal assets, a fine reputation for carefully-made, reasonably-priced films delivered when promised.

But too much attention to Phase I of the Nixon "revised" Game Plan and to stock exchange vibrations had fogged his business-getting acumen. In a time when prospective clients in industry needed his services more than ever, when confusion was rife and clear understanding of lasting principles a vital antidote, this producer's "problems" took precedence over those of his clients and prospects.

We spent a little more time on an approach to constructive, business-getting ideas that may furnish valuable clues for any well-qualified film producer. For instance, during that inevitable "valley" between peaks of actual production, how much time do you spend analyzing financial and marketing media for "ideas that should be put on film?" When did you last set up a solid prospect list of companies, trade groups, etc. in your area and then "matched up" that list with potential titles that could help to solve their problems?

We found clues plentiful in a single week's mailbag: "The United States has become the first country in the world to have the majority of its workers engaged in the production of services rather than goods. . . . The service sector, then, would be comprised of wholesale and retail trade; finance, insurance, and real estate; government; and the traditional services, including professional, personal, business, and repair services."

Weaknesses among companies active in this sector abound: attitude, technical skills for repair, guidance to consumers to help avoid costly, often needless calls for service the customer could handle himself with a little more product knowledge; all kinds of com-

paratively inexpensive communications' tools in this presently critical business area would reduce costs and improve relationships.

"Alcoholism is the nation's No. 3 health problem, surpassed only by cancer and heart disease. Alcohol addicts number some nine million." With a very sizeable number of AA (and drug) people on payrolls, this is not just a "government" problem but a serious matter for American business.

"The new Federal Safety regulations you talked about in a recent Camera Eye column are not really understood within industry," writes an a-v specialist. And how well do you understand this new law and the importance of industrial accident prevention films in thousands of companies?

Take the positives: the need and on-coming boom in homebuilding . . . "housing has been depressed for a year and a half but now seems well on the road to recovery." Are contractors, dealers and building tradesmen "up" on your client's product developments? Have you seen those national ads, sponsored by The Flintkote Company, under the general theme of "before you buy one of the millions of houses to be built during the 70's?" Every one of those should be better told on film.

This column is too-limited in space for a subject worth a book-length challenge to *re-charge your business-getting batteries*. Even today's "negatives" such as "suggesting measures for conserving electrical energy" in keeping with the nation's unparalleled energy demands and seasonal power shortages and our almost total misunderstanding of safety inherent in modern nuclear power plants, are immediate *film ideas*.

Sure, the prospective sponsor knows about these problems and may well be aware that something is lacking in getting his ideas across to both workers and publics. It's up to you to ring that bell, carry in a brief outline of a film or a series which a specific client should be thinking about.

There's a final, very important ingredient in successful, creative film-idea selling: keep informed about the producer's essential partner: distribution, i.e. getting that film used: Bone up on the national film distribution services, what they can do, what it costs (often, less than pennies-per-person) to get the medium to intended

viewers. *Utilization* is the key word for your sales vocabulary. For instance:

If simple instructional material is to help service or repairmen, why not use one of today's 8mm "personalized projectors?" How much will ten, one hundred or a thousand of these cost? Why not charge the "package" of monthly short films and projectors to dealer advertising or to his service instruction billing?

If you're going to help alert the consumer, remember that both commercial and educational television stations are looking for *genuinely-useful* consumer guidance films to show on Public Service time. Getting to future home-makers in the schools? They're better-equipped with those thousands of 16mm sound projectors than any other kind of equipment.

This is the kind of knowledge vital to successful film selling. Make a file of every scrap of distribution information you can acquire: from Association-Sterling Films, Modern, RHR or whomever—and *know* what these experienced distribution services *can do to help you and your clients*.

In the world of the blind, the one-eyed man is king. In the world of today's business, the informed, thoughtful and aggressive producer will help his customer and himself.

Eight "Best of Industry" Films to Represent U.S. at Barcelona

The United States will field a smaller-than-usual "team" of this country's outstanding 1971 industrial films at the 12th International Industrial Film Festival when that event is held November 2-6 in the Palace of the Nations at Barcelona, Spain. Official U.S. entries by CINE and the National Association

continued on page 22



camera eye *continued*

of Manufacturers include the Bell Labs' *I. C. A. Shrinking World*. The Institute for Highway Safety's *In the Crash*; Kaiser Aluminum's *Light, Strong and Beautiful*; Superior Electric's *Position Counts*; and two IBM films, *Of Men and Demons* (IBM World Trade) and *The Real World*, a humorous look at a particularly trying day in the life of an IBM Customer Engineer.

Two peacetime nuclear energy films, both sponsored by the Westinghouse Power System Co., were also scheduled for Barcelona at presstime. The usual U.S. entry has totaled the maximum of 15 titles in the Festival's seven categories.

Delegates to the Festival from the U.S. who have been nominated by CINE president William G. Carr include Lee Coyle (Ohio Bell Telephone Co.); James Damon, Jr. (IBM World Trade); Bob Unrath (New York Port Authority); Michael Ritt, Jr. (Combined Insurance Co. of America); Dick Roxas (Westinghouse) and William Walton, also of IBM. Representation at Barcelona by any or all of these a-v specialists would be most welcome!

In the week immediately following the International at Barcelona, CINE

will hold its 14th Annual Awards Presentation Ceremonies and Showcase of Award-Winning Films at the Mayflower Hotel in Washington, D.C. This two-day event honoring CINE's 1971 Golden Eagle selections will open at 9 a.m. on Thursday, November 11. Among the "introducers" at showings relevant to business, industry, agriculture and medicine, etc. are Ott Coelln (Business/Industry); Bernie Landou (Travel/Exploration); Dana Bennett (Agriculture); Ralph Creer (Medical); and Lou Hazam (Documentaries).

The Producer's Reference Shelf is a Key to Successful Selling

A correspondent recently asked us, "what do *you* read to keep up with business trends, to "spark" the ideas you've talked about for prospective, needed film titles?" So, let's list some "imperatives" for your weekend or evening reading:

No. 1: your regional edition of the WALL STREET JOURNAL and especially the editorial page. No. 2: THE PUBLIC RELATIONS JOURNAL. No. 3: U.S. NEWS & WORLD REPORT, among our favorite national media.

We look to book lists for "non-fiction" titles of "books that could make useful films" just as Hollywood turns to best-selling fiction and plays for

box-office, pre-sold winners.

Industry literature: out of national distribution companies, such as Modern's listings in their "Index and Guide" and inside-stuff in their monthly "MEMOS." Other distributors will keep you on their mailing lists for equally valuable tips on how they are serving industry.

And we keep in touch with really-informed specialists like Ralph Creer, American Medical Association film and television executive; key U.S. government people in charge of a-v programs in Washington. Television data out of the National Association of Broadcasters and from the specialized TV industry journals has been helpful. U.S. Commerce reports on industry trends are useful.

The important thing is to "keep in touch"—to be well-informed—and then to use your knowledge in prospecting. But don't *write* the script, just fire away with subject ideas, sketched completely enough to show that you *know the prospect's problem and how it might be solved*.

All of this is called "R & D" (Research & Development) and your film prospect is probably spending large sums to insure his company's future. It certainly is appropriate to budget a little of your time and money to assure yours. —OHC



MAYBE TOMORROW . . .

. . . is the title of a film written by Gene Starbecker for a midwest producer who realized the "best" costs very little more.

His decision paid off. His client is happy. His accountant is happy.

And the film, many feel, may be a contender for the Academy Awards.

If you have a script problem and want to offer your clients the best, call today . . . if not, "Maybe Tomorrow."

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Tel: (212) MU 3-1093
Washington, D.C.: 9145 Sligo Creek Parkway, Silver Spring,
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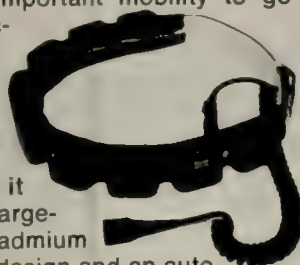
INSTANT EVERYTHING

(the next-best thing to instant success)

Most moviemakers will agree that the difference between good footage and great footage goes beyond talent and luck—it's the little things that often make the difference. Little things like camera mobility, to follow fast-moving action. Or a few extra dB of silence on set. Little things... like the fleeting moment of news, captured because of a minute saved in set-up time. Or an unusual camera-mount that produces the "different" point of view you need. Little things do mean a lot. And, for many of those important "little things," camera professionals turn to Cine 60...

Instant Power

Wherever you go, whatever the shooting situation, Cine 60's exclusive power "button" gives you the power to run every professional camera on the market. Plus the all-important mobility to go where the action is. Available in voltages from 6 to 30V (and up to 7 amperes-hours), it features rechargeable nickel-cadmium cells, sealed design and an automatic overload safety switch. With built-in charger and plug-in coiled power cable, it is one of the most widely used power sources available today.



Instant Quiet

Silence is golden, yet relatively inexpensive with the Cine 60 battery-powered fiberglass Blimp for Arriflex cameras. Only 19 pounds, the Blimp permits shooting in even the most restricted spaces—with all standard lenses (even 18mm, without vignetting!). Inside, the camera is securely mounted, yet isolated acoustically from its surroundings. On the outside, a new, gear-driven mechanism permits smooth, accurate follow-focus via a large, easy-to-use knob. All other controls and connections are conveniently placed on a rear control panel.



Instant Camera Pod

Our single universal shoulder pod ("unipod") is a lightweight shoulder mount that accepts all cameras. Easily removable between takes, it keeps the camera in the ideal shooting position while offering the maneuverability of single-shoulder construction. Used with the Uni-Eclair Mount (detailed later), this is the only practical pod for the Eclair NPR-16. (By the way, we also have an excellent double-shoulder pod as well.)



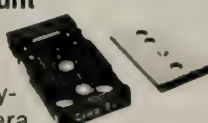
Instant Camera Platform

Wherever and whenever you need a stable camera platform, chances are our Vacu-Platform can provide it. This rugged suction-actuated device can be positively fastened to any smooth surface (car tops, floors, etc.) without marring. A flick of a lever on its extra-large suction mounts does the job. Especially useful for low-angle work, it mates with standard tripod heads.



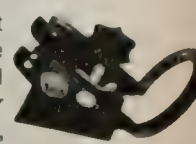
Instant Camera Mount

If you've ever watched a good shot pass you by while trying to thread a camera onto a tripod or shoulder pod, the Cine 60 Snaplok is your answer. Combining rapid, fail-safe operation with the ruggedness and precision alignment needed for day-in, day-out use, the Snaplok features light weight and high rigidity. One section mounts on the camera; the other on tripod or shoulder pod. A single pushbutton instantly separates the two. The base unit of the Snaplok is compatible with standard 1/4" and 3/8" sockets.



Instant NPR

Our Uni-Eclair Mount is just what the name implies—a universal mount for the Eclair NPR camera. Rugged, yet surprisingly light, it may be left on the camera at all times, ready for hand-held operation or shooting with a tripod or shoulder pod. And, it makes a handy camera rest between takes.



Instant Zoom

If you own one of the fine Angenieux zoom lenses, you can have smoother, more consistent zooming with one of our electric zoom drives. Available in four sizes (for the 9-95mm, 12-120mm, 12-240mm and 25-250mm), these units feature a precision gear assembly which mounts securely and directly to the lens barrels. The gear assembly, in turn, is rigidly coupled to a high-quality DC motor via a flexible shaft. The motor is powered by a transistor-regulated nicad battery pack featuring directional push-buttons and a smooth, variable speed control—all contained in a convenient, palm-sized case—with built-in recharger. (We also make an instant-mounting, collapsible rubber lens hood for the Angenieux 25-250mm zoom.)



Instant Rentals

Cine 60 also enjoys an excellent reputation for its line of top-quality rental equipment. All thoroughly maintained and delivered on-time. We'd appreciate the opportunity to fill your rental needs.

Instant Information

Whatever your filming needs, all you need to know for "Instant Service" is one name and one number:

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MOTION PICTURES: Our films have proved themselves in the business theater and won major awards in the nation's top film festivals.

MULTI-SCREEN PRESENTATIONS: Last year alone our shows traveled over 50,000 miles in the United States and overseas. Our permanent theatre installations have delivered hundreds of "fail-safe" performances.

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the audiovisual calendar

NOVEMBER

Chicago International Film Festival, November 5-20. Info: Film Festival, Room 301, 12 East Grand Ave., Chicago, Ill. 60611.

Public Relations Film Festival, sponsored by Public Relations Society of America, November 14-17, Hilton Hotel, Washington, D.C. Info: PRSA, 845 Third Avenue, New York, N.Y. 10022.

DECEMBER

National Visual Communications Association Days of Visuals, December 2-3, New York Hilton Hotel, New York. Info: NVCA, 6 E. 43rd St., New York 10017.

FEBRUARY

Annual Calvin Motion Picture Workshop, February 7-9, Calvin Laboratory Division, Kansas City, Mo. 64108. Info: Calvin, 1105 Truman Rd., Kansas City Mo. 64108.

Seminar/Workshop on Slide and Film strip Production Techniques, Feb. 7-10 National Medical Audio Visual Center Atlanta. Info: NMAC, Atlanta, Ga 30333.

MARCH

Seminar/Workshop on Motion Picture Production Techniques, Mar. 6-10, National Medical Audio Visual Center Atlanta. Info: NMAC, Atlanta, Ga 30333.

APRIL

Travel Film Festival, sponsored by So Calif. Sports and Vacation Show and Sunset Magazine, April 7-16, Convention-Exhibit Center, Los Angeles. Info: Buck Enterprises, 1665 W. Katella Ave. Anaheim, Calif. 92802.

Society of Motion Picture and Television Engineers Technical Conference and Equipment Exhibit, April 16-21 1972, New York Hilton Hotel. Info: SMPTE, 9 E. 41st St., New York, N.Y. 10017.

MAY

Pacific Education Show, sponsored by British Columbia School Trustees & National Audio Visual Assn. of Canada May 6-8, Exhibition Park, Vancouver B.C. Info: Pacific Education Show 2000 W. 12th Ave., Vancouver 9, B.C.

AUGUST

American Management Association's Education & Training Conference, Aug 1-3, New York Hilton, New York, N.Y. Info: Clapp & Poliak, 245 Park Ave. New York, N.Y. 10017.

SEPTEMBER

Society of Motion Picture and Television Engineers Technical Conference and Equipment Exhibit, September 24-29, Century Plaza Hotel, Los Angeles. Info: SMPTE, 9 E. 41st St., New York N.Y. 10017.

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PICTURES IN THE NEWS

State Legislature

Minnesota film tells how laws are made.

CITIZENS ACROSS THE COUNTRY are looking harder these days at the quality of their state legislatures. Headlines in papers and magazines attest public concern over inadequacies and corrupt practices.

At the same time, legislative bodies in more progressive states have insti-

tuted improvements in their procedures, and some have taken positive steps to inform their constituents of how the legislature works, and how the public, itself can act to influence the law-making process.

An outstanding example of this can be seen in Minnesota, where the state legislature has sponsored a motion picture *There Oughta Be A Law*, now widely seen throughout the state.

The film revolves around an angry voter, a State Representative, a State Senator, and a bill for a law—all of them fictional. While the audience watches the interplay between legislators, the public, Committees, and

lobbyists on the bill; they also learn much of what goes on in any state legislature on a typical bill.

While the main characters and the bill itself are fictitious the film locale and supporting players are real. Senators, Representatives, and public all play themselves. By the conclusion of the 26-minute film, and the defeat of the bill, the audience has learned that the passage of any legislation is the result of a careful balancing of the wide interests represented in any state.

The idea for a motion picture of the mechanics of state government was originated by a group of legislators, who later formed a Joint Subcommittee to oversee production. Twelve Twin City producers were given an opportunity to make presentations for the film, which was finally awarded to Reid Ray Films, of St. Paul.

Since Reid Ray Films had produced over 6000 films in the past 60 years, and the subcommittee had no experience at all, it was first determined that everyone concerned should know exactly what to expect in the "client role" and the "producer role" so that the "Committee Amateur Producer" syndrome could be avoided. The Subcommittee gave its complete cooperation and adopted a faith that there would only be one producer, who knew what he was doing, and no 12 (the subcommittee). Toby Carlson's script demonstrates the power of each Minnesota citizen to *make change*—to create better laws or to help in making a law to assist in situations that never existed before. The citizen has the power to elect local Congressmen who have the power to listen to their constituents and reflects the needs of their people at the Capitol. The visual parallel between the voter pushing the voting machine lever for his or her candidate, the power of the legislator to push the "yes" or "no" button for a bill, presented a rather interesting visual symbolism which eventually was carried through film.

There Oughta Be A Law is now being shown to students and civic groups throughout Minnesota. Other interested parties may make inquiries about rental or sale to H. Blair Klein, Senate Counsel, State Capitol, St. Paul, Minn. 55101.

continued on page 2



Legislators discuss new bill as they approach Hearing Room in state capitol.



Opening sequence: a child injures himself on broken throwaway bottle: *There Oughta Be a Law*.



Scene in Minnesota State Senate Chamber.

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Surgery

American College of Surgeons shows surgeon's life as it really is.

MEDICINE must certainly be ranked among the most popular of all areas of subject matter in the theatres and on television, right up with the Western, crime and detection, espionage, sports and travelog. We've seen (and enjoyed) *The Interns*, *The Doctors*, the wise and good *Dr. Marcus Welby*, and the young, surly but heroic *Dr. Casey*. In time, no doubt, we might also have *The Nurses*, *The Dieticians*, and (why not?) *The Orderlies* and *The Candy-Strippers*.

Audiences, well attuned to the problems of the fictional medics, should be

even more receptive to the authentic story of real medical heroes in *The Surgeon*, a 14-minute general interest film produced by Cal Dunn Studios under the sponsorship of the American College of Surgeons. In addition to wide showing on television, *The Surgeon* will find its most important audience among high school and college students who, on graduation, must decide the further direction of their careers. It is hoped that many among them will be motivated to enter medical school and, in time, to qualify as surgeons.

The Surgeon combines live action and animated still photography, shot at hospitals in the Chicago area and elsewhere. From the outset, all concerned—Heinz Kuehn, Director of Communications, American College of Surgeons, Cal Dunn, producer, and John Davenport, writer—were determined to depict the work, the demands

sports or travel featurette. Instead, they will join the surgeon in his office, in the clinic, in the lecture room, at consultation, during patient rounds—and in the operating room. They will not see the usual clichés of the significant pause, the meaningful glance, nor hear commands of "scapel, clamp, suture, suction". They will see much never before shown on a public screen: the draped site of the operation, the red line of the primary incision, the beating human heart, the open chest as a pacemaker is inserted, the life-saving kidney at the instant of transplant, the human eye as sight is surgically restored, the surgical correction of a facial deformity.

They will see the surgeon and surgical team as they work together daily and nightly in thousands of hospitals today. They will gain a new understanding of the surgeon's work that could come to them from no other source. In this way they will gain a new appreciation of the marvels of modern surgery and of the surgeon's contribution to life, health and well-being, or, as the film phrases it, in making "poor lives tolerable and tolerable lives happy."



Heinz Kuehn, Director of Communications, American College of Surgeons, center, and John Davenport, writer, in surgeon's "prep" room.

Simultaneous motion picture and still photography during surgical operation.

and the rewards of surgery with good taste and realism. The film shows the great achievements of modern surgery as a healing and lifesaving art. It also shows the long hours, the varied challenges and the heavy responsibilities which a surgeon faces not only in the operating room but in preparing the patient for the stresses of surgery, and in supervising his post-operative care.

Laymen who visit a busy operating room find it an unforgettable experience. Members of the general audience, finding *The Surgeon* on their favorite channel, will be forewarned by the title that this is not the usual

College recruitment

Video cassette is first in a series of college guidance tapes.

A NEW SERIES of video presentations, the *National College Cassette Catalogue*, has been designed to provide the college advisor and admissions office with a color videotape cassette presentation of the recruitment story of individual colleges. Prospective students will be able to look at scenes of the colleges he is considering and to hear of their advantages, which could formerly only be gained by an interview with admissions offices and a visit to the campus.

The first cassette was presented at the National Association of College Admissions Counselors convention in San Francisco on September 29. It was played on a Sony Videocassette unit, one of the playback modes being

continued on page 30



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The cassette is a documentary about Pace College, and was recorded by Nicholson-Muir Productions, producer of the catalogue, on IVC one inch color tape, using the model 960 recorder, coupled with an IVC 500 camera and Taylor Hobson 10:1 zoom. Four and a half days of videotape shooting and a day of filming kept the crew busy moving from one location to another.

Director, cameraman, assistant cameraman, audio man, video operator and production assistant moved in with the portable equipment to record the activity at the school's two campuses, augmented with microphones, lights and cables. For outdoor shooting, and some interiors, the van was used as a mobile control room.

Single camera shooting techniques were employed, and subsequent transfer to A & B rolls for editing gave the director latitude in completing the pro-



Director Nick Nicholson and cameraman Robert Rushing on location at Pace College.

duction. The importance of high quality final results dictated post-production on quadruplex recorders.

Since the Catalogue is designed to be updated with subsequent additions and changes in the academic offerings, the original production master will be retained. Voice-over and video changes can be electronically inserted.

Nicholson-Muir has received enthusiastic support for its educational venture from college placement officers, university and college administrators, and educational association. In four years it is expected that most major colleges in America will be represented in the Catalogue. A central library will distribute the cassettes to high school guidance departments and other groups on a rental basis, together with players.

Medallic art

Franklin Mint uses film to encourage commemorative medal collecting.

JOSEPH M. SEGEL, president of The Franklin Mint, conceived the idea of producing proof quality commemorative medals in limited edition for private collectors in 1964. On the basis of this idea he founded the Franklin Mint and has built the company from a small enterprise to a multi-million dollar organization (1970 sales of \$45 million) which is now the largest private mint in the world.

Some idea of how and why the company has grown so fast can be seen in *Of Art and Minting*, a behind-the-scene filmed exploration of the world of medallic art which is now being

seen across the country on TV and by group audiences via Modern Talking Picture Service.

The central theme of the new movie deals with the renaissance of medallic art. The amazing transformation of the original sculptors' model to gleaming pieces of medallic art is shown in graphic detail and explained by the artists in their own words.

Capturing the delicate sculpturing of the medals was, according to Lee Bobker, of Vision Associates, who produced and directed the film, "the single most difficult photographic challenge I have ever encountered." Herbert Raditschnig, Vision's outstanding Austrian cameraman, was brought in to do the job, and succeeded beautifully.

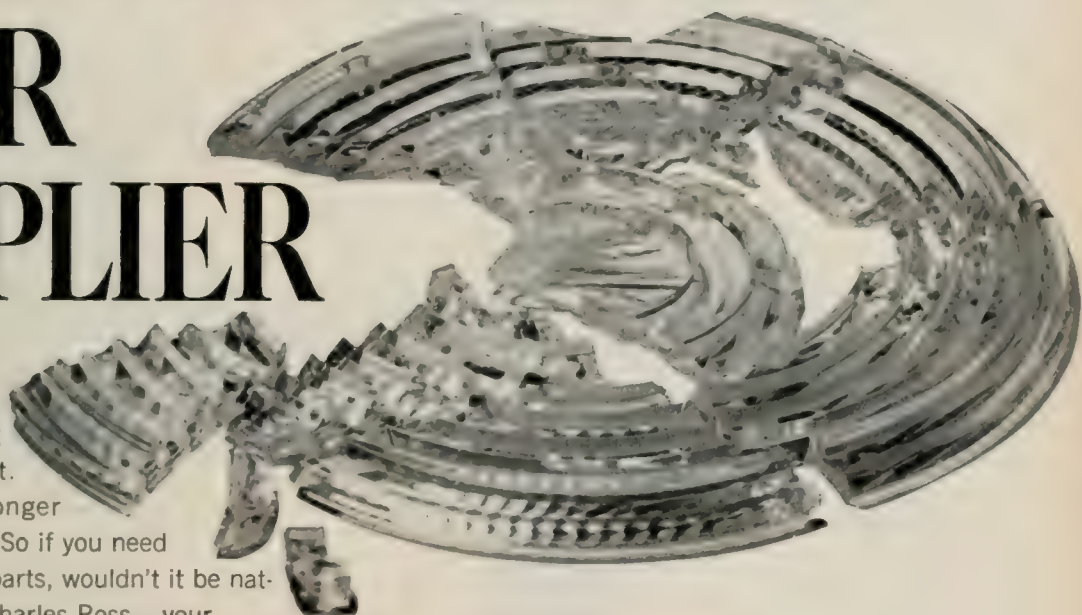
Of Art and Minting begins with an almost surreal photographic journey through the history of medallic art evoking the ages of man. Filmed on location in Stratford, England, and in Rome, Milan and Florence, the film

continued on page 32



Old World engraver Fritz Weiland puts the finishing touches on a master Franklin Mint engraving.

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PICTURES IN THE NEWS

continued

then examines the genesis of five separate works of art. Piero Monassi, a young Italian sculptor, who is sculpting The Franklin Mint series on The Genius of Michelangelo, is seen at work in the Sistine Chapel and at The Accademia in Florence and he himself discusses his artistic approach. The same technique is used as we follow the American artists Harold Faulkner on his history of the United States series and Anthony Jones on his Big Game Series for the East African Wildlife Society, Gilroy Roberts of his widely acclaimed series on Birds, and the British sculptor, Philip Nathan, as he moves through the world of Shakespeare in his design for the Shakespeare series. Each sculptor talks about his own approach while Raditschnig's camera probes the very essence of the work.



Philadelphia sculptor Harold Faulkner relives history on the fields of Valley Forge for the Franklin Mint

Upon the film's completion, Segel then directed, as too few clients do, that the film be given the maximum support in term of previews, premieres and press and television showings. Its world premiere was held to great acclaim at the American Numismatic conference at the Washington Hilton and supportive television showings were arranged by Modern Talking Picture Service.

Following this, subsequent premieres were shown at the Philadelphia Art Alliance and at Lincoln Center in New York. A beautifully designed brochure was ready and available with the film and there will probably be some special theatrical short version distributed in the nation's theatres throughout the year.

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GOVERNMENT

AUDIOVISUAL

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AUDIOVISUAL BRANCH OFFICES OF THE NATIONAL ARCHIVES

James W. Moore, Chief
The Audiovisual Branch Office of the National Archives, National Archives and Records Service, General Services Administration is the repository for more than 60 million feet of historical motion pictures created by 100 Federal agencies and non government producers. The ever growing collection includes a wide range of subjects covering the period from 1896 to the present. Films are not loaned, but may be viewed by researchers, film producers, or their authorized representatives. Duplicate negatives or masters of films or scenes may be purchased by individuals or producing companies subject to consent of the depositing agencies and copyright restrictions, if any.

DEPARTMENT OF AGRICULTURE

Office of Information
Motion Picture Service
Washington, D.C. 20250

- The Motion Picture Service of the USDA produces motion pictures in color and black-and-white on agricultural and related subjects for various agencies within the Department and, on occasion, for other Government agencies. Production and laboratory services are also available on a cooperative basis with land grant colleges and universities.

Martin Lobdell, Chief, Motion Picture Service

Activities: The USDA currently has more than 300 films in distribution with an estimated audience of 380 million persons. These films cover such subjects as conservation, forestry, agricultural research, insect eradication, control of animal diseases, consumer information, rural area development, nutrition and marketing. Maintains an extensive 16mm color stock footage library of agricultural scenes which are for sale at nominal cost.

Facilities: The USDA Motion Picture Service has complete in-service production and laboratory facilities which have been in continuous operation since 1912.

Distributions: Films for school and group showings are distributed through 69 cooperative film libraries located in each state. Films for TV bookings are distributed directly from the Distribution Section, and prints of most films may be purchased from the Business Management Section. Catalogues are available of motion pictures, films suitable for TV showing, and of stock footage scenes.

Publications: Two catalogs contain complete listing of USDA motion pictures; one of these provides data on films for general 16mm distribution; the other lists films available for public service showing by television stations.

UNITED STATES ATOMIC ENERGY COMMISSION

Division of Public Information
Audio-Visual Branch
Washington, D.C. 20545

- The Audio-Visual Branch of the Atomic Energy Commission has its primary function coordinating the production of AEC films and responding to requests from the public media in all the audio-visual fields for assistance in the preparation of films, stills, tapes, slides and other audio-visual materials on atomic energy.

Edwin L. Wilber, Branch Chief
Phone: (301) 973-5365

Activities: This branch plans and carries out film, TV, radio and still pictures projects to advance specific Commission Programs, and acts as advisor to Commission and contractor personnel in Washington and nationwide on audio-visual problems and projects. In 1971, 17 films were produced by the Commission and its contractors; about 6 films are planned for 1972. In addition, TV clips and radio platters and tapes are produced by the Commission and contractors every year. This branch also places Commission- and contractor-produced motion pictures into loan and commercial sales channels, determines the content of the 11 domestic and 9 overseas film libraries, and issues a combined Information—Education and Professional—Technical film catalog and a Classroom Films on Nuclear Science catalog.

Facilities: AEC has no motion picture production facility or motion picture laboratory, but uses Government and/or commercial services.

Distribution: AEC operates an 8,000 still library, 35mm color slide library, and distributes 14,800 16mm prints through 11 domestic film libraries which cover particular geographical areas. All films are for free loan. Each library has about 300 titles (education, information, technical-professional, and historical). The Commission also has four overseas libraries at its offices at the U.S. Embassies at London, Brussels, Tokyo, Rio de Janeiro and Buenos Aires, stocked with educational and technical films and also sup-

plies films to the film library of the International Atomic Energy Agency in Vienna, The American Film Library, The Hague, Holland, The Puerto Rico Nuclear Center, and the USIS-Stockholm for use throughout Scandinavia. The Brussels and Buenos Aires libraries have about 80 films each in French and Spanish respectively. Information on libraries available from Washington office.

DEPARTMENT OF COMMERCE

Washington, D.C. 20230

- The U.S. Department of Commerce produces and circulates motion pictures dealing with those domestic and foreign subjects relating to the offices under the jurisdiction of this Department.

Bureau of Domestic Commerce

Saul Padwo, Director
Business and Scientific Equipment Div.
Phone: 967-3518

Earl Young, Motion Picture Analyst, Motion Picture & Photographic Products Branch
Phone: 967-2911

- The Motion Picture and Photographic Products Branch of this Division serves the motion picture, photographic, and audio-visual equipment and supplies industries. Its primary function is to foster, promote, and develop the foreign and domestic trade of these industries. It provides market development counsel to producers and exporters on where and how to cultivate and expand their sales. It participates in tariff and trade negotiations, maintains information on foreign trade trends, and periodically issues basic trade statistics on U.S. exports and imports of photographic goods. The Branch acts as a focal point for industry with reference to advice and guidance to other agencies and use of other agency facilities.

U.S. DEPARTMENT OF COMMERCE

NATIONAL OCEANIC AND
ATMOSPHERIC ADMINISTRATION (NOAA)

Stanley B. Eames, Director of Public Affairs

Phone: (301) 496-8243
Elliot A. Macklow, Chief, Motion Picture Service

Phone: (202) 343-6897
George A. (Jeff) Baker, Radio/TV, Film Officer

Phone: (301) 496-8921
Marian P. Bailie, Film Librarian
Phone: (202) 343-6919

NOAA's centralized film development office within the Office of Public Affairs administers and supervises the production of informational and educational films for all components of the Agency. Film and tape spots, short and special features for both radio and TV are also under the direction of the office.

NOAA's film library system is, at present, a dual system. Films formerly distributed by ESSA (the U.S. Weather Bureau, and the U.S. Coast and Geodetic Survey) are now handled by Modern Talking Picture Service, and requests for prints should be directed to them. A catalog and order form is available on request. Inquiries about these films as well as radio and TV activities should be directed to: National Oceanic and Atmospheric Administration, U.S. Department of Commerce, Washington Science Center, 6010 Executive Blvd., Rockville, Md. 20852, Attention: PA.

Fishery motion pictures, formerly produced and distributed by the Bureau of Commercial Fisheries of the Department of the Interior, are distributed through a film library system consisting of about 200 Government and private film libraries. About 30 fishery motion picture titles are distributed free of charge upon request. Provision has been made so that most of the films are cleared for television although special permission is required before telecasting. Stock footage is not available. A catalog listing the fisheries films distributed, and the instructions for obtaining them may be obtained free of charge upon request. A central film library for fisheries films is maintained. Fisheries films and information about them may be obtained by writing: Motion Picture Service, NOAA, 1815 N. Ft. Myer Drive, Rm. 601, Arlington, Virginia 22209. Because of the large domestic demand, at the present time, are not being loaned for use outside of the country. Purchase of print arrangements can be made by application to this office. Applications are also accepted from institutions wishing to serve as non-profit libraries.

Production of most of the Agency motion pictures is accomplished by using commercial contractual motion picture facilities. Production is sponsored by both Government and industry. Information regarding the sponsorship of oceanographic and atmospheric motion pictures should be addressed to: Chief, Motion Picture Service, 1815 N. Ft. Myer Drive, Rm. 601, Arlington, Virginia 22209.



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GOVERNMENT

DEPARTMENT OF DEFENSE

Office of Public Affairs Directorate for
Defense Information—Audio-Visual Division
The Pentagon Washington, D.C. 20301

• This Division of the central Armed Forces contact for news media and producers in the important fields of radio, television, still pictures and motion pictures. Direct contacts on national and international release matters in these fields are:

Norman T. Hatch, Chief, Audio-Visual Division

Phone: OXford 74102

Activities: The Motion Picture Productions Branch approves release of Armed Forces stock footage which cannot be produced commercially and assists studio motion picture

and independent producers in the production of entertainment and documentary films and theatrical productions relating to the Armed Forces. Information on Armed Forces films available for public non-profit show or cleared for public non-profit showing or cleared for public service TV programs can be obtained from the Branch.

The Radio Television Productions Branch approves release of Armed Forces stock footage which can not be produced commercially and assists network and independent producers in the production of documentary and entertainment programs related to the Armed Forces.

The Audio-Visual News Branch releases approximately 200 (2-3 minutes) subjects to the TV and theatrical newsfilm media annually. It maintains two small Pentagon studios for servicing the news media and radio programs which feature interviews with top Defense officials. It also releases taped and filmed messages by Secretaries and Service Chiefs and provides advice and guidance to radio and TV news producers. The Branch also releases to the press and TV media approximately 2,000 photographs each year.

DEPARTMENT OF DEFENSE

Defense Supply Agency: DSA

Administrative Support Center

Technical Presentations Division

Cameron Station, Alexandria, Virginia

• Technical Presentations Division, DSA Administrative Support Center, is the technical source and point of contact for the production of films for the Defense Supply Agency. DSA's headquarters staff at Cameron Station and 15 primary level field activities furnish technical information for the films. The projects are aligned with the primary objective of the agency, mainly, to provide effective logistic support of the operating force of all Military Services in war and peace.

Activities: This division carries out a wide variety of activities, including audio-visual communications, motion picture production, technical and informational exhibits, still picture photography, and graphic presentation. The range of in-house staffing allows the division to contribute materially to the production of DSA films.

Facilities: DSA has no motion picture production, but uses Government and/or commercial services. The key personnel of Technical Presentations Division is as follows:

Chief, Morris S. Namkin

Phone: (202) 274-6075

ARMED FORCES INSTITUTE OF PATHOLOGY

Medical Illustration Service

Washington, D.C. 20305

Morris M. Goldberg, Chief, Medical Illustration Service

Phone: (202) 576-2866

Activities: This Institute makes or supervises films for the Armed Forces on medical subjects.

Facilities: In-house capability, and contract through Office of the Chief, Communication Electronics.

Distribution: AFIP operates a U.S. Army Audio Visual Support Center for medical films. The Institute procures and loans films to the Medical Services of the Armed Forces. Unclassified films are available to members of the medical profession, with borrower paying return postage. For information about available films, write the Superintendent of Documents, Government Printing Office, Washington, D.C. 20402 and refer to The Film Reference Guide for Medicine and Allied Sciences.

DEPARTMENT OF THE AIR FORCE

Hq United States Air Force

(AF/XOOTV)

Washington, D.C. 20330

Phone: (202) OX 5-2830

Colonel James P. Warndorf, Chief, Audio-Visual Systems Division.

The Division is the central office which guides the Air Force's audio-visual activities. It is responsible for the policy guidance and management of the skills and resources which provide the Air Force with all photography (except reconnaissance and mapping and charting), closed circuit television, audio-visual libraries and depositories, presentation services, graphic arts, and training aids. It also monitors the activities of the Aerospace Audio-Visual Service (AAVS), a technical service under the Military Airlift Command (MAC).

AAVS, commanded by Colonel Alterio G. Ierani, has its Headquarters at Norton AFB, California. Its squadrons and detachment distributed world-wide document Air Force and DOD activities wherever they occur. motion picture and still photography or, increasing frequency, on video tape. The U.S. Air Force's central production facilities are located at Norton AFB produce audio-visual materials with its in-service motion picture, television, and still photographic capabilities. It also procures them from commercial production firms. The USAF Central Motion Picture Film Depository and Central Audio-Visual Library are at Norton AFB as well. The Central Still Photographic Depository is a function of the 1361st Photo Squadron (AAVS) 1201 So. Fern Street, Arlington, Virginia 22202.

Specific information regarding the commercial production of Air Force audio-visual materials may be obtained by contacting:

Aerospace Audio-Visual Service (DMP)

Norton AFB, California 92409

Phone: (714) 382-3215

Information regarding distribution of Air Force audio-visual materials may be obtained from:

USAF Central Audio-Visual Library

Norton AFB, California 92409

Phone: (714) 382-2493

DEPARTMENT OF THE ARMY

Washington, D.C. 20315

The Assistant Chief of Staff for Communications Electronics of the Army is responsible for coordination, review and supervision of all audio-visual activities to include motion picture and still photography, television and electronic display. Within the Assistant

continued on page 3



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AUDIO MAGNETICS CORPORATION

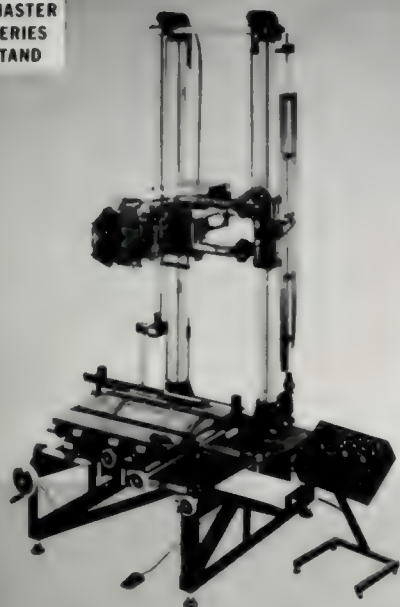
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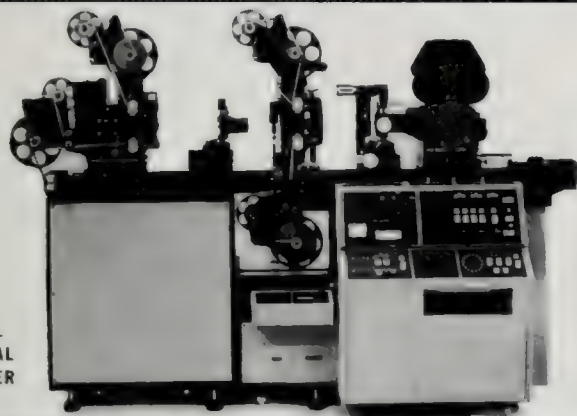
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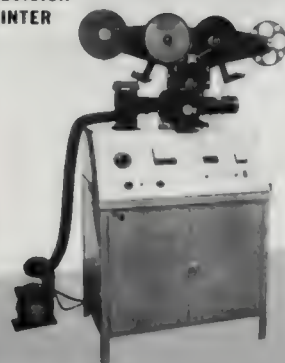


LIGHT VALVE
CONTROL

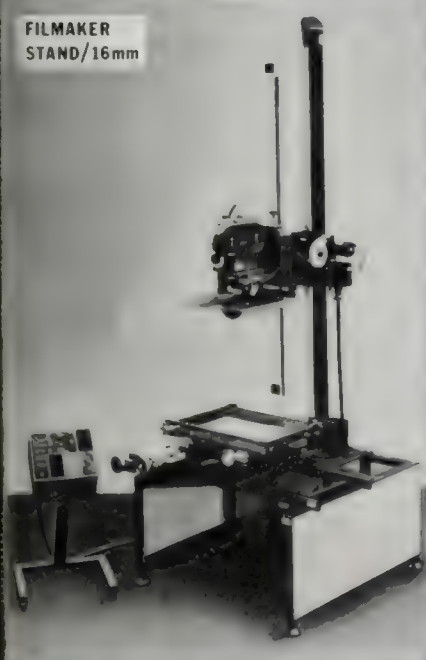


SCANNER ROTARY
REPRODUCER

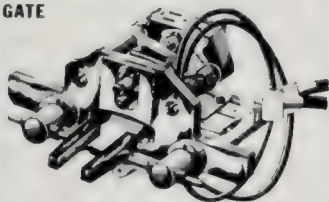
PRECISION
PRINTER



FILMAKER
STAND/16mm

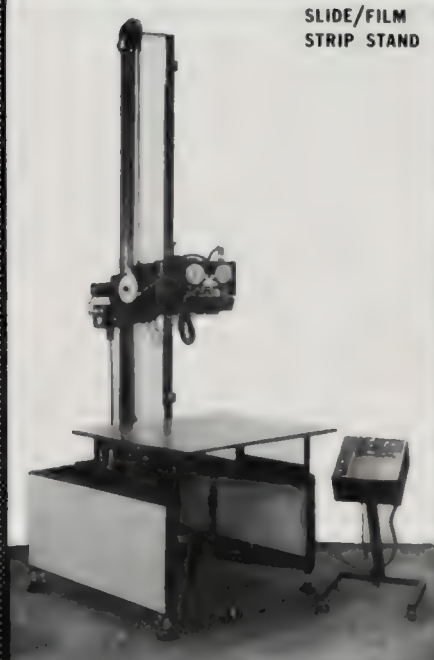


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GOVERNMENT

Chief of Staff for Communications Electronics the Audio Visual Division carries out these responsibilities and information pertaining to them may be obtained from:

Lt. Col. Frederick L. Martin, Chief, Concepts and Doctrine

Audio Visual Division
OASCS-E, Dept of Army
Phone: OXford 3-7193

The Commanding General, United States Army Materiel Command is responsible for the production and initial distribution of official motion pictures and related audio visual materials. Information concerning contract for writing, production and procurement may be obtained from:

Commanding General
U.S. Army Materiel Command
Washington, D.C. 20315
Phone: (202) OXford 2-2463

DEPARTMENT OF THE NAVY

• The U.S. Department of the Navy produces motion pictures and still photographs for such purposes as training, maintaining fleet readiness, explaining new weapons and devices, and for medical historical, indoctrination, safety and recruiting uses, public relations, to name a few key subject areas.

• **Information and General Policy Procedures** on all aspects of the Navy film program, including application information for commercial producers interested in bidding on Navy contract films are handled by the Commander, Naval Air Systems Command (AIR-539), Navy Department, Washington, D.C. 20390.

Capt. W. R. Fraser, USN, Code (AIR-539)
Photographic Management Officer
Phone: OXford 3-3416

• **Procurement policies and procedures**, which involve information on technical questions regarding bids, are handled by the Officer in Charge, Navy Purchasing Office, Washington, D.C. (Phone: OX 3-2901)

A research and development group conducts tests, experimentations, development and evaluation of photographic equipment. Here, technical photographic specifications, instructions and other publications are also prepared. Information about NPC may be obtained from: Commanding Officer, Naval Photographic Center, U.S. Naval Station, Washington, D.C. 20390.

Capt. H. B. Lee, USN
Commanding Officer
Phone: OX 3-2101

Distribution: Prints of all Navy films available to the public can be purchased from the National Audiovisual Center, National Archives and Records Service, Washington, D.C. 20408. Civilians may borrow films from Naval District Public Affairs Officers, Training Aids Libraries, Aviation Films Libraries, Recruiting Stations and Public Information Offices located throughout the United States will serve government requests for film showings. Requests for the purchase of Navy stock footage in commercial productions should be submitted to the Chief of Information, Navy Department, Washington, D.C. 20350.

GENERAL SERVICES ADMINISTRATION
National Archives and Records Service
8th and Pennsylvania Avenue, N.W.
Washington, D.C. 20409

NATIONAL AUDIOVISUAL CENTER
Jack McLean, Acting Director
Phone: (301) 440-7753

The National Audiovisual Center, a Division of the National Archives and Record Service, General Services Administration, provides five main services:

1. **INFORMATION.** The Center is the main contact with the public and the Federal Government regarding audiovisual materials available from Federal agencies and where and how they can be obtained. Detailed information is gathered on all relevant materials and is made available on request.
2. **SALES.** The Center functions as the central sales point for most completed audiovisual materials produced by the Federal Government. Over 4,500 motion pictures, film strips slide sets and foreign language tapes are listed in a sales catalog available from the Center.
3. **DISTRIBUTION.** The Center provides a uniform, efficient and economic loan service of audiovisual materials, primarily 16mm motion pictures, deposited in the Center by various Federal Government agencies.
4. **STOCK FOOTAGE.** The Center operates the NASA Film Depository containing approximately nine million feet of motion picture depicting activities of the Mercury, Gemini, and Apollo space missions. Other Federal agencies are encouraged to place

stock footage with the Center for better utilization by the Government and the public.

5. **TECHNICAL ASSISTANCE.** The Center monitors basic ordering agreements covering production services, distribution services and other audiovisual services desired by the Federal Agencies. It also provides on request to other Federal Agencies limited technical assistance relating to such audiovisual services.

**DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE**
National Library of Medicine
National Medical Audiovisual Center
Atlanta, Georgia 30333

Charles F. Bridgman, Ph.D., Director
National Medical Audiovisual Center
Phone: (404) 633-3351

Activities: As a component of the National Library of Medicine, the National Medical Audiovisual Center plans and administers a national program to improve the quality and the use of biomedical audiovisual materials in schools of the health professions and throughout the biomedical community through: (1) the acquisition and distribution

of films and other audiovisual resource material; (2) audiovisual reference and research services; (3) consultation and assistance in the development and use of audiovisual materials and systems; (4) audiovisual research, training, experimental production, and other activities in the development of media to support medical education, and (5) encouragement of the production, dissemination and use of audiovisual materials.

Distribution: Films are available from National Medical Audiovisual Center (Annex), Station K, Atlanta, Georgia 30324, on loan to schools of the health professions and other medical/health institutions and organizations throughout the U.S. The films are listed in the National Medical Audiovisual Center Catalog.

SOCIAL SECURITY ADMINISTRATION
Baltimore, Maryland 21235

Russell R. Jalbert, Assistant Commissioner
for Public Affairs

Phone: 944-500 ext. 2187

Robert T. Fenwick, Chief, Audio-Visual
Staff, Office of Public Affairs

Phone: 944-5000, ext. 5587

Activities: The Social Security Administration

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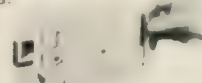


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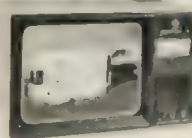


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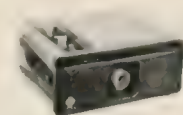
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GOVERNMENT

produces and distributes films on Old Age Survivors and Disability Insurance and Health Insurance Measures. These are public information films designed to explain to the worker what he needs to know about the social security law and what benefits he might be entitled to. Most films and spots are intended for both television and theatrical use.

Distribution: Through 800 District and Branch offices throughout the country, prints may be obtained on a free loan basis. Prints may also be bought.

DEPARTMENT OF THE INTERIOR Washington, D.C. 20240

• The Department of Interior produces films which are concerned with the management, conservation and development of natural resources in every section of the Nation. Films are available from the bureau in which they have been produced.

Office of the Secretary

Office of Communications

Phone: (202) 343-3171

Inquiries concerning the use of Department of Interior films for television should be addressed to this office. A Department film catalog is available on request.

THE BUREAU OF LAND MANAGEMENT

John A. Mattoon, Chief, Office of Information

Phone: (202) 343-3609

• "The Last Frontier", winner of national and international awards for excellence, is a 29-minute film about America's last public domain lands, their history and future.

It is available from the Bureau's office in Washington, D.C. and BLM State offices in Portland, Sacramento, Phoenix, Reno, Salt Lake City, Santa Fe, Denver, Cheyenne, Boise, Billings, and Anchorage.

It is also available through Association Sterling.

THE U.S. BUREAU OF MINES

Dr. A. Nicholas Vardac, Chief Audio Visual Programs, Motion Picture Development and Production, Bureau of Mines, Washington, D.C. 20240

Phone: (202) 343-3359

Activities: The Bureau of Mines has a broad film program dating from about 1920. Motion picture subjects deal with natural resources of various states and with mineral commodities including metals, revealing the conservation ethic at work. Recently released films include: "Wealth of the Westland", "Mine Fire Control", "Tennessee and Its Natural Resources", "Oregon and Its Natural Resources", "Fahrenheit 3300, and The Minerals Challenge."

Facilities: All films are made in cooperation with private industrial firms which pay production costs and select commercial film producers. The Bureau maintains no production facilities.

Distribution: About 10,000 prints of films are distributed to the public on a free loan basis from the film distribution center at the Bureau of Mines, 4800 Forbes Ave., Pittsburgh, Pa. 15213, and from depositories in 40 states. Annual number of showings is 290,000 with a total audience including television of 25,000,000 people. Most films are cleared for free TV use. Single or block bookings arranged. Catalogs available.

Productions: Currently in production are films on "Molybdenum" and "Pennsylvania and Its Natural Resources."

THE BUREAU OF RECLAMATION

Ottis Peterson, Assistant to the Commissioner, Information

Phone: (202) 343-4662

Activities: The Bureau of Reclamation produces one or two pictures a year on water resources development in the seventeen western states—usually "low budget" sound color films, which run 14 or 28 minutes. Film catalogs are available from the Washington, D.C., office of the Bureau: the Regional Offices and the Film Distribution Center in Denver.

Distribution: Distribution of Bureau of Reclamation films is accomplished through the Film Distribution Center, Bureau of Reclamation, Bldg. 67, Denver Federal Center, Denver, Colorado 80225. On occasion, surplus prints are loaned to educational institutions for their distribution libraries.

THE U.S. GEOLOGICAL SURVEY

Frank H. Forrester, Information Officer
Phone: (202) 343-4646, 4647

• This office maintains and distributes

imited collection of motion picture films dealing with the earth sciences. Of major interest are the award winning films, "The Eruption of Kilauea", 1959-60 and the earlier film release, "The 1955 Eruption of Kilauea". These show, at close range, the spectacular eruption of the Kilauea volcano on the island of Hawaii.

Recent film releases include the "Alaskan Earthquake", 1964 and "The Sea River." The first of these films documents the destructive effects of the March 27, 1964, Alaskan earthquake both graphically and pictorially in on the spot scenes. The "Sea River" film records hydrological investigations carried on in the Amazon River Basin as a joint operation between the Geological Survey and the Brazilian Navy.

Requests for additional information about these and other films should be addressed to the Information Office, U.S. Geological Survey, Washington, D.C. 20242.

THE LIBRARY OF CONGRESS
Washington, D.C. 20540

Dr. John B. Kuiper, Head, Motion Picture Section

Phone: (202) 426-5840

The Library of Congress has an unrivalled collection of American films dating from the infancy of the motion-picture industry, which it has acquired through the operation of the copyright law and through gifts, and it also has a large body of foreign films turned over to it as a result of wartime seizure. The Library's activities in the motion-picture field include the registration of claims to copyright, the acquisition of films, the cataloging of films and related bibliographical data and a small study center for research.

The Library's Copyright Office has registered claims to copyright for motion pictures since 1894, when the first examples of this medium were deposited in the Library in the form of photographic paper prints; since 1912 the copyright law has provided for the registration and deposit of motion pictures as such. Generally, under the provisions of the motion-picture copyright agreement between the Library of Congress and the copyright proprietors, the films are returned to the proprietor by the Library after registration, but the Library has the right to claim the deposit for its collections later.

The Library's collection of motion pictures comprises about 177,000 reels and is in the custody of the Prints and Photographs Division in the Reference Department. It is primarily an archive in nature, and reference service is provided to assist research activities. The Library does not lend motion pictures, but some films may be copied under certain conditions; copying requires the signing of a standard agreement concerning the clearance of copyright and the copying of equivalent footage for the Library.

**MEDIA SERVICES
AND CAPTIONED FILM FOR THE DEAF**
(Division of Educational Services, Bureau of Education for the Handicapped)

Dr. Edwin W. Martin, Acting Associate Commissioner, Bureau of Education of the Handicapped

Phone: (202) 963-5925

The Media Services and Captioned Film Branch administers a program of educational media under P. L. 85-905, as amended by P. L. 87-715 and P. L. 89-258. These laws provide for promoting and general welfare and the educational advancement of deaf persons. Media Services and Captioned Films furnishes a free loan service of films for the deaf; conducts research in the use of films and other educational media for the deaf; produces and distributes films, filmstrips and related media for the deaf and for persons who work closely with the deaf (parents, employers, etc.). The branch also provides for the training of persons in the utilization of these materials and provides media equipment to most schools for the deaf.

Further expansion to provide media services to all types of the handicapped was made possible by enactment of P. L. 90-247. Actual program activities remained essentially the same as in previous years since no funds were appropriated for the expansion of the program.

**NATIONAL AERONAUTICS
AND
SPACE ADMINISTRATION**
Office of Public Affairs—
Audio-Visual Program
Washington, D.C. 20546

Kenneth Grimm, Acting Chief Audio-Visual, Room 811, Reporters Building

Phone: 962-2757

James B. Etheredge, Chief, Motion Picture Production, Room 811, Reporters Building

Phone: 962-2757

Henry W. Detrich, Jr., Acting Chief, Distribution and Depository, Room 811, Reporters Building

Phone: 962-4341

Activities: These branches supervise the

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4. How much ECO can I have developed for \$250 at 6¢/foot?

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mation you need built right into its easy-to-read sliding scales. Answering the above questions in 30 seconds would be a cinch if you had one. And it's especially valuable for budgeting and planning.

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GOVERNMENT

agency-wide production and distribution of films, TV and radio programs, and other audiovisual materials on space and aeronautics; and coordinate requests for NASA assistance from media producers and the public.

Facilities: Production requirements are fulfilled, primarily by contractors under a "call contract" or basic ordering agreement system, with some in-house production.

Distribution: NASA films, tapes, and production aids are available on free loan; stock footage and transparencies may be purchased from agency contractor laboratories. All requests for assistance in film and TV productions should be sent to Mr. Grimm. Requests to borrow NASA films or other TV materials should be sent to Mr. Detrich.

POST OFFICE DEPARTMENT Washington, D.C. 20260

James M. Henderson, Special Assistant to the Postmaster General, Public Information
Phone: 961-7500

Activities: The Post Office Department currently uses Public Information film clips for Public Service, plus training and engineering photo reports.

Facilities: Limited motion picture production performed by the Department. Public Service film production is contracted:

**Bureau of Facilities, Procurement Division
Room 7407, Post Office Department
Washington, D.C. 20260**

Distribution: Public information film clips for public service and documentary films are distributed through U.S. Postmasters in all regions.

DEPARTMENT OF TRANSPORTATION Federal Aviation Administration

Office of Headquarters Operations, Motion Picture and TV Branch, HQ-450
800 Independence Ave., S.W., Washington, D.C. 20591
Phone: 426-8047

John A. Nugent, Chief, Motion Picture and TV Branch

Activities: The Motion Picture and TV Branch produces films and videotapes on all phases of aviation. They are designed to meet the needs of the public, the aviation community and the offices and services of the FAA.

Facilities: The FAA uses both in-service capabilities and commercial contracts in its motion pictures and producing videotapes.

Film Distribution: Distribution of FAA films is handled through the Aeronautical Center Film Library, AC-44.5, P.O. Box 25082, Oklahoma City, Oklahoma 73125.

FEDERAL HIGHWAY ADMINISTRATION

William F. Hall, Chief, Photographic Section
Phone: (202) 426-60835

Activities: This Bureau produces films on subjects pertinent to highway development, safety and related subjects, sometimes in cooperation with other government agencies, state and local highway departments, and other interested organizations.

Facilities: In-house capability.

Distribution: These films are available on a free loan basis only to Federal and State government agencies, direct from the above address. All other requests for loan and sale information should be made to the National Audiovisual Center, National Archives and Records Service, Washington, D.C. 20409.

UNITED STATES COAST GUARD Washington, D.C. 20591

H. E. Whitwer, Chief, Motion Picture & TV Branch, Public Information Division
Phone: (202) 426-1587

Activities: The U.S. Coast Guard produces information and training, as well as recruiting films. The majority are in 16mm color-sound with running time of 3 to 28 minutes. Coast Guard films have consistently been selected by the United States government for entry in foreign film festivals, and have won a number of awards.

Facilities: In-house capability. The Coast Guard has limited in-house writing, directing, shooting and editorial capability. Additional production services as well as all processing and printing are contracted for as required.

Distribution: A catalog of U.S. Coast Guard films is distributed by film libraries in Washington, D.C. and at District offices in Boston, New York, Portsmouth, Miami, New Orleans, St. Louis, Long Beach, San Francisco, Seattle, Juneau and Honolulu.

Production: Current productions include training films, public information films and TV spots.

U.S. TREASURY DEPARTMENT

Washington, D.C. 20224

Internal Revenue Service

Philip S. Horne, Training Production Coordinator,
Phone: (703) 557-2933

Charles M. Lammond, Audio-Visual Officer, Public Information Division
Phone: WORTH 4-4037

Activities: Film for public and internal use are prepared by the Internal Revenue Service. Motion pictures for public viewing produced by the Public Information Division, those for employee training or orientation by the Training Division. The Training Division also produces filmstrips, slide/tape programs and videotapes for internal use. The Information Division also supervises production of television spot announcements for use during each tax filing period. For use during the 1972 taxpayer assistance campaign a new half-hour film, tentatively titled "It's That Time Again", is in production. It is intended to bring taxpayers up-to-date on changes in tax law and filing requirements. A dozen short TV spots to provide individual filing hints also are being produced.

Distribution: The 58 district offices, and several of the larger local offices, distribute Internal Revenue Service film productions. All clearances and releases have been obtained for general showing of Internal Revenue Service films.

THE UNITED STATES INFORMATION AGENCY Washington, D.C. 20547

Bruce Herschensohn, Director, Motion Picture and Television Service
Phone: 755-1890

Services and Facilities: USIA produces, acquires and distributes abroad motion picture and television films for the overseas information and cultural program of the U.S. Government. The USIA audience numbers several billion viewers in more than 100 countries plus around one billion persons who annually see USIA films in theatres and private showings. Output ranges the full gamut of both media—from brief newscasts to feature length motion pictures and hour-long television programs. These products are released in as many as 75 foreign languages. USIA has gone into satellite telecasting during the past few years and expects to use it more and more frequently in the future in order to reach USIA's audiences overseas.

ACTION

Washington, D.C. 20525

Jesse Gibson, Librarian
Phone: (202) 382-2820

Information regarding films produced for the Peace Corps may be obtained by writing to ACTION.

U.S. SAVINGS BOND DIVISION Treasury Department

Promotion Manager, U.S. Savings Bonds
Phone: (202) WORTH 4-5702

A variety of films telling the story of U.S. Savings Bonds is available suitable for community audiences of all kinds. Many are inspirational, some humorous, some informational. They were made available to the Treasury through the generosity of patriotic volunteers. Their showings take place under volunteer auspices as well. "The Land We Love", 16mm, sound-color, 23 min., cleared for television. "24 Hours in Tyrantland", 16mm, sound-black and white, 30 min., television rights by special arrangement only. "Granpa's Inheritance", 16mm, sound, black and white, 16 min., television rights by special arrangement only. "Star Spangled Salesman", 16mm, sound, color, 20 min., not for television. "Riley—Savings Bonds Salesman", 16mm, sound, black and white, 19½ min., television rights by special arrangement only. "Wilbur Gets the Message . . . About Payroll Savings", 16mm, sound, black and white, 20 min. "Rally 'Round The Flag", 16mm, sound color, 12 min., not for television. "The Story of Old Glory", 16mm, color, sound, 16 min., not cleared for television.

U.S. DEPARTMENT OF HEALTH, EDUCATION AND WELFARE Washington, D.C. 20202

Dr. Paul R. Messier, Acting Chief, Instructional Materials and Practices Branch, Division of Higher Education Research, National Center for Educational Research and Development, U.S. Office of Education, 400 Maryland Avenue, S.W., Washington, D.C. 20202
Phone: (202) 963-5963

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O'Brien-The Writer

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Officers: Garland C. Misener (Capital Film Lab. Inc.) President; Bruce Jamieson (Jamieson Film Co.) Vice President; F. F. Sack (Reela Film Labs, Inc.) Treasurer; G. Carlton Hunt (Deluxe General) Secretary; Preston B. Bergin (Association of Cinema Labs, Inc.) Executive Secretary.

Board of Directors: Terms expire Fall 1971: Class A—Bruce Jamieson (Jamieson Film Co.); Class B—William H. Smith (Allied Film Lab., Inc.); Class C—William D. Hedden (Calvin Communications); Central Region—George W. Colburn (Colburn Lab., Inc.); Northeastern Region—John Kowalak (Moivlab, Inc.); Southern Region—James K. Anthony (Capital Film Labs); Terms expire Fall 1972—Leo Diner (Leo Diner Films); Class B—Frank M. McGeary (Motion Pictures Labs, Inc.); Class C—Robert M. Smith (DuArt Film Labs., Inc.); Canadian Region—Finley J. Quinn (Quinn Laboratories, Ltd.); Western Region—Sirney P. Solow (Consolidated Films Industries).

ASSOCIATION OF MOTION PICTURE PRODUCERS AND LABORATORIES OF CANADA

Office (Of the President): 19 Fairmont Ave., Ottawa, Ontario; (Of the Executive Secretary): Suite 512, 55 York Street, Toronto 1, Ontario, Canada.

Officers: Tom F. Glynn (Crawley Films Ltd.) President; Henry Michaud (Stellart Drege Audio Ltd.) V. President; Robert C. Crone (Film House Ltd.) Honorary President.

Directors: Mr. Reg. A. Batten (Rabko Television Prod.); Pierre Brunet (Comprehensive Distributors Ltd.); Lew M. Parry (Lew Parry Film Productions Ltd.); Gunter Henning (Western Films Ltd.); Herald S. Kedey (Motion Picture Centre Ltd.); Findlay J. Quinn (Quinn Laboratories Ltd.); Ed. Zemla (Rose-Magwood Productions Ltd. Canada); C. Lynn Meek (Modern Talking Picture Service Inc.).

Membership: Canadian firms, proprietorships, corporations and agencies engaged in motion picture production or laboratory work are eligible for Active Membership. Persons, firms or organizations acceptable to the membership and interested in the furtherance of the motion picture industry in Canada are eligible for Associate Membership. Present membership: 59 Active Members; 10 Associate Members; Total 69.

Purpose: To promote the common interest of those engaged in the motion picture production and laboratory industries in Canada by maintaining the highest possible standards in the production of motion pictures for industrial, commercial, theatrical, or television release; to represent the industry in its relations with government, other associations and the public at large; to encourage government agencies to have their films produced by private producers.

ASSOCIATION FOR EDUCATIONAL COMMUNICATIONS AND TECHNOLOGY (A National Affiliate of the National Education Association)

Office: 1201 16th Street, N.W., Washington, D.C. 20036. Howard Hitchens, Jr., Executive Director.

Purpose: The improvement of education and the public welfare through the use of educational communications, educational technology, educational media and audiovisual

materials and methods. Membership consists of media directors and specialists in county and city school systems, colleges and universities, and state departments of education. School supervisors and administrators, classroom teachers, librarians, and audiovisual specialists in the armed forces, in industry, health, and religious groups are also included in membership.

Conferences: Annual national convention, Minneapolis, Minn., April 16-21, 1972; Las Vegas, Nev., April 8-13, 1973; Atlantic City, N.J., March 17-22, 1974; Dallas, Texas, March 9-14, 1975. Lake Okoboji Educational Media Leadership Conference, August 1972.

Activities: 1971-1972. AECT (formerly the Department of Audiovisual Instruction) adopted a new name in 1970 along with a new constitution reorganizing the association as an "umbrella" organization taking in a number of divisions and national affiliates representing special interest in the broad field of instructional technology. Through divisions and committees, AECT continues working in these areas of concern: developing and revising standards for media programs in schools and universities, evaluation of instructional materials and systems, definition and terminology, information sciences, legislation, instructional development, design of educational facilities, equipment, and materials, visual literacy, media and contractual negotiations, research in educational technology, certification and training of media personnel, telecommunications, urban education, and international projects.

Awards and Scholarships: AECT Memorial Scholarship of \$1,000 awarded annually for graduate AV study; joint AECT/EBE award for in-service education programs in K-12 institutions (11 awards—10 regional and 1 national); joint AECT/EBE award for in-service education program in college-level institution.

AUDIO VISUAL SERVICE COMMITTEE OF THE ASSOCIATION OF NATIONAL ADVERTISERS, INC.

Office: 155 E. 44th St., New York, N.Y. 10017

Officers: Peter W. Allport, president; William D. Kistler, Vice President; Anthon C. Lunt, Administrative Secretary, Audio-Visual Service Committee.

Membership: Chairman: James G. Damon, Jr. (IBM World Trade Corp.); Committee Members: R. W. Bonta (General Electric Co.); William J. Connelly (Union Carbide Corp.); John Flory (Eastman Kodak Co.); John K. Ford (General Motors Corp.); Pat Friesner (Pan American World Airways); John P. Grember (United Air Lines); Herbert D. Johnson (3M Co.); Frank Rollins (E. R. Squibb & Sons); Johna Pepper (Ford Motor Co.).

Purpose: The committee initiates and executes projects which will provide the "Audio-Visual Interest Group" members of the ANA with cost, technical, distribution and other information about audio-visual materials and techniques.

CHICAGO FILM COUNCIL, INC.

Office: 208 South La Salle St., Chicago, Ill. 60604. Phone: (312) 263-0497.

Officers: Robert Konikow (Abelson-Frankel, Inc.) President; Jack Lusk (Modern Talking Pictures) Vice President; Gordon Hempel (Audience Planners) Secretary; Robert Doyle (U.S. Steel Corp.) Treasurer; Dan Bjick (Illinois Bell Telephone Co.) Program Chairman.

Directors: Wil Anderson (Promotional Enterprises); Frank Bronwell (Chicago Cinema Club); James Bruce (National Congress of P.T.A.'s); Robert Burnett (Acme Film and Videotape Lab.); Jerry Curto (Santa Fe Railway); Robert Edmonds (Columbia College); Lon Gregory (Caterpillar Tractor Co.); Allen Hilliard (George Colburn Lab.); Bernie Howard (Academy Film Prod.); Paul Hults (Eastman Kodak); Darryl Miller (American Dental Association); Carl Nelson (Studio Seven); Robert Seipp (WTTW-TV); John Thompson (Technicolor Film Services); Robert Zeller (Allstate Insurance Co.).

Purpose: The purpose of the Council is to promote, improve and extend the use of films and other audio visual materials for commercial, informational, cultural, and socially constructive purposes and to seek constructive purposes and to seek progressive methods of film production, distribution, and effective use of films.

THE EDUCATIONAL FILM LIBRARY ASSOCIATION

Office: 17 West 60, New York, New York 10023

Officers: Carolyn Guss, President; Abraham Cohen, Vice President; Penny Northern, Secretary; Esme J. Dick, Administrative Director (at headquarters).

Committees: Esme Dick, Festival Chairman; Penny Northern, Nominations Chairman; Jill Ippoe, Membership Chairman; Abraham Cohen, Evaluations Chairman.

Membership: (Constituent)—706 non-profit educational institutions; 34 educational organizations and interested individuals; 8 sub-memberships and 161 personal mem-

berships. Magazine 605, for a total enrollment of 1,574.

Purpose: To encourage and improve the production, distribution and utilization of educational films. EFLA conducts a film evaluation service.

THE FARM FILM FOUNDATION, INC.

Main Office: 1435 H St., N.W. Washington, D.C.

Officers: Dr. Charles E. Palm (Cornell Univ.) President; Edith T. Bennett, Executive Vice President; Lewie B. Martin (Pope, Ballard & Loos) Senior Vice President; Marie L. Taylor, Rosalee M. Sampson, Vice President; Roger Fleming (Am Farm Bur. Fed.) Treasurer; Webster Tenney (Future Farmers of America) Secretary; C. Dana Bennett, Special Consultant; Julian B. Heron, Jr. (Pope, Ballard & Loos) Counsel.

Board of Trustees: Mrs. Edith Bennett, Exec. V.P.; Richard J. Babcock (Farm Journal); Harry O. Bercher (International Harvester Co.); William J. Brake (National Grange); Anna Breckenridge (Potomac Grange); Roger Corbett (New Mexico State University); John H. Davis (Agribusiness Consultant); Roger Fleming (American Farm Bureau Federation); James Gibson (National Archives); Howard Harris (CPC International Inc.); H. G. Hawes (Maine State Dept. of Agriculture); Patrick Healy (Natl. Milk Producers Fed.); R. M. Hendrickson (Pfizer Inc.); Karl D. Loos (Pope, Ballard & Loos); G. C. Matthiesen (Allied Chemical Corp.); Charles E. Palm (Cornell Univ.); Lloyd E. Partain (Soil Conservation Ser.); James Roe (Jim Roe and Associates Inc.); Vernon Schneider (American Institute of Cooperation); John W. Scott (National Grange); Melvin E. Sims (National Council of Farmers Co-ops); Virginia Smith (Women's Committee American Farm Bureau Federation); D. Stuart (Quaker Oats Co.); Webster Tenney (Future Farmers of America); R. N. Whipp (Natl. Assn. of County Ag. Agents).

Meetings: The Trustees meet each year in June. The Board of Consultants meets to screen films on call of the Executive Vice President. **Purpose:** The creation of better understanding between rural and urban America through audio-visual education.

Activities: (1) Distributes through its main office and cooperating depositories 16mm motion pictures found suitable by Board of Consultants for Foundation endorsement. Distribution is principally to rural America. There is no cost to film users except for return postage. (2) The Foundation, through its contacts with all phases of rural America, makes available a unique consultation service to film sponsors and producers.

THE FILM COUNCIL OF GREATER COLUMBUS

Offices: Center of Science and Industry, 28 E. Board Street, Columbus, Ohio 43215, and Office of Columbus Film Council, Kresge Bldg., Room 408, 83 South High St., Columbus, Ohio 43215.

Officers: Dr. D. F. Prugh (Director, Franklin County Historical Society) President; Nils Lindquist (President Lindy Productions) Executive Vice-President; Mary A. Rupe, Secretary-Treasurer, Film Council of Greater Columbus.

Trustees: G. Roger Cahaney (President, Sterling Movies U.S.A.); Dr. Edgar Dale (Research Associate of the Bureau of Education, Ohio State University); Carl M. Lenz, (President, Modern Talking Picture Service); Dr. Robert M. Wagner (Chairman, Dept. of Photography, Ohio State University); Charles W. Vaughn (Director of Communications Arts Department, Xavier University); Dr. Robert Wagner (Chairman, Dept. of Photography & Cinema, Ohio State University).

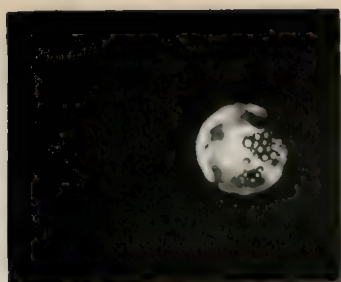
Purpose: To promote a greater interest in the production and use of films by schools and universities, public service organizations, clubs, groups, and business firms and industries. The use of films by these organizations in the Columbus area and the state is also stressed. A new objective is the promotion of films in all fields produced by students. This is the second year for student entries in the Columbus Film Festival.

THE UNIVERSITY FILM ASSOCIATION (Formerly University Film Producers)

Office of the President: Dr. Ernest D. Rose, Professor, Radio-TV-Film Dept., School of Communications & Theater, Temple University, Philadelphia, Pa.

Officer: Ernest D. Rose, President; Edward P. McCoy (Radio-TV-Film Dept., Temple University), Executive Vice President; Robert W. Wagner (Dept. of Photography, Ohio State Univ.); Editorial Vice President: Marshall Lovrien (Motion Picture Unit, Univ. of Iowa), Conference Vice President; J. Sol Wrenn, Jr. (Film Production Service, Va. St. Board of Education), Treasurer; Kaye Finch (Motion Picture Unit, Univ. of Iowa), Secretary; Raymond Fielding (School of Communications, Temple Univ.), Past President.

Board of Directors: Dennis Lynch (University of Iowa); Peter Dart (Univ. of Kansas); Sanford Gray (Univ. of So. Dakota); Donald E.



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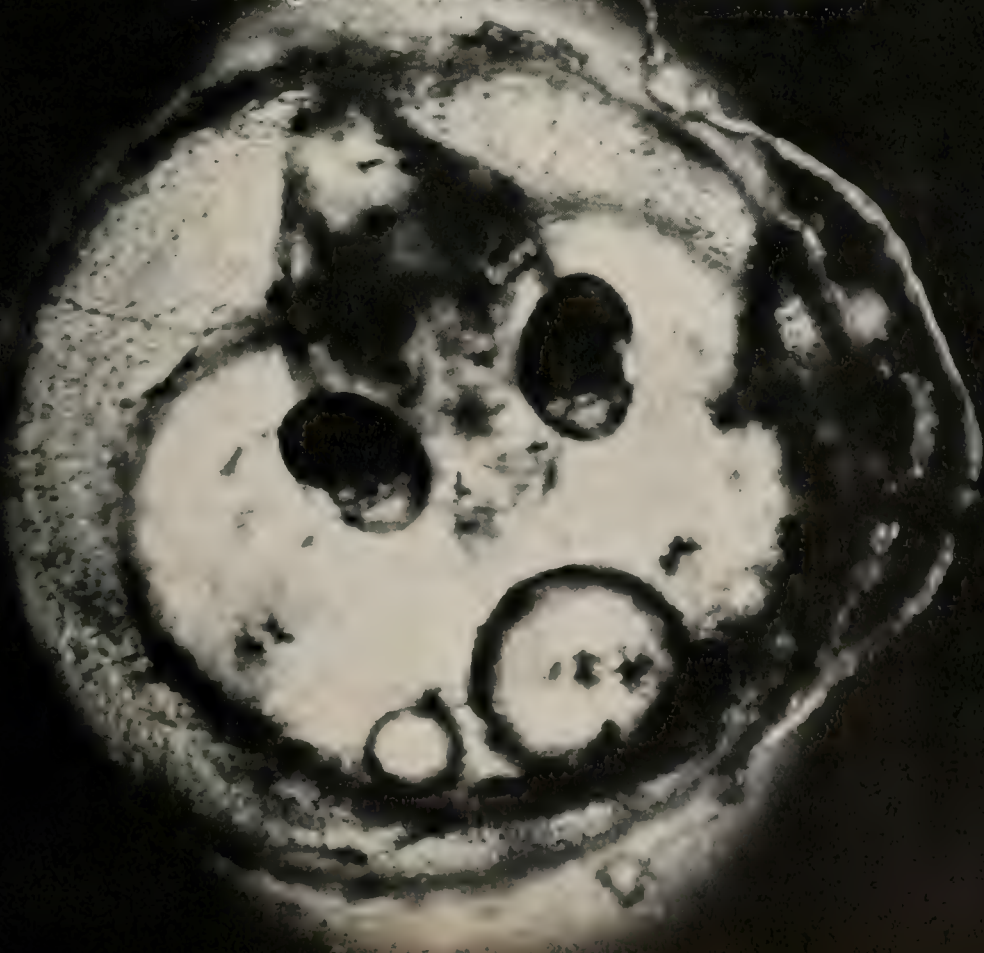
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Office: 400 E. 1st St., New York, N.Y. 10002

Officers: George Cooney (EUE/Screen Gems), President; Charles Ticho (Fred A. Niles Communications Center), Vice President; Irving Hecht (Cineffects, Inc.), Secretary; Robert Gross (American Film Productions), Treasurer. **Directors:** Julie Barron (MPO Prods.); Bob Cohen (Duo Prods.); Ronald Cohen (Jerome J. Cohen); Tim Gaffas (Gaffas Prods.); Mel Gold (Manhattan Sound); Sanford Greenberg (DFI Communications); Howard Henkin (Tro Prods.); Sam Magdoff (Elektra Film). **Executive Director:** Harold Klein

Purpose: An organization of professionals in the art and craft of motion picture making, dedicated to preserving standards of quality, service, good practice, ethics and to the development of the industry. The organization, through membership meetings and active committees works to advance the motion picture industry in all of its branches; to establish and maintain a high standard of ethics among producers, their employees, their suppliers and their clients; to distribute accurate information with regard to technical improvements; to advise the general public on the importance of the film industry in the nation's economy; to encourage responsible people to enter the industry; to promote, stabilize and coordinate all elements of the industry.

THE INDUSTRIAL

AUDIO-VISUAL ASSOCIATION

Office (of Executive Secretary): Frederic J. Woldt, 313 Stanley Ave., Waukegan, Ill. 60085. **Officers:** Gerard K. Hall (National Cash Register Co.), President; Harold N. Read (Library Mutual Insurance Companies) 1st Vice-President; John P. Tierney (Standard Oil Co. N.J.) 2nd Vice-President; Robert C. McCaslin (Caterpillar Tractor Co.) Vice-President-Illinois; Richard H. Joy (Burroughs Corp.) Secretary;

Fred Barker (Del Monte Corp.) Asst. Secretary; Frederic J. Woldt (Retired) (Illinois Bell Telephone Co.) Executive Secretary-Treasurer. **Directors:** Robert E. Carlson (Sundstrand Corporation) Central Region; Takashi Murakami (Pan American World Airways) Eastern Region; Paul A. Anderson (Northwestern Bell Telephone Company) Northern Region; Joe O. Healey (South Central Bell Telephone Company) Southern Region; Raymond C. Hollingsworth (United Air Lines Western Region) Advisory Council; Paul H. Chaddock (Ad dressograph-Multigraph Corp.) Constitutional Chairman; Herbert D. Johnson (3M Company) Historian; Robert E. Doyle (United State Steel Corp.) Membership Chairman; Lee Coyle (Ohio Bell Telephone Co.) Past President's Chairman; Harold N. Read (Liberty Mutual Insurance Companies) Publicity Chairman; John T. Hawkinson (Retired) (Illinois Central Railroad) Standards Committee Chairman; Clyde D. Wood (American Cast Iron Pipe Company) Program Chairman, 1971 Fall Meeting.

Purpose: To study all means of audio-visual communications including creation, production, appreciation, use and distribution; to promote better standards and equipment, and to establish a high concept of ethics in the relation of members with associated interests.

INFORMATION FILM PRODUCERS OF AMERICA, INC.

Office: (mail address) P.O. Box 1470, Hollywood, Calif. 90028.

National officers: Robert Montague, President; Michael Rye, Executive Vice President; Lutz Winkler, Financial Vice President & Treasurer; Chuck MacCrone, Editorial Vice President; Wilbur Blume, Vice President, Public Relations; Jack West, Chapters Vice President & Membership West; Art Rescher, Chapters Vice President & Membership East; Jacqueline Stilwell, Recording Secretary; National Office Manager, Marilyn Lebens, (Ralph Hall Prod.).

Board of governors: Robert C. Scott, Chairman; Robert J. Gunther, Vice Chairman; Policy and Management Committee: Gene Burson, Chairman; Robert B. Montague. **Plans and Development Committee:** Mitchell Rose, Chairman, Robert Murray; **Communications Committee:** Robert J. Gunther, Chairman; Ray Jewell; **Member Services:** Ralph M. Hall, Chairman; Jack Smith; **Government Operations Committee:** Lt. Col. J. C. Stokes, USAF.

Chairman; Bruce Herschensohn; **Industrial Operations:** Charles (Cap) Palmer, Chairman; Robert L. Hecker, Chairman; **Technical Advisory Committee:** Donald B. Adams, Chairman; William J. Gibson

Purpose: Study, discussion and exchange ideas, concerning the production of industrial, documentary, educational, informational, promotional and governmental films; upgrading of standards and advancement of the "state of the art."

Membership: Primarily composed of industrial business, educational and government film producers, educators, writers, camera men, editors and technicians as well as members in commercial labs, equipment firms, independent production studios, commercial labs and equipment firms.

Publication: Official publication of the IFF is BUSINESS SCREEN Internal publication the NEWSLETTER

INTERNATIONAL QUORUM OF MOTION PICTURE PRODUCERS (IQ)

Office (of the President): Paragon Productions, 1042 N. Albemarle St., McLean, Va. 22101. Phone (703) 536-7674.

Officers: W. B. H. Legg Jr. (Paragon Productions, McLean, Va.) President; Hack Swain (Hack Swain Productions, Sarasota, Fla.) Vice President; Fred A. Niles (Fred A. Niles Communications Center, Chicago, Ill.) Secretary-Treasurer.

Governors: Georges Passis (Filmedia, Paris, France); Heinrich Fueter (Condor Films, Zurich, Switzerland); G. H. W. Groom (Films Africa, Johannesburg, South Africa)

Membership: Founded in 1956, members include 55 non-theatrical motion picture production companies located in 30 markets, areas of the United States, plus one company in each of Australia, Austria, Belgium, Canada, Columbia, Denmark, Finland, France, Germany, India, Israel, Japan, Kenya, Mexico, Netherlands, Norway, Peru, Portugal, Singapore, South Africa, Spain, Switzerland, Turkey, United Kingdom, and Yugoslavia.

Purpose: IQ is an international network non-theatrical producers of films for industry, government, and television. Purposes are to assist in the exchange of ideas, information and understanding among members; broaden the horizon of each member through affiliation with member-producers located strategically throughout the world; to raise the professional standards of firms by examples of excellence; to share among members

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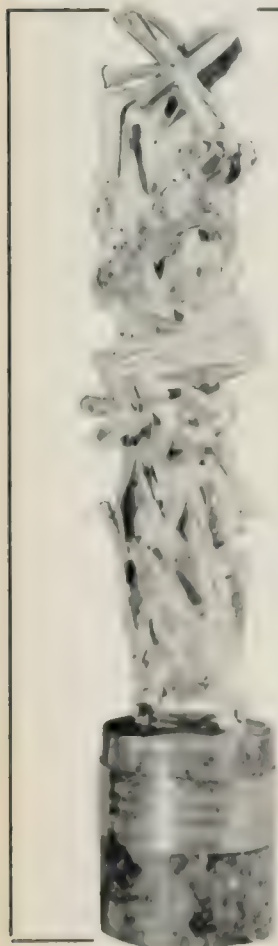
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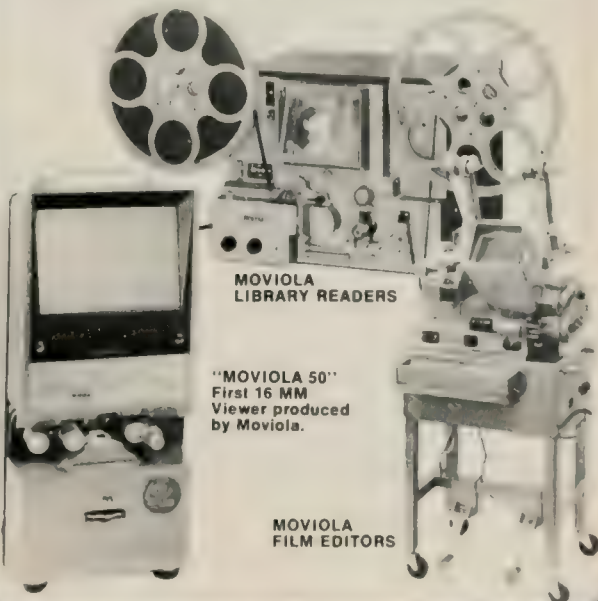
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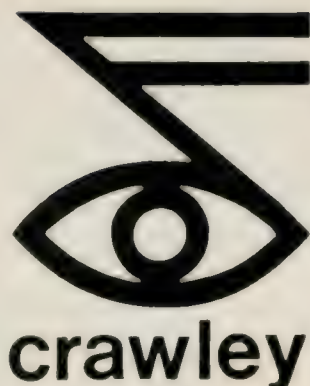
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ORGANIZATIONS

bers, new concepts and technology for the betterment of motion pictures; to exchange information on personnel, equipment and markets for the benefit of all members; to provide information on conditions in each area; and to simplify and render more productive the operations of all members. **Activities:** Publishes newsletter, **QUORUM QUOTES** on a quarterly basis; annual meetings, April, 1974, Washington, D.C., April, 1973-Milan, Italy (in conjunction with and at the invitation of MIFED); Also meets each October in conjunction with the International Film & TV Festival of New York.

INTERNATIONAL FILM, TV AND A-V PRODUCERS ASSOCIATION (IFTAPA)

Offices: 1775 Broadway, New York, N.Y. 10019

Officers: William Van Praag, New York, President; J. Galveias Rodrigues, London, General Vice President; Alfred Tennyson, New York, Vice President of the Western Hemisphere; E. Beckh, Zurich, Vice President of the European Area; L. Becker, Sidney, Vice President of the Far East Area; Ian Mutsu, Tokyo, Vice President of the Pacific Area; Bernie Barnett, New York, Vice President of the Associate Members; Arthur R. Rose, New York, Treasurer; Herbert Rosen, New York, Executive Director.

Board of Directors: Jerome J. Cohen, U.S.A.; Richard M. Kerns, U.S.A.; Ronald F. La Voie, U.S.A.; W. B. Legg, Jr., U.S.A.; Phil Martin, U.S.A.; Pedro E. Misner, Puerto Rico; Fred A. Niles, U.S.A.; Georges Pessis, France; Tadaomi J. Shikanai, Japan; Jerko V. Tognola, Switzerland; Gyula Trebitsch, Germany. **Purpose:** The purpose for which IFTAPA has been organized are: To advance, internationally, the film, television, and audiovisual fields, and all their branches. To be a vehicle for collecting new ideas on production, equipment and facilities available throughout the world. To work with international organizations or individual countries to set up international standards. To collect and make available statistics and other data. To distribute and disseminate to its members important news. To promote activities relating to technical research, testing supplies and materials. To create and maintain cordial relations and cooperation amongst its members.

Publications: The IFTAPA—Newsletter

THE NATIONAL AUDIO-VISUAL ASSOCIATION, INC.

National Office: 3150 Spring St., Fairfax, Virginia 22030

Contact: Harry McGee, Executive Vice President and General Manager

Membership: A trade association of the commercial audio-visual industry; membership consists of (1) A-V dealers and film libraries; (2) A-V materials' producers; (3) A-V equipment, manufacturers; (4) independent A-V suppliers' representative; (5) professional services; and (6) overseas commercial.

Purposes: The Association was organized in 1939 to (1) collect and furnish data which will benefit A-V business; (2) improve the professional status and business practices of the industry; (3) provide business education and information; and (4) promote better relations between A-V suppliers, distributors, and customers.

1972 Activities: The NAVA Convention and Trade Show: July 15-18, Kansas City

Board of Directors: Alan P. Twyman, Chairman of the Board; Boggs E. Huff, President; Robert R. Hiller, First Vice-President and President-Elect; Matt Dowling, Second Vice-President; Malcolm P. Ewing, Treasurer; W. James Orth, Secretary & Asst. Treasurer

THE NATIONAL COMMITTEE ON FILMS FOR SAFETY

Office (of the Secretary): 425 North Michigan Ave., 5th Floor, Chicago, Illinois 60611

Officers: Phil Carspecken (National Association of Automotive Mutual Insurance Companies), chairman; William Wendland (National Safety Council), Secretary

Member Organizations: American Automobile Association, American Association of Motor Vehicle Administrators, American Insurance Association, American Medical Association, American Mutual Insurance Alliance, American National Red Cross, American National Standards Institute, Inc., American Petroleum Institute, American Public Health Association, American Society of Safety Engineers, American Society for Training and Development, American Water Works Assn., Association of Safety Council Executives, Auto Industries Highway Safety Committee, Department of the Air Force, Department of the Army, Department of the Navy, Department of Transportation, Highway Users Fed.

ration, Insurance Institute for Highway Safety, National Association of Automotive Mutual Insurance Companies, National Association of Manufacturers, National Association of Mutual Casualty Cos., National Fire Protection Association, National Grange, National Safety Council, The Traffic Institute.

Purpose: A co-sponsored group of national organizations, with active interest in accident prevention through use of films, who wish to accomplish the following objectives: 1. To stimulate production and use of safety films. 2. To raise the quality of films produced. 3. To establish film evaluation standards. 4. To recognize film excellence in awards program.

1972 Activities: April meeting of the Committee as a Board of judges to screen and finally judge entries in their 29th Annual Safety 16mm Film Awards Program. October evening showing of top winning films and presentation of awards to representatives of sponsors and/or producers (during the National Safety Congress and Exposition in Chicago, Ill.).

THE NATIONAL VISUAL COMMUNICATIONS ASSOCIATION, INC.

Offices: Suite 1236A, 230 Park Ave., New York, N.Y. 10017. Phone: (212) 686-4704.

National Officers: Gordon Reynolds (Modern Talking Picture Service), President; Arthur Rubin (Polymedia), Vice-President; Quentin Farvell, Secretary.

Purpose: To advance and encourage the most effective use of visuals to promote better communications in industry, business, education and government. To increase the prestige of the visual communications specialist by adherence to the highest ethical standards.

Annual Awards Competition: Deadline for the entries will be one month prior to "Days of Visuals" Program. Scheduled for Dec. 2-3, 1971. The awards will be presented at the Awards Banquet in New York City at the New York Hilton.

Meetings: Monthly luncheon meetings featuring presentations of specialized audiovisual topics, September through June, in New York and Chicago. Visitors welcome.

THE SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS

Headquarters: 9 East 41st Street, New York, N.Y. 10017

Officers: Wilton R. Holm (Assoc. of Motion Picture & TV Prod.), President; Byron S. Goudabush (Byron Motion Pictures, Inc.), Executive Vice President; Deane R. White (E. I. du Pont de Nemours & Co.), Past President; Wm. T. Wintringham (Consultant), Engineering Vice President; Richard E. Putnam (General Electric), Editorial Vice President; Kenneth M. Mason (Eastman Kodak), Financial Vice President; Harry Teitelbaum (Hollywood Film Co.), Conference Vice President; Wm. D. Hedden (Calvin Communications, Inc.), Sections Vice President; Herbert E. Farmer (University of Southern Calif.), Vice President for Educational Affairs; Carlos H. Palmer, Vice President for Photo-Instrumentation; Edward H. Reichard (Consolidated Film Industries), Vice President for Motion Picture Affairs; Roderick T. Ryan (Eastman Kodak), Vice President for Photo-Science Affairs; K. Blair Benson (CBS Television Network), Vice President for Television Affairs; E. B. McCreel, Secretary; Joseph T. Dougherty, Treasurer.

Conferences: 111th Technical Conference and Equipment Exhibit, Apr. 16-21, 1972, New York Hilton, New York. 112th Technical Conference and Equipment Exhibit, Oct. 22-27, 1972, Century Plaza Hotel, Los Angeles.

UNIVERSITY FILM FOUNDATION, INC.

Office (of the President): O. S. (Steve) Knudsen, 121 Pearson Hall, Iowa State University, Ames, Iowa 50010.

Officers: O. S. Knudsen (Iowa State Univ.), President; John Flory (Eastman Kodak Co.), Vice-President; Herbert E. Farmer (Univ. of So. Calif.), Secretary; J. E. Oglesby (Virginia State Board of Education), Treasurer.

Purpose: This Foundation is a tax-exempt, non-profit corporation established to raise endowment; handle research contracts; and facilitate fellowship and scholarship programs.

THE UNIVERSITY FILM ASSOCIATION

Office (of the President): J. B. Watson, Jr., Office of Instructional Services Dartmouth College, Hanover, N.H. 03755.

Officers: J. B. Watson, Jr. (Dartmouth College), President; Lauren Cocking (Southern Illinois University), Executive Vice President; Robert W. Wagner (Ohio State University), Editorial Vice President; Richard A. Sanderson (Univ. of Hawaii), Conference Vice President; J. Sol Wrenn, Jr. (Virginia State Board of Education), Treasurer; J. Dennis Lynch (University of Kansas), Secretary; Ernest D. Rose (Temple University), Past President.

Annual Conference: 26th Annual Conference will be held August 19-24, 1972, at Univ. of Washington, John Driscoll, Program Chairman.

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A filmmaker's journey through purgatory

(From Attica to now)

BY LEE R. BOBKER

For a period of six years, from 1965 to 1971, the American Foundation through its Institute of Corrections made it possible for this filmmaker to research, write, direct, and produce a series of documentary films dealing with our correctional system. It was, to say the least, a difficult and sobering experience. The problems that finally led to the tragedy of Attica were only too obvious and the reluctance of society to directly confront those problems was also quite clear. No normally intelligent person possessed of average powers of observation could fail to see where we were headed, for Attica is the mirror of the system—exposing in a single blinding moment of illumination our total failure to deal with the complex problems of crime and punishment.

During the intense research period made possible by the generosity and vision of the client, Mrs. Nellie Lee Bok, president of The American Foundation and one of the great human beings of our time, and Frank Loveland, that rarest of people—a true visionary, I was exposed in depth to two interesting phenomena. One, a field in which the experts (both academicians and pragmatists) admit to total failure and

yet for the most part refuse to even make a start on any truly innovative approach. To be sure, there are many dedicated and thoughtful men and women who within the existing system are attempting to create change by such programs as work release, open institutions, intensive therapy, etc., but these are in essence simply efforts to improve our prisons. The opportunity of working on these films brought me into contact with just about all the top people in the field and rarely did I encounter any serious effort to scrap the entire concept of "prison" and start from scratch on something new.

Somehow an air of defeat and pessimism hangs over the entire field. Those who have genuine dedication, genuine insight and genuinely new innovative ideas despair of ever seeing them adopted. Those like our Attorney General (Mitchell), our Governor (Rockefeller) and the director of the FBI (guess who) still cling to the notion that what we need is more prisons, more guards and harsher, more repressive treatment. This latter group is, of course, where the power lies. As a filmmaker of some reputation, I had no difficulty talking with anyone, but after the usual lip service to "pro-

gress", it was difficult to find any really interesting real live examples of something new.

During the research and during the actual filming, in over 50 major and minor institutions and jails and penitentiaries all over the U.S.A., what was seen and experienced was appalling. As a filmmaker, I have spent a fair portion of my life in the desperate places of this world. I am not squeamish nor easily shocked. Slums, hospitals and mental institutions can be barbaric, but the conditions inside our jails and prisons defy belief.

Here was a "sponsored film" project that really made a substantive contribution to the society. We anticipated Attica. The first film in the series *The Odds Against*, won 10 major awards including a nomination for an Academy Award. These helped it be seen by millions of Americans and influenced several state legislatures to pause and think before blithely appropriating more money for bigger and better prisons. This film provides an overview of the system as seen through the blighted life of a single

Lee R. Bobker is president of Visio Associates, New York.



offender. The next two, *The Price of Life* (probation), and *The Revolving Door* (jails and the lower courts) were similarly received.

The shadow of Attica was upon the screen for everyone to see. Some of the images were too revealing to be believed. A solitary confinement cell the size of a closet housing 8 naked blacks whose worst infraction was that they were "slow" in responding to wake-up call, filth, disease, sadistic behavior on the part of guards, and other niceties too numerous to list here. The films did their job—they really shocked many people and aroused them—this was film sponsorship at its very best. And yet, we still moved toward Attica with an inevitability that would have made the Greeks blush. Why?

Because the role film can play in helping us recognize and confront our social problems is as yet unrealized. The large corporations are beginning to discover that one important documentary film can do more for their company and its product than all the "industrial" in the world . . . and that TV commercials are not always the best or most effective way to exercise corporate citizenship". Despite this,

almost no one yet is giving the kind of support to this type of film that would extend their impact on the public and their ability to really change the world.

Attica "happened" because too many did too little. We really didn't want to face up to the grim fact that after 200 years we still haven't the foggiest notion of how to deal with those who commit offenses against society. Lulled to torpor and apathy by the empty words and barren voices of our President, Vice President and Attorney General, we took the easy road—and paid a price we could scarcely afford. The films Vision made on our prisons were among other excellent films on this subject and they failed to encourage us to seek other ways.

Our experience inside these prisons (Attica included) provided first hand, unarguable evidence that a bad system is deteriorating into a wholly repressive one when human dignity and worth are as forgotten as they were at Buchenwald, Dachau, and Auschwitz. Today, with the help of those business leaders who really care, the filmmaker will continue to press for support (production and distribution) for films that can change a small portion of tomorrow.

row. Attica can best be remembered in the words of an unnamed convict who died in a prison after being beaten by a guard and kept in a black chamber the size of a broom closet for 10 days . . .

" . . . my life inside these walls has taught me only that men are not noble . . . they are not compassionate and they do not seek to understand . . . I came to this place hoping only to serve my time and never again return. But hope is one thing and this place is another—and now I think that it doesn't make any difference whether I live or die—believe me when I tell you I know what Hell looks like—pray for me . . ."

He was black, 21, and serving three to five years for breaking into a store and stealing \$33.00. He had been offered no training, no rehabilitation services, had been assaulted homosexually 13 times, had been denied visitors on 35 occasions and been in solitary for being too slow to move at a guard's command.

There are more films to make . . .

HOW NOW BROWN COW?

How fares the
industrial film in
the age of
"future shock"?

BY LOUIS MUCCIOLO



Louis Mucciolo, Communicator.
Henry Strauss Associates, New York.

Change 'brown cow' to 'industrial films' and today, that marshmallow soft question could explode up a provocative barrage of formula-shattering evaluations.

Should we finally bury industrial films? Are our audiences still with us? Is the film sponsor giving or taking? Are statisticized audience listings a valid measure of effectiveness? Is the producer meeting tomorrow—the sponsor?

The probable answer to *each* of the questions is yes, no, maybe, sometimes. The same kind of answers battered the complacency of our once-upon-a-dictatorial-time fashion industry. As well as many of the super-smugly confident labor leaders who suddenly lost control of *their* masses, and the vaunted politicians who are now not so certain of the youth vote, the donkey vote, the elephant vote, the left or the right. Suddenly, we have liberals *for* repressive action, conservatives *for* change and *all* people daring to clamor for their rights. Pulpits are befuddled, educators are ducking, patriotism is a farce, heroes a shrug, the moon a romantic flop and a plethora of traditional values are battling valiantly against an oozing oblivion in the quicksand of change.

What happened?—Who cut the reins?—Where did the norm go?—Why are they moving the numbers on the charts?

Perhaps it's a piece of "future shock," but it's also *our* audience! Changing people, not static numbers. Groups of individuals, not measured masses. They're part of the onrushing tomorrows which are clobbering our todays.

Like the general audience films that will appeal to all. Who is all? Well, if you take a composite of sponsors, "all" is personified by dollops and additives. A dollop of contemporary music, fast cuts and crazy angles—"for the youth, you know." Add a touch of historical background, integrity and experience—"that's important to a lot of mature people." Put a creative dollop handle on our diversification—"good for potential investors and the street analysts." Community involvement and anti-pollution expenditures—"everyone's interested in that today, it's a must!" "Do we have *all* the divisions represented?" "We ought to be able to get public TV for this, its going to be damned exciting" "A natural for schools—upper grades, I guess," etc., etc.

Sponsor trap? Sure, and many a producer falls right in. The final film is great, they say and it's shown to all. The numbers who see it are fabulous and the statistics *are* real. But, who *cares*? How many were motivated, how few did you really need to reach? Which *ones* did you touch?

The constancy of change, when coupled with today's highly accelerated obsolescence has threatened a new ball game—if you want to play. A film does not appeal to "all" and if we honestly understand our objective, it

is never made for all! Other media have learned and are still adjusting. The general magazine is being replaced by specific audience and category periodicals; trade mags have had a phenomenal growth; TV programs are targeted time-wise and region-wise; single concept films have proliferated in the schools; CCTV in industry abounds in specificity; CATV has channelized for special audiences and video cassettes are hovering on the horizon, taking dead aim at each fragment of our splintered audience. And don't forget industry's own visual outpourings in safety, training, product demos, sales and education—all extremely selective and localized.

So how now, brown cow? Perhaps the sponsor should try meeting tomorrow with *single audience—single objective* films in the vital fields of marketing, productivity, image, environment, multi-nationalism and social involvement. He should have research and sampling, as in other media, become a major element in the effort to truly identify and locate that specific objective and audience. Discard the numbers game and have effectiveness be related to reaching and motivating the fifty, five-hundred, or fifty thousand *individuals* who were selected because they might be involved. Yes, this may mean *more* films—shorter in length, more topical in content and more modest in budget, and far more meaningful in satisfying *real* needs.

"... the sponsor should try meeting tomorrow with single audience-single objective films"

Is that the end of the "numbers audience? NO, not for a while, but the numbers will be less and the picture will change.

Where the sponsor is ready to finally realize the self-serving mirror images of the past and is ready to *give*—there's a large, vitally interested audience awaiting. The *product-le* film that inspires awareness or promotes understanding, that examines values and offers alternatives, encourages involvement and is willing to philosophize—that one will bring greater returns from now on because of a stronger bond with a *concerned* viewer. But, here again, stay away from the traditional measurement syndromes! *These* returns will be characterized by a relationship of renewed credibility, mutual respect, joint social responsibility and a grudging

continued on page

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We could tell you more, but what we are trying to say is that whether you are big or small, corporate or trade, governmental or whatever, we're sure we can handle your film program for you. Our dedication is that each program should be handled as if we were the client's own internal film operation. So, if you presently have a film distributor, or handle your own, or you have ever had any second thoughts about film distribution, why not take a few more seconds to contact us? We'll answer your questions, and maybe put you in some distinguished company at the same time,

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212 541-9692 Richard H. Rogers, President

growing belief that you, the sponsor, also care.

Where does all this leave our galloping film producer and how does he tilt with tomorrow? Well, for a beginning, he had better start probing his client more and accepting him at face value a lot less. Dig deeper into the sponsor's articulate surface exposition and creatively explore the interacting elements—problem to need, need to objective, objective to audience, audience to motivation, motivation back to problem—take lots of time up front and search out the keys that can open. It may be contentious, but make sure that the involved internal levels of sponsorship have *all* agreed upon the objective and target audience.

"Zero population growth, down with mink, who needs diamonds, junk the rat race, treasure-out the trash, hold everything, up the rebels, and who needs it!" You can hear the clamor of changes, so go ahead and convince the client. Once accepted stimuli no longer trigger automatic responses and many of our fondest infallible formulas have already felt the freeze-out breath of incredibility.

There will be times when you have to fight a little harder against making the kind of picture the client wants, the style he wants, the length he wants. But, don't fall into your own "ego trip" trap. Use that excess energy of conviction to add depth and perspective to the film's main ingredient—content!

Start a new trend of creativity, that of achievement through highly imaginative simplicity. Today's fantastic pyrotechnic embroidery has a place—once in a while—but it's getting mighty suspect, especially from overkill. To many, it has already achieved the qualified distinction of a contemporary cliché.

As the last credits over the freeze frame fades flickeringly off the screen, the soft murmurings of both sponsors and producers seem to blend and say that this is what they *have* been doing all along. Have you?—Consciously?

Industry's own version of a changing life style is being fueled by the financial squeeze, the need to examine alternatives and a wary but intense search to locate its own positioning within the spinning orbit of social change. Meaningful awareness of *present shock*, skillfully combined with the harsh reality of bullseye performance is what *effective* visual communications is going to be all about!

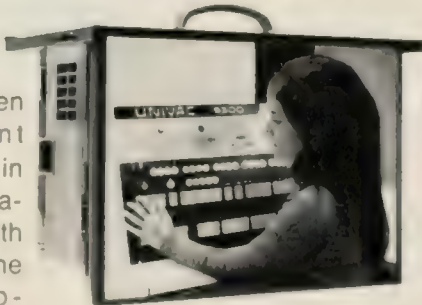


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Which way for the environment film: useful public service, or scary sensationalism?

BY STUART FINLEY

Not every film we see on the screen today is as honest as it ought to be. In fact, deliberate distortion is sometimes injected into sponsored films intended to sell a product or an idea. This could be called relatively harmless since the viewer can usually detect the bias easily. But a more subtle and dangerous form of dishonesty can be built into a documentary film when it fails to come to grips with its subject matter substantively. These films or television programs can seriously mislead their audiences and are often counter-productive to the public interest and eventually to the interests of the sponsor.

"... America is not really going to hell in a handbasket."

Environmental films are susceptible to this kind of dishonesty. The subject area is complex, and when script research is casual, the film may point in all sorts of false directions. Sometimes, the sponsor's and the producer's tendency is to take the easy road and produce "scare" films. These can be sensational and fascinating to the uninitiated, particularly susceptible school children. Even older students seem to seek this material in today's perverse mood of discontent. The question that everyone concerned with ecological problems should face is: What should an environmental documentary say? What should its editorial policy be? What should it try to achieve?

After seventeen years of film-making in the area of environmental matters, I have some firm opinions. These are my criteria:

- Is the film useful and helpful?
- Does the viewer learn more about the subject?
- Is the subject presented in true perspective?

- Will an interlock with recognized authorities substantiate the film in a general way and in every word of the script?
- Is it an honest representation of the subject?
- Does it avoid unjustifiable emotionality?
- Is it showmanly, visual, concisely written, and easy to watch without nodding off to sleep?

The typical client for an environmental film is a government agency. Usually, the public affairs official wants to stimulate public interest and action but avoid extreme negativism which can result in dispirited lethargy

or even a nihilistic attitude. Producing a film for such a client is like walking a tightrope. If you lean too far to either side, you'll tumble. The solution is quite simple. Immerse yourself in the substance of the problems and solutions involved and withdraw from general policy considerations. These should become inherent in the total presentation. In other words—inform, don't caterwaul.

The subject matter available is endless, if you take the trouble to ferret it out. Here are some current subjects we're filming:

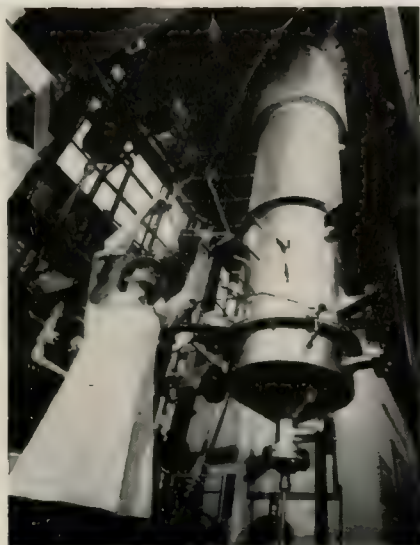
- General Electric's newly developed vortex incinerator which promises to reduce the volume of municipal wastes dramatically without creating air pollution because of its new high temperature combustion process;
- Bell and Howell's imaginative packaging processes which will diminish the creation of solid waste in manufacturing by clever application of the principles of reuse recovery;

- Armco's award winning steel waste water recovery system at Middletown, Ohio plant;
- Dow Chemical's ingenious automated effluent monitoring and control system at its complex of plants at Midland, Michigan;
- Tahoe's interesting lash-up of existing previously-proved sewage treatment technology into an effective treatment system.
- The new UNOX system for hypoxic sewage treatment employing long-known but little-used basic principles;
- The Environmental Protection Agency's new and successful rural solid waste collection system developed by Chilton County, Alabama;
- And so on and on. . . .

The point is that when you mix this material in with burning dumps, outfalls, and stack emissions, you can develop a balanced story which relates urgent contemporary problems to significant current progress. The viewer can watch and be motivated to participate without being crushed by an avalanche of seemingly overwhelming difficulties.

What I am really saying is that while we have a huge and troubling conglomeration of environmental problems today, America is not really going to hell in a handbasket. This is the reason I just stall when people call to buy stock footage of sewage discharges, fishkills, and other negative manifestations.

Sometimes you can't find the right client for an environmental film idea. Our solution is to produce it anyway for distribution. Back in 1966, our cinematographer, Ted Jones, became fascinated with the subject of solid waste management and conceived "The Third Pollution". This was the first comprehensive film ever made on this subject. It went to the Edinburgh Film Festival and won six other major awards. Today, there are five hundred



Two sides to the environment story:

Solid waste disposal problem is exemplified by a line of trucks waiting to enter the Oxon Cove Landfill at Washington, D.C.

Pilot plant of fluidized bed incinerator at West Virginia University designed to burn solid wastes. A full-scale reactor such as this is now operating at Franklin, Ohio.

Stuart Finley, president of Stuart Finley, Inc., Falls Church, Va., has been a leading producer in the environmental film field for the past 17 years.

prints in circulation and we have produced ten other films on various aspects of solid waste for the U.S. Environmental Protection Agency and other organizations. This total effort which now has several thousand prints in circulation has begun to have a real effect in this environmental problem area. Our current effort now in production on water quality management is another unsponsored film designed to make as much impact as possible to support water pollution control programs.

The process of contacting the public is you sell and rent prints to schools, colleges, libraries, government agen-

cies and private organizations is most revealing. The letters and phone calls zero in on what the public wants and needs. Perhaps you'd be interested in one letter from a young student in California:

Dear Sirs:

I am very worried about drinking dirty water. I know that it hurts my health. What are you doing about it? Also, what can I do to help? The reason that I am interested in this subject is that I don't want to die soon because of polluted water. Will you please write back and in your letter tell me the statistics and all of the things that you are discussing at Stuart Finley,

Incorporated. I, for one, don't want to die soon because of this water pollution problem.

*Sincerely Your,
Robert Schell*

I haven't answered the letter yet because the only way I know how is to produce that film and send him a print.

Perhaps the soundest guidance I've ever had on the philosophy of environmental film production has come from my E. P. A. Solid Waste Project Officer, Ralph Black. He keeps saying: "Just tell it like it is!"

How to keep your film library working harder

Have you ever wondered how a medical specialist prepares himself to perform a delicate operation that is seldom required? Or, how the medical schools and large hospitals are able to impart such specialized techniques to their interns and specialists? A pharmaceutical manufacturer in New Brunswick, New Jersey holds one answer.

Smith, Miller & Patch Inc. has compiled a film library of classic eye, ear, nose and throat operations which they make available at no charge to the medical community. Much of the use is by medical schools, universities and medical centers for the education of students, interns and the updating of technique by doctors.

A growing collection of 16mm prints is maintained by Smith, Miller & Patch (SM&P) in New Brunswick. There are over 130 different films on ophthalmology, or diseases of the eye, and another 90 or so on otolaryngology, the ear, nose and throat sector. During peak months, 600 or more films are sent out world-wide for a use rate of about 7,000 showings annually.

Each of the different operations on film has been performed by doctors who are known and respected for their technique and capability. They obtain all releases from the patients

and institutions involved and donate the film to Smith, Miller & Patch. Often the doctors do their own commentary during the operation, or have the sound track dubbed in later. The films are always in color. Each one is edited and then prints are made by SM&P, placed in the library and added to the list of available operations. Very often, E. William Smith, Director of Public Relations of Smith, Miller & Patch institutes the request for a specific operation and works with the doctor from the inception of the idea until the prints are "on the shelf" and ready for distribution to the medical community. The doctors are well aware of the enhanced reputation and publicity which they receive from this broad exposure among their peers.

When a school, a doctor, or even a Smith, Miller & Patch field contact man is in need of a specific film, they contact the New Brunswick film library office. Mr. Smith and his staff police and control the many prints which are in use world-wide. An air freight forwarder, Emery Air Freight, is an integral part of this distribution system.

The transportation of these films is a story in itself. Even with upwards of 5 or 6 copies of the more popular films, SM&P has problems in keeping

up with the great demand. Emery is used exclusively for the transport of these films in order to maximize their use and to minimize the time spent in transit. Transportation is further complicated by the fact that many of the destinations are far removed from major commercial airports. Absolute transportation control is mandatory and Emery's EMCON computer control system provides this information. Close monitoring is essential when the films are relayed from point to point without being brought back to New Brunswick.

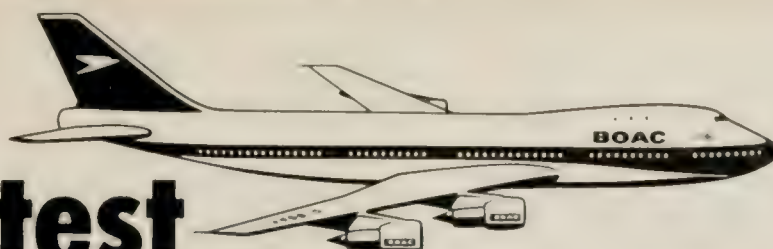
Smith, Miller & Patch is dealing primarily with medical people, educators and other professionals, who are seldom involved in the shipping and receiving of goods. For this reason they issue complete shipping instructions for each segment. Not only are the doctors and technicians told just what to do and when to do it, but they are provided with their local Emery telephone number and a prepared Emery waybill. The result is that shipping compliance is remarkably good and each film copy is kept under control.

Another reason for Emery's use is its world-wide net of offices. The films are circulated widely overseas and the 30 Emery-manned overseas locations provide a necessary link in shipping and retrieving the films. North America, Emery's 68 offices and over 100 agents place an Emery office at every key airport or transit point.

The basic story is one of need and communications. The medical schools, hospitals and individual doctors are receiving priceless information free when they need it and want it. The information is most graphically presented and there is very little question that the availability of the films has saved many lives. It has undoubtedly improved the operative technique of doctors all over the world and has very clearly illustrated the point that today's improved communications links make us all better educated and better people. The information explosion in a critical medical area is a bang, thanks to this New Brunswick pharmaceutical manufacturer. It would have been only a mope without them and E. William Smith.



E. William Smith behind the camera during filming of eye operation for Smith, Miller & Patch surgical production.



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A Good Prostitute Pays Off— And Many Other Things

BY GENE STARBECKER

You are on a film assignment overseas. Your crew is in quarantine. How can you get them out to keep on schedule? You've just learned your exposed film may have been inspected by x-ray. Now what? The plane you are on is going to make a refueling stop in Red China. No one, not even the official translator, can speak the dialect of the villagers of a North Taiwan fishing village and you need a bare breasted woman nursing a child. How do you explain? And the ransom note you've just received says it will cost you \$30,000 to get your crew and equipment back safely from Ethiopian bandits and all you have are credit cards. Impossible situations? Could never happen in a million years? Yet, hardly a week goes by that a camera crew working somewhere in the world isn't faced with problems equally perplexing and that could prove costly to the film maker who hasn't planned ahead for the unforeseen. After sixteen years of shooting in more than forty countries, here are a few tips that a film maker planning his first or fifteenth foreign production might find useful.

Check Itineraries

At most production houses, when a contract comes in with foreign locations, everyone waits to see if he'll be the one to go on the assignment. Often in small companies the producer, the client, and the producer's star salesman, eyeing this as a paid vacation, decide to shoot this one themselves, taking their wives along as assistants. More often than not their efforts are no better than the average home movie of their trip, revealing their emphasis

was on the vacation. Itineraries for this type of film are no problem and are adjusted to the number of sights and cities the vacationers plan to see. Filming is only incidental. Since a profit is not always essential, the planning of an itinerary is no problem. It is adjusted to the number of sights and cities the vacationers plan to see. The camera is taken out of its case as something of interest comes up.

However, Where the aim is to make money, and quality is a prerequisite, successful producers, big and small, usually send competent professionals—seasoned in world travel—out specifically to shoot the film and get back. To keep crew costs down, itineraries are carefully planned to get crews to and from locations expeditiously. However, most planners make no allowances for the effect of the biological clock on the working efficiency of the crew. Not being acquainted with culture or customs of a given country, such planners often underestimate the hours needed, especially if photography involves working closely with foreign nationals or officials who accept protocol delays as a way of life.

If the client specifies the areas he wants included, make sure he knows the exact locations so they can be pinpointed. More likely than not, you'll find that he has never been there and only has a second-hand knowledge of a location. The actual site could be anywhere from thirty miles to three hundred miles away from the city he indicates, possibly requiring you to

trek with a safari on foot. Suburbia does not ring most foreign cities, only jungle, sand dunes, or jagged peaks greet you past the city limits. Accurate advance knowledge of locations will let you estimate fully. The lack of knowledge will give you an opportunity to write a contingency clause in your contract to cover delays, inconvenience, etc. On a recent assignment for a government agency the producer estimated travel time for his crew based on information given him that a nuclear plant to be photographed was 150 miles from the nearest city. No detail maps existed. An estimated four hour trek by car turned out to be ten hours of fording rivers, traversing ridges, and circumventing cattle and thousands of people repairing the washed out road by hand. The time up and back added two days to schedule, fouling up the remainder of itinerary. Forcing crews to travel all night to other locations to catch up. Always allow for travel time and for biological clocks to adjust. Cameramen pressed to their limit of physical endurance have been known to become accident prone or develop eye strain. Try explaining why the Taj Mahal won't stay in focus.

Hair Cuts

Many countries will not permit camera crews with shoulder length hair unless the producer posts a bond and guarantees to pay return flight to the U.S. for the person.

There are too many college dro

Gene Starbecker's company, Starbecker Inc. provides script preparation and directional and production services to U.S. film producers and number of government agencies, and private American and international corporations.

outs, armed with 8 mm equipment and calling themselves film makers, who are knocking around the world. Most become vagrants, and ruffle feathers by documenting brothels, etc., in hopes of coming up with the exposé of a lifetime.

Long haired cameramen have been required to get hair cuts before visas would be granted, or before they would be permitted to enter a country. Greece, India, and Japan are sticklers about this.

All film people are suspected drug users. Make sure crew members do not unwittingly detain the entire crew because of their indiscretion. Italy is extremely hard on suspected drug offenders, keeping suspects in jail a year before prosecuting.

If a film attaché from the host country is assigned to monitor shooting—do not disregard his orders. A British crew recently had their film confiscated and were escorted out of India because one of the crew members, on his free time, photographed 1,000 feet of his own film on conditions the government representatives said could not be covered. Even though the producer tried to explain that the man did this on his own and his footage had nothing to do with the subject matter of their sponsored film, the visas were cancelled for the entire crew.

On many assignments, producers may find it better to enter as tourists rather than as film makers. Many tourists own professional gear. By giving a case or two to each crew member, you can often avoid a zealous customs agent from questioning the cartloads of camera gear as possible import goods you really intend to sell before you leave.

To Reply or Not to Reply: That is the Question

If your client is prone to send dispatches, beware. This is especially true if the U.S. government is involved and the assignment requires filming in numerous countries—be prepared to be besieged with cables. Even though informed of your visit, almost every Embassy will request clarification on some minor matter. Each will request a reply. More often than not, you will not have access to diplomatic communication services to comply. The average cost of a cable runs about \$60. On the last assignment, cables sent by a producer during a four week period cost \$1,700—a figure he never anticipated spending. Ironically, more than half of the cables never were received by the people requesting them. Therefore, no one was prepared to assist when the crews actually arrived.

In planning schedules don't believe

everything you're told by enthusiastic clients and sincere sounding officials of our government that U.S. Embassy people in a particular country will assist you. If they do, it will more than likely be only perfunctory help. Chances are the day that you arrive will be a national holiday of some sort in that country and Embassy people are honoring that holiday. If it's a Friday—you will discover, as a rule, that's the week the guy who was going to pave the way for you has taken a long week-end, annual leave, sick leave, or better still, R & R Stateside.

Don't rely on the Embassy in an emergency either. More than likely it will be a national holiday in the States, and they'll be off celebrating that, too.

A call to American Express, any airline ticket agent, or a local English newspaper will find a sympathetic ear. And usually someone resourceful enough to assist. If not, they'll put you in touch with someone who can help.

Preventive Medicine

Regardless of where you are scheduled to shoot, have every member of the crew get more than the required inoculations. In this jet age in which we travel, an unscheduled landing because of malfunction, hijacking, sudden outbreak of war, can create prob-

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lems. Flying last winter from Rome to Teheran, the pilot informed us the field there was closed because of snow. The airport could not shovel enough off the runway in time for our jumbo jet to land. The pilot's decision was to go on to his next destination, which was Karachi, 1,500 miles away. Cholera was rampant. Camera crew and passengers were kept in quarantine for a week. Only those with immunization cards certifying they were inoculated were permitted to fly back to Teheran two days later when the runway was cleared. Local health regulations stated no one could leave the area without immunization. No doctors were available to give shots.

Transportation

As for ground transportation, most producers rent a station wagon, van, or lorry to carry crew and equipment. They have arranged for similar vehicles without difficulty numerous times in the U.S. However, the amount of time spent arranging for a car, making reservations, verifying rates, etc., in other countries, is considerable. Invariably upon arrival at a foreign location, whether they "try harder" or are "No. 1", no vehicle or the wrong vehicle has been reserved. And the fact that you say it has been reserved, and have a confirming copy, only creates delays as they try to locate their copy of said confirmation . . . leaving you standing there while a fellow passenger without a reservation has arranged for a rented car immediately. Except during the peak travel season in the country you are in, one of the larger car rental firms will have what you want. I've rented cars in Germany and dropped them off in Italy without paying a drop-off charge, saving air fares for producers—plus getting additional scenes we happened upon.

Don't be surprised if some countries require that you hire a driver when you rent a car. You must rent a chauffeur with the car in India. If you do, make sure he speaks English and the dialect of the part of the country you'll be filming in. In some South American countries this is true, too. Most drivers you'll hire will know the answers to the stock questions most tourists ask trying to size up a driver's fluency in a language. The drivers have the answers to these questions down pat. But ask them anything else, after you're on the way, and all you get is a blank stare, "Si", or "no comprendo."

A Good Prostitute Pays Off

If your client's foreign branch office or the U.S. Embassy promises to assign a translator, make sure he speaks English plus the official language of the land and the dialect of the region you are to visit.

Filming in North Taiwan last year, I discovered that my cameraman, who was born in Peking, could not communicate with the translator in English or Mandarin. And the translator could not talk to peasants in the village since they spoke a dialect little heard of outside their province. To keep on schedule, I wound up hiring a prostitute who was soliciting her wares to crew, translator, and bystanders. She was able to speak fluently to our camera crew in English, the interpreter in Mandarin and the villagers in the local dialect. When asked how she learned to speak so many languages and dialects, she'd wink and state, "You learn many things in bed." For several weeks she was the producer's and my greatest asset. She "honchoed" everything. When we left, she said we opened a new career for her and that it was the easiest money she had made in years.

Film

Since hijacking has become so popular, the FAA and their international equivalents have been checking luggage for arms and explosives. Therefore, protect your raw stock. Label the outside of film cases in English, French and German. If you can get a translation for the locality you are to visit, stamp that on gaffer's tape and place on the sides of cases.

Although most airline officials will tell you the method of detection being used is electronic or magnetic, double-check. Make sure everyone is aware that you carry unexposed or exposed film that should not be subjected to x-ray or infra-red, or ultraviolet light. I have watched British and French camera crews panic at an airport in Germany when their exposed film was subjected to x-ray examination, ruining 40,000 feet of exposed film. Many detection devices play havoc with magnetic tape, too.

Always have raw stock from the States sent to you at local Eastman Kodak offices. Never count on picking up film stock of the same type from foreign producers. Emulsions used regularly in the States have not been introduced as yet in Europe, Asia, Australia, or Japan.

How You Gonna Keep Them Down on the Farm

Make sure personalities are compatible on longer assignments. If you're taking your own staff along, keep in mind that even your own staff people may surprise you. People change in different environments. That reserved member of your staff at home may suddenly, kick the traces on this assignment. Make sure all crew members know the call for the following day. Don't assume a memo slipped under their door is sufficient.

While shooting a travel film in the Caribbean for a steamship company the producer discovered one of the soundmen never got the word. He missed the morning call five days in a row, even though they were left in his box or slipped under his door. A ship full of widows and school teachers had proved too tempting. If a romance blossomed, he spent the night. I wound up paying a ship's steward to keep me advised of his whereabouts. We saw to it the steward got him up wherever he was. It didn't cut into his sex life and didn't hold up production.

See that inexperienced crew members get time off to sightsee; that way they won't be trying to do it during shooting time. Week-ends spent on this help morale and reduces the overtime.

The Other Guy

Somehow cameras attract people. Some curious, some for other reasons. Make sure the camera crew doesn't create problems that will add to your costs. While shooting street scenes in Rome, people started to crowd around a second unit cameraman. He told on man elbowing him to stand over to the side, and physically moved the man to a spot under a lamp post out of his way. Four hours later when we "wrapped" in the area, the man came up to the cameraman and inquired "When are you going to use me Soon?" The cameraman, forgetting the earlier incident, was perplexed. "What are you talking about?" The man replied, "You told me to stand over there and I did as you said. I was on my way to work, and you told me to stand there. I thought I was in the movie. Since I lost time at work—you'll have to pay me." Emotions flared, a disturbance followed. Before the police brought things under control, two hours were lost in the production.

schedule. The producer was forced to "pay off" the man to get rid of him. Always work with local police to control crowds. They make excellent casting directors when you need extras. One toot on a whistle and a wave of the index finger brings them on the run.

Thefts, Etc.,

Make sure all your insurance policies cover you in foreign countries. Some automobile policies exclude Mexico and certain Latin American countries. If governments are unstable and civil war is a possibility, check and make sure there are no war limitations on life insurance, camera gear, etc. Several companies will insure an entire production, including film, for damage because of humidity or temperature changes. This is important on an assignment at the South Pole, the Congo, and Southeast Asia. Make sure you are covered for theft. Most premiums are based on a nominal percentage of the film budget.

Highwaymen are still prevalent in many countries. A camera crew shooting a TV special in Ethiopia was recently kidnapped and held for ransom by bandits. Most countries will assign soldiers to you for your protection. Always notify local police and the U.S. consulate immediately. If authorities

feel it is advisable, pay the ransom—especially if you want to work with that crew again. Your bank, no doubt, has a working arrangement with local banks and can have a draft sent to them by dispatch.

Food and Such That No One Tells You About

Check on food and drinking water in many areas. You may not always be at posh hotels catering to tourists from America. Often you will be in remote hamlets and the guest of local chieftans or inhabitants. Dining can be a problem. It may be discourteous to refuse—yet more so if you accept and then cannot eat their food.

As a guest recently of the Nationalist Chinese, a camera crew I worked with had to eat duck's webbed feet, pig bladders, and a broth made from old bird's nest—bird droppings and all. Most enjoyed the food, until they inquired about what they were eating. In case you are interested, the word in Chinese is "Ngo shao ngo bao ti sufu" for "I think I am getting sick."

Regardless of country, if you are told by health authorities not to eat native food or drink water, don't. Diarrhea and hepatitis play havoc with film crews. More so than V.D. People in many lands do not have the same

sanitary standards that Americans and Europeans are used to so intestinal bugs can be picked up easily. Avoid "down time" by eating "Space Sticks" (high energy candy bars), vitamin pills, and charcoal tablets. The first supplies nourishment, the second vitality, the third stops the diarrhea. In India, coconuts are a good staple. If you can't eat at a hotel or have access to bottled water, a quick slice with a machete and you have liquid and meat until you can get to a safe food supply.

Film Expertise

Don't assume you know it all if you have dealings with foreign film makers. They have seen a good many of you come down the pike. Most are interested in being your subcontractor supplying crews, etc., and will be cooperative. Check their samples—many may be more qualified than yourself. Many have worked on features you still dream of making. Many have more sophisticated equipment than you use. The Japanese, for example, have a larger film industry than ours with excellent crews that work extremely fast. Even the newly-developing countries have sound stages and a large pool of talent, both English speaking and native.

continued on page 64

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A GOOD PROSTITUTE continued

If you want stock footage—and you may, for example, need seasonal scenes, but you're there at the wrong time of year—be sure you determine the film stock used as original before ordering scenes. Different methods of printing are in use in various parts of the world. Footages are measured in metric units in many areas.

Remember, if your intent is to make a good film, travel "know-how" can save you headaches. If your staff doesn't have it, it may pay to obtain it from free-lance people who do—for the time you need it.

If you have specific questions and problems, there are film consultants, such as my company, that have working arrangements in most countries with film groups and can help you line up cameramen, producers, studios, and talent.

The fewer the inconveniences, the less the headaches, the more time you can spend capturing the subject matter you've been sent to get on film.

So, if you've got a film assignment pending somewhere on the globe or one soon to get off the ground, file these tips away. They'll save you heartaches, ulcers, and money.

Plan ahead.

Expect the unexpected.

Do what you have to do for the sake of your production. But remember you are a guest in a foreign land. Leave with goodwill. There will be other camera crews coming along after you.

Never judge the ability of local production talent by the prices you negotiate. Most prices are based on their economy and the standard of living in that area. Boast of what crews get in New York and Hollywood, and you'll be paying those same prices next time you come. Although it's nice every once in a while to be a big spender—it may boomerang. This is what happened in Spain and other areas of Europe. Production costs have spiraled drastically as personnel became accustomed to American spending practices. Even so, I know of several areas where you can get trained production crews of seven men and equipment for as little as \$100 a day.

Interesting? But what has this to do with actual film making? Ask any travel-weary film maker or designer required to meet commitments and air schedules on a multi-stop junket around the world? Better still find out first hand.

The camera you hold in your hand the viewfinder you peer through, the script you are presently doing research on is your passport to many, many worlds.

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Atlanta, Ga. 30308: Thomas L. Gunter, 412 W. Peachtree St., N.W. (404) 524-1311
Boston, Mass. 02167: James Lowe, 230 Boylston St., (617) 527-4184
Buffalo, N.Y., 14202: Fred Buchan, Buchan Pictures, 122 W. Chippewa St., (716) 853-1805

Cedar Rapids, Ia. 52404: Louise Nordstrom, Pratt Educational Media, 200 Third Ave. SW. (319) 363-8144

Charlotte, N.C. 28202: Max Austin, 503 College St., (704) 377-2574

Chicago, Ill. 60611: Hal Smith, 160 Grand Ave., (312) 467-6470

Cincinnati, Ohio 45202: Curtis Hensley, 9 Garfield Pl., (513) 421-2516

Cleveland, Ohio 44115: Al Shobel, Film Programs, Inc., 2238 Euclid Ave., (216) 9469

Dallas, Texas 75202: Ed Cothran, 1411 Slocum St., (214) 742-4106

Denver, Colo. 80204: Kenneth Cromar, Cromar's Modern Films, 1200 Stout St., (303) 244-4621

Detroit, Mich. 48235: Kermit Cable, 15921 W. 8 Mile Rd., (313) 273-2070

Harrisburg, Pa. 17105: J. K. Lilley, J. P. Lilley & Son, 2009 N. Third St., (717) 238-8123

Honolulu, Hawaii 96814: Arlayne Rosenstock, Film Services of Hawaii, 1164 Waimanu St. 538-1928

Houston, Texas 77027: Ruby Due, 4084 Westheimer Rd., (713) 622-3841

Indianapolis, Ind. 46204: E. S. Poff, 115 E Michigan St., (317) 635-5331

Kansas City, Mo. 64111: Helen Bertsch, 3718 Broadway, (816) 561-1208

Los Angeles, Cal. 90038: Harry Sanford, 1145 McCadden Pl., (213) 469-8282

Milwaukee, Wis. 43202: Roa K. Birch, Roa's Films, 1969 N. Astor St., (414) 271-0861

Minneapolis, Minn. 55420: Cairan Eigan, 9129 Lyndale Ave. S., (612) 884-5383

New York City 10036: Ted Goldberg, 1212 Avenue of the Americas, (212) 568-5530

Philadelphia, Pa. 19107: Donald Arcangel, 1234 Spruce St., (215) 545-2500

Pittsburgh, Pa. 15222: Patricia Dillon, 910 Penn Ave., (412) 471-9118

St. Louis, Mo. 63166: P. Ray Swank, Swank Motion Pictures, 201 S. Jefferson Ave., (314) 534-5211

San Francisco, Cal. 94106: Rosalie Kuwath, 16 Spear St., (415) 982-1712

Seattle, Wash. 98103: Fred MacFarlane, Photo & Sound Co., 1205 N. 45th St., (206) 632-8461

Summit, N.J. 07901: Ralph Del Coro, Modern-Mass Media, 315 Springfield Ave., (201) 277-6300

Washington, D.C. 20036: Charles F. Otten, Jr., Suite 4, 2000 "L" St., NW, (202) 9234

Don Mills (Toronto) 405 Ontario: Lottie Wilson, 1875 Leslie St., (416) 444-7347

Montreal 125 Quebec: Brian Buckley, 485 McGill St., (514) 878-3644
Vancouver 9 B.C.: D. Fraser McRae, Associated Visual Services, 1590 West Fourth Ave., (604) 736-4471

Background: The outgrowth of a pioneering program in the field of talking motion pictures by Electrical Research Products, a subsidiary of Western Electric Co., formed in 1927, Modern Talking Picture Service first emerged as the nontheatrical department of that company. Modern's present name was adopted by its licensees in 1935 and Frank Arlinghaus, then of ERPI, was placed in charge of this growing activity. Modern became an independent corporation in 1937 under the ownership and management of its distribution employees. In 1969, Modern was acquired by KDI Corporation of Cincinnati.

Channels of Distribution: Modern represents more than 700 organizations from industry, commerce and the professions. Corporate and public information films are circulated to both general and specific groups through channels throughout the U.S. and Canada.

Community Groups and Schools: Over a million bookings are made each year to community groups and schools.

Television: TV stations make regular use of sponsored films and seven of Modern's regional film libraries have a print inventory and TV staff to serve the needs of station in their areas. In addition, Modern distributes 30 and 60 second newscasts to TV stations throughout the country.

Theatrical: Movie houses use entertaining sponsored shorts to supplement their feature film programming.

Resort Cinema: Through this operation, prints are circulated to resorts, motels and family campgrounds in a given circuit. The films are assembled into programs and delivered to the resorts by Modern representatives. In all, a total of 1500 resorts are covered by a nationwide network of 40 circuits.

Skyport Cinema: Another of Modern's innovative extensions of non-theatrical distribution maintains free movie lounges in major airport terminals. Films provide waiting passengers with continuous entertainment and information.

Video Tape: Modern distributes sponsored video tapes to schools, colleges, industry and other audiences.

Infofilm: Modern is the member for the United States and Canada in Infofilm, the international association of informational film distributors.

College Cinema: Modern operates movie lounges in Student Unions on many campuses.

Normal and Special Services: For sponsors utilizing its service, the company promotes, ships, cleans, repairs, maintains and stores their films. Additionally, it counts audiences attendance, records their comments and furnishes the sponsor a monthly tabulation. Extensive data processing facilities and equipment for promotional printing are maintained at the National Service Center. All regional libraries are equipped for electronic film inspection and handling. In addition, Modern can distribute and help create supplemental material for films. Thus, at a very nominal cost, a sponsor can greatly increase the impact of his message.

MODERN MEDIA SERVICES DIVISION
1212 Avenue of the Americas, New York, N.Y. 10036

Phone: (212) 765-3100
Fontaine Kincheloe, Jr., Vice President & General Manager

This division was formed in 1971 to enable the company to move and grow with the current film utilization explosion and to capitalize on the many opportunities that will result from new technology such as CATV, CCTV, video cassettes and cartridge projec-

tors. Programs currently handled are Modern Film Rentals, Modern Video Programming and Modern Marketing Services.

NEWPORT FILMS, INC.
2780 N.E. 183 St., North Miami Beach, Fla. 33160

Phone: (305) 940-1060
Seymour Berkowitz, President
Arthur White, Vice President, Marketing
M. O'Ferral, Office Manager
Ken McIlwaine, Film Editor

Services: Exclusive distributor of sponsored short subjects for theatrical use. **Clients Served:** I.B.M., Texaco, New York Stock Exchange, Celanese, Chase Manhattan Bank, Warner-Lambert Pharmaceutical Co., Newsweek Magazine, Investment Company Institute, Grumman Aircraft, etc.

PUBLIC SERVICE AUDIENCE PLANNERS, INC.
Sponsored Film Distributors

Ralph Rafik, President
Gordon Hempel, Executive Vice President

Midwest Regional Offices: 208 South La Salle St., Chicago, Ill. 60604, Phone (312) 263-0497

Western Regional Offices: 6290 Sunset Blvd., Los Angeles, Calif. 90028, Phone (213) 463-7888

Eastern Regional Offices: 619 West 54th Street, 10th Floor, New York, New York 10019, Phone: (212) 489-7789

Advertising, Promotion, Publicity Departments: 208 South LaSalle St., Chicago, Ill. 60604, Phone: (312) 263-0497

Organization: Public Service Audience Planners distribute sponsored motion pictures nationally, regionally or to designated audiences or markets including television stations, motion picture theatres, general audiences, civic clubs and organizations, business and professional groups, vacation resorts, public and private colleges and universities, high schools and elementary schools. Films are distributed for corporations, associations, trade groups, foreign governments, educational, religious, civil, charitable or fund raising organizations.

Services: Development of a promotional plan to enable the sponsor to reach his target audiences, creation and production of advertising and promotional materials as well as publicity. Print inspection, cleaning and maintenance are included in the services. Detailed monthly reports are provided.



RHR FILMEDIA, INC.

1270 6th Avenue, New York, N.Y. 10020

Phone: 212 541-9692
Richard H. Rogers, President
John F. Cook, Jr., Director of Operations
Margaret Marks, Manager, Television Div.
Provides full film services including theatrical distribution via 32 branches, television distribution and non-theatrical distribution. Sponsor Request programs, Special Customized handling services and in addition operates separate consulting service in film distribution analysis and evaluation.

INFOFILM

Headquarters Office:
Avenue Louise 32, 1050-Brussels, Belgium
Phone: 11.63.41-11.45.09

MEMBER COMPANIES

Austria: Oesterreichischer Film Service
Schaumburggasse 18, 1040 Vienna
Belgium: Sofedi, 147 avenue de l'Hippodrome
Brussels 5.

Canada: Modern Talking Picture Service
1943 Leslie Street, Don Mills, Ontario

Caribbean: ITEM Film Library (Western Div.)
c/o H. K. Hughes, Gatwick House, Horley Surrey, England.

Czechoslovakia: Stepanska 42, Praha 1
Denmark: Erhvervsfilm, Film Center, Petrusens Alle 20, 2400-Copenhagen

Finland: Filmiyhtymä Oy, Kaisaniemenkatu 13A Helsinki

France: Celfilm, 31 avenue Pierre Leroy
Serbie, Paris 16.

Germany: Konferenz der Landesfilmdienste
Rheinland, 59, 53 Bonn-Bad Godesberg

Great Britain: Sound Services Ltd., Kingstons Road, Merton Park, London SW 19.

Italy: Difi, Vial Parioli 25, 00197 Roma

Japan: Educational Film Exchange, 3 Ginza Nishi, 6-Chrome, Chuoku, Tokyo

Middle East: Colchester-Hughes, Ltd., Gatwick House, Horley, Surrey, England

Netherlands: Technical Film Center, Arnhem
seestraatweg 17 Veld (Gld)

Norway: Opplysningsfilm, Kingosgate 22, Oslo

South Africa: Independent Film Library (PTY)
P.O. Box 1111, Johannesburg

Spain: Telecinema International Distributor
Avda. de Antonio, 464, Barcelona 15

Sweden: Swedish Council for Personnel Administration, Stureatan 58, Stockholm

Switzerland: Schaffhousen Zentrale, Erlachs 21, CH-4000 Basel 9

Turkey: National Productivity Center, Mithracaya Caddesi 46, Beşiktaş, Ankara

United States of America: Modern Talking Picture Service, 1212 Avenue of the Americas, New York, N.Y. 10036



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GEO. W. COLBURN LABORATORY, INC.

2nd N. Wacker Drive • Chicago, Ill. 60606

Telephone (area code 312) 332-6286

Guide to A-V and Film Writers

Age, Elizabeth the Queen/Marco Polo, Joan of Arc, The Day the Dinosaurs Died, Discovery of the North Pole, Discovery of the South Pole, Columbus, The Shape of the World, etc." (Shamus Culhane/M.G. Productions, Inc.) "Leopold the See-Through Crumbpicker" (Firebird Films); "The Foolish Frog" (Firebird Films/Pete Seeger); "Golden People" (Mario Ghio/United Artists). **Filmstrips:** "In Government" (Visualscope, Inc./Xerox)

CARL B. BLACK,
Filmstrips & Storyboards
6 Priscilla Alden Rd., Provincetown, Mass.
02657

Phone: (617) 487-0322
RECENT SCRIPTS Motion Pictures: "Operational EMC"; "EMI Control Methods"; "Technical Aspects of EMI"; "EMC Program Considerations" (U.S. Navy).

COE-PEACOCK, INC.
5807 Wicomico Avenue, Rockville, Maryland 20852

Phone: (301) 881-2420
Lowry N. Coe, Jr., Partner, Writer
Clifford L. Peacock, Partner, Writer
Donald A. Connolly, Writer
Janice M. Long, Officer Manager

RECENT SCRIPTS: "Wake Turbulence"; "Can We Have a Little Quiet, Please?" (Federal Aviation Administration); "1972 Pontiac Announcement Show"; "1972 Buick Announcement film, 1972 Oldsmobile Announcement film, (GM Photographic); "Pollution in Perspective" (GM Public Relations); "1970 NCAA All-Americans" (Tel-Ra Productions); "A Little Thing Like Security"; "Mapmakers of the Army" (U.S. Army, Aberdeen Proving Ground); National Science Foundation series (Audio Productions); "Welcome to the IKS Service Center"; "When the Mail Starts Rolling In"; "This is IDRS" (Internal Revenue Service); "Lightning and Precipitation Static—Cause and Effects on Aircraft" (U.S. Navy); "GM Stockholders Meeting" (GM Public Relations); "Faces of a New Foundry" (GM Photographic); "Live Wire Word"; "Heart of the Engine"; "Opportunity in the Air" (GM Photo for United Delco); "Safe Operation of Tactical Vehicles" (U.S. Army/Huntsville); "Maryland Turkey-Trophy Bird"; "Dog of the Chesapeake" (Maryland Department of Natural Resources); "1972 Pontiac Product Review Training Program" (GM Photo); "Marines in Mufti" (U.S. Marine Corps); and many others.

DEAN COFFIN & ASSOCIATES
7261 Hollywood Blvd., Hollywood, Calif. 90046

Phone: (213) 876-8975
Date of Organization: 1965
Dean Coffin, Executive Associate
W. D. Coffin, Office Manager
C. C. Alderson, Edit. Asso.
Douglas Stewart, Edit. Asso.

RECENT SCRIPTS Motion Pictures: "Tell It to Susan" (Montgomery Ward); "The Conservative" (Ralph Hall Productions); "Consultation" (American Bar Assn.) TV SEGMENT: "Breathless" (Universal). NOVEL: "Under the Robe" (written on special grant, published by Whitmore).

SCRIPTS UNLIMITED—
JANE WARE DAVENPORT & ASSOCIATES
10190B Wehrman Place, Schiller Park, Ill. 60176

Phone: (312) 671-0331
Branch: Drake Tower, 2016 Main, Houston, Tex. 77002
Phone: (713) 224-4466

Date of Organization: 1967
Jane Ware Davenport, Principal, Writer
RECENT SCRIPTS Motion Pictures: "New Dimensions"; "Untitled Musical (McDonald's Corp.)". **Slidefilms:** "The Little Things"; "You're in Control" (McDonald's Corp.). 8 various management seminars utilizing MP, slides, videotape, tapes and games for McDonald's.

★
JOHN B. DAVENPORT
754 Greenview Place, Lake Forest, Ill. 60045
Phone: (312) 295-1168

Date of Organization: 1968
John B. Davenport, Writer Consultant
RECENT SCRIPTS Motion Pictures: "Ideas for Living" (Masonite/H. I. M. Inc.); "Against the Wind" (State Farm Insurance/Hanna-Barbera). **Slidefilm:** "Dose-Regulated Anesthesia" (Abbott Laboratories-direct). **Multi-Media:** "The Image-Makers" (Pohlman Film Productions-direct); "Second Genesis" (Consumers Power/Cal Dunn Studios); "The Opportunities of the Seventies" (I. C. Industries/Cal Dunn Studios)

SCRIPTS BY LEE DAVIS
9631 Percussion Way, Vienna, Va. 22180
Phone: (703) 281-9003

Date of Organization: 1965
Lee D. Davis, Owner (Writer)
Joyce T. Davis, Treasurer (Script Editor)
RECENT SCRIPTS Motion Pictures: "Radar Contact" (Federal Aviation Administration); "The Eye of a Learner" (Research for Better Schools, Inc.—Ralph Lopatin Productions

Inc.); "A Home for All Seasons" (U.S. Forest Service); "A Good Print On Time" (Hallmark Color Labs, Inc.); "Learning to Earn" (Commonwealth of Pennsylvania—Calvin Productions, Inc.); "How to Land an Airport" (Federal Aviation Administration); "Initiating Planning & Implementing IPI" (Research for Better Schools, Inc.—Ralph Lopatin Productions, Inc.); "What Every Bride Should Know . . ." (Lenox China—H. G. Peters & Company); "Nine Out of Ten" (U.S. Dept. of Agriculture); "More With Less" (U.S. Air Force). **TV Commercials:** "Hard Hats"; "Build Something"; "What's To Like"; "Opportunity"; "Art Ore" (Associated General Contractors of America); "The Graduate"; "You Name It"; "Vo-Tech Schools"; "Your Own Thing" (Pennsylvania Dept. of Education).

EDITORIAL SERVICES, INC.
1276 West Third Street, Cleveland, Ohio 44113

Phone: (216) Tower 1-4577
Date of Incorporation: 1952
William D. Ellis, President
RECENT SCRIPTS Motion Pictures: "The Color Is The Message" (Sherwin-Williams/Omnibus); "American Roulette" (Grinding Wheel Institute/Cinecraft); "You And Your Choppers Series" (City of Cleveland/CAP). **Live:** "Show Business" (Columbus Show Case). **Multi-media:** "Consumer Education . . . Action" (State Board of Education); "Great Looks Book" (Bonne Bell, Inc.)

ROBERT G. ERVIN
84-10 34th Avenue, Jackson Heights, N.Y. 11372

Phone: (212) 672-6156
RECENT PRODUCTIONS AND SPONSORS Motion Pictures: "A Trail for All Seasons" (Arizona, New Mexico & Texas); "What Are You Doing the Rest of Your Life" (Department of the Army); "A Distributor Sales Field Report" (Eastman Kodak Co.); "ROTC—Past, Present & Future" (Department of the Army); "Which System Should You Use" (American Can Co.); "The Green Scene—1-2-4" (Department of the Army); "Can Do" (American Can Co.); Bankers Working for Bankers" (Bank Administration Institute).

FLINTOCH FARM, INC.
6618 W. Camellia Drive, Winston, Calif. 95388

Phone: (219) 358-5047
Date of Organization: 1968
James H. Flint, Writer/Director
Mary K. Flint, Writing, Assistant/Research
Richard H. Flint, Research
Services: Specializing in Script writing for agriculture.
RECENT SCRIPTS Under Production: A series of educational sound/slide productions on agriculture for the Merced County Chamber of Commerce.

ROBERT C. FORD
142 Fifth Street, Stamford, Conn. 06905
Phone: (203) 348-2256

RECENT SCRIPTS Motion Pictures: "The Sound of Sound" (American Optical); "Here Come De Judge" (Mobil Oil); "To Be An Artist" (Famous Artists School); "The Age of Transience" (The Information Spectrum" (Xerox). **Multi-Media:** "The South Seas" (American Airlines); "VIP Management Seminar" (Xerox). **Live Shows:** "Speeches" (Xerox); "January Shoe Show"; "New Tire Presentation" (Uniroyal). **Slidefilms:** "Verticle Market Programs" (Xerox); "The Business of Carbon" (Union Carbide).

DON FRIFIELD
55 West 42nd St., New York, N.Y. 10036
Phone: (212) 565-5230

Don Frifield, President
RECENT SCRIPTS Motion Pictures: "The Sea of Contentment" (Aerolog Prod. for Grumman Aerospace); "Toward A Common Language" (Jack Lieb Prod. for U.S. Office of Education); "To Read Successfully" (Jack Lieb Prod. for Crowell Collier MacMillan); "The League of Nations: 50 Years After" (United Nations Television); "Computerized Supply Systems" (U.S. Navy); "Productivity is the Name . . . Of the New Postal Game" (Petersen Company for U.S. Postal Service); "Selamat Datang and Welcome!" (Owen Murphy Productions for U.S. Information Agency); "To Educate the Migrant Child"; "A Chance for a Change"; "Education is Different Because Children are Different" (Jack Lieb Productions for State of Alabama). **Slidefilms:** "New Challenges in Sales Management" (General Foods) (5 films); "Earth: The New Perspective" (Aerolog Prod. for Grumman Aerospace); "Haircolorings"; "Fragrances" (Lehn & Fink Products); "The World of Work"; "The Future of Marketing" (Eastman Kodak Company).

ROBERT HECKER
6115 Selma Avenue, Suite 206, Hollywood, Calif. 90028

Phone: (213) 461-4561
Date of Organization: 1960
RECENT SCRIPTS Motion Pictures: "Tomorrow Is Now" (Faberge); "Aircrew Rescue

MARVIN ALBERT/MOTION MEDIA FILM

1003 Lenora, Seattle, Washn, 98121

Phone: (206) MU 2-4442

Date of Organization: 1968

RECENT SCRIPTS Motion Pictures: "Train To The Interior" (The Alaska Railroad); "High Yield Forestry" (Bozell & Jacobs/Weyerhaeuser Co.); "Environmental Quality Control" (Bozell & Jacobs/Weyerhaeuser Co.). **Television:** "Romi Martin/Roman Meal" (Bozell & Jacobs/Roman Meal Bread). **Radio:** "de Gourmont"; "da Vinci"; "Where it's At" (U.S. Forest Service). **TV Commercials:** "Generosity"; "Where's it At?"; "The Beauty of Living" (U.S. Forest Service). **Slide Shows:** Direct Mail: The Direct Medium (Dinner & Klein).

STAN ANTON
440 W. 34th Street, New York, N.Y. 10001
Phone: (212) CH 4-4578

Stan Anton, Writer/Producer

RECENT SCRIPTS Motion Pictures: "At 12:10 Trip"; "Sydney Super" (Scad Promotions, Inc.). **Slidefilms:** "The Dot"; "Pets and the World" (Tee Collins, Inc.); "Man on the Mountain" (Kent Lane Assoc.).

ARMINGTON & MEISTER
239 East 79th St., New York, N.Y. 10021
Phone: (212) 628-8165

Date of Organization: 1960

I. W. Armington, Writer-Director

J. H. Meister, Industrial P.R. Consultant

RECENT SCRIPTS Motion Pictures: "10.10 E.S.T." (Cuban Airlift) (United States Information Agency); "United States Disciplinary Barracks" (U.S. Army); "Nike Herk With Sam Cap" (U.S. Army). **Multi-Media:** "Insulin"; "Unit Dose Packaging" (E. R. Squibb & Sons, Inc.).

LEWIS S. BAER
65 K St., N.S., Washington, D.C. 20002
Phone: (202) 628-7089

Date of Organization: 1968

Lewis S. Baer, Writer/Director

RECENT SCRIPTS National Crime Information Center (FBI); Illegal Gambling (FBI); Corrosion (U.S. Navy) in work; Folger Shakespeare Library in preparation.

JOHN C. BANCROFT
5855 N. Sheridan Rd., Chicago, Ill. 60626
Phone: (312) Ardmore 1-7747

RECENT SCRIPTS Motion Pictures: "Tropical Hardwood Logging (Clark Equipment/Pilot Productions); "More Power on the Ground" (Allis-Chalmers); "Starcraft Camping Trailers" (Starcraft/Pilot Productions); "Posturepedic Makes the Difference" (Sealy/Burt Munk); "Crawler Tractors" (International Harvester); "Fried Chicken for Tomorrow's Market" (Banquet Frozen Foods/Fred A. Niles). **Slidefilms:** Robert Bosch (2) through Interlock Productions; Mead Div. of Stanray, through W. N. Kirshner; Camcar, through Cal Dunn; Motorola, through Goessl and Associates; American National Bank, through Universal Training Systems; DuBois Chemical and Standard Publishing, through Pilot Productions. **Audiotape/Print Programs:** Globe-Union, Symons Co., through Universal Training Systems; Alexander Grant, through Goessl & Associates; American Life Insurance Co., through Training Concepts and Communications.

LESTER S. BECKER
11 Cob Drive, Westport, Conn. 06880
Phone: (203) 226-0300
Lester Becker, Writer-Director

WILLIAM BERNAL
203 Glen Ave., Sea Cliff, L.I., N.Y. 11579
Phone: (516) OR 6-1664

Date of Organization: 1946

William Bernal, Writer-/Producer

RECENT SCRIPTS Motion Pictures: "New Day" (FWB & Associates/Masonite Corp.); "Famous Schools: The Artist: The Writer: The Photographer" (Visualscope, Inc./Famous Schools); "How Man Survived the Ice

WILLIAM L. SIMON FILM SCRIPTS, INC.
2407 1/2 Eye St. N.W., Washington, D.C.
20037

Phone: (202) Federal 3-7514
Date of Organization: 1958
William L. Simon, Film Writer
New York Representative, William Morris
Agency, Harry Uffland, 1350 Sixth Ave.,
New York, N.Y. Phone: (212) JU 6 5100

ECENT SCRIPTS Motion Pictures: "The
ossible Dream" (Airlie Prods for Virgin Is-
lands Tourist Bureau); "It's Your Turn",
Wheels!" (Fairchild-Hiller Aerospace); "Reach
Child, Teach a Child" (Model Schools Div.
of the DC Public School System); "Skies
over Washington: Capt. Dan" (Flight Plan
ne, Inc.); "Sea Change: The U.S. Navy for
ne 1970's"; "Tactical Support Center" (U.S.
avy); "The I.E.D. Program" (Naval Ordnance
lab); "Marine Rifle Squad" (3 films); "First
ad for the Field Marine"; "Career Planner
interview Techniques" (U.S. Marine Corps).
lidefilms: "Measuring Interference on Sub-
marine VLF and Loran Receiving Systems";
Submarine Shielding Installation Practices";
Naval Underwater Systems Center).

STANFORD SOBEL
103 Park Ave, New York, N.Y. 10017
Phone: (212) LE 2-1450
Date of Organization: 1947

RECENT SCRIPTS Motion Pictures: "Biophar-
maceutics" (Warner-Chilcott/Aegis); "Desali-
nation" (Dept. of Interior); "Professional Ed-
ucation" (Amer. Cancer Soc./Owen Murphy
Prod.); Dealer Training Series (Caltex/Visual-
scope); "K-D Can Do" (K. D. Mig. Co./Aitken-
synett Co.); "Bronchial Dysfunction" (Warner-
chilcott/Univ. of Arizona); "Challenge"
Armco Steel/Henry Strauss Assoc.); "Coloso-
my" (Amer. Cancer Soc./Wynne Eastman
Prod.). **Multi-Media:** "Fireworks" (Four Roses/
Contempol Prod.); "Sunarama" (Fram Auto-
motive Corp.); "The Social Security Society"
U.S. Dept. of HEW, SSA). **Slidefilm:** "V.I.P."
(Xerox Corp./Visualscope).

RAY SPERRY
2332 Manchester Avenue, Cardiff-by-the-
Sea, Calif. 92007
Phone: (714) 753-7118
Date of Organization: 1961
Ray T. Sperry, Writer
Tyler-Sperry-Research

RECENT SCRIPTS: "C-5 Airplane—Ground
Operations" (U.S. Air Force); "Helicopter
Search & Rescue—Sea Phase" (U.S. Navy);
Base Level Materials Handling Systems"
U.S. Air Force); "Newspapers: An Ever-
Changing World" (Copley Productions); "1970
Highlights" (City of San Diego Copley Prods.).

STARBECKER, INC.
9145 Sligo Creek Parkway, Silver Spring,
Md. 20901
Phone: (301) 587-8648
E. N. Starbecker, President
M. A. Marlow, Researcher-Writer
Mike Hanson, Writer
Albert Shapiro, Researcher-Writer
Isabell Frank, Executive Secretary

RECENT SCRIPTS Motion Pictures: "Maybe
Tomorrow", starring Gene Kelly (Ed Lang
Productions and Adventures in Movement,
Inc.); "The Full Circle" (AAA Multimedia show
for Annual Convention in Americana Hotel);
Cassette Series: "Is a Career in the Health
Services for You?", "Is a Career in the Ma-
chine Occupations for You?", "Is a Career
in Radio and Television for You?", "Is a
Career in the Service Industries for You?",
"Is a Career in Government for You?" (Coun-
selor Films, Inc./Ralph Lopatin Productions);
"Closed System Injection" (Wyeth Labora-
ories); "Decision for Tomorrow" (Argonne
National Laboratories); "Take Two From the
Sea" (Universal Commercial-Industrial Films)

GENE STARBECKER FILM BUILDER
475 Fifth Avenue, New York, N.Y. 10017
Phone: (212) MU 3-1093

Gene Starbecker, Writer, Director
Steve Stealean, Researcher, Writer
Albert Shapiro, Researcher, Writer

RECENT SCRIPTS Motion Pictures: "The Wet
Set" (Universal Pictures-selected short); "Air
Pollution—Controlling Sulfur Oxide by the
Dry Limestone Process" (Environmental Pro-
tection Agency); "You Hardly Know it's Happ-
ening" (On occupational hearing loss) (Tar-
get Market Productions); "It's that Time of
Year Again" (How to walk on ice and snow)
MPO/U.S. Post Office); "Deep Sea Drilling
Project" (Gold Camera Award winner—U.S.
Industrial Film Festival) (National Science
Foundation); "A Real and Present Danger"
Retired Officer's Association); "The Voice of
the Consumer" (Office of Consumer Affairs/
Ralph Lopatin Productions); "Operation Plow-
share" (Atomic Energy Commission), [a 1971
multimedia exhibit—U.S. Pavilion, Geneva,
Switzerland].

CRAIG STEWART
931 Darlington Lane, Crystal Lake, Ill.
60014
Phone: (815) 459-2278
Date of Organization: 1968
Craig Stewart, Writer

ROBERT STRICKLAND
219 Mattson Avenue, Los Gatos, California
95030

Phone: (408) 374-1407
RECENT SCRIPTS Motion Pictures: "Do Your
Own Thing"; "People—People" (Santa Clara
County (Calif.) Office of Education); "Bio-
satellite Summary Report" (NASA Ames Re-
search Center); "The Cost Picture" (Lockheed
Management Association); "Taking The Night
Away From Charlie" (Lockheed Missiles and
Space Company).

PETER J. STUPKA
6980 Maple Street, N.W., Washington, D.C.
20012
Phone: (202) Randolph 3-6427
Date of Organization: 1945

JOHN SUMOCK
19541 S. Poplar, Mokena, Ill. 60448
Phone: (312) 479-9865

R. H. SUTHERLAND
P.O. Box 361, Hampton Bays, N.Y. 11946
Phone: (516) 728-4170

DON SWEET
3402-153rd Street, Flushing, N.Y. 11354
Phone: (212) 463-9095
Date of Organization: 1963

RECENT SCRIPTS Motion Pictures: "For Your
Information" (Howmet Corp./Fred A. Niles
Corp.); "Retake" and "Town Meeting" (Travel-
ers Insurance/Fred A. Niles Corp.); "The Sec-
ond Look—for Profits" (Texaco/Charles Hans
Film Productions). **Sound Slide Films:** Series
of five, vertical market, micro-computer pre-
sentations (Olivetti/Graphic Options); Series
of eleven training presentations (Quality Bak-
ers of America/Salesmakers). **Multi-Screen
Presentation:** "Common Needs, Uncommon
Challenge" (Prudential Insurance/Fred A.
Niles Corp.). **Training & Sales Meetings:** Men-
nen/Jack Morton Productions; General Mor-
tors Acceptance Corp./Salesmakers; Mobil/
Salesmakers; Shell/Salesmakers.

JOHN TATGE
322 East 34th St., New York, N.Y. 10016
Phone: (212) LE 2-3697
Washington Office: Felton Studio, 2389
Lewis Avenue, Rockville, Maryland
Phone: 301-770-0440

HOWARD TURNER
57 West 75th Street, New York, N.Y. 10023
Phone: (212) 873-3211

RECENT SCRIPTS Multi-Media: (Film & printed
educational materials): "Islamic Heritage
Program" (Continuing). Graham Associates,
Inc./Esso Standard Libya. **Filmstrips:** Con-
sumer Education Series (4 parts). Guidance
Associates of Pleasantville, New York, Inc.

DICK UPTON CREATIVE SERVICES
418 S. 4th Avenue, Libertyville, Ill. 60048
Phone: (312) 362-0174
Date of Organization: 1960

WEBSTER J. VAN DE MARK
502 Linden Place, Cranford, N.J. 07016
Phone: (201) 276-9649
Date of Organization: 1962
W. J. Van De Mark, Writer-Director

BENJAMIN S. WALKER
11317 Marcliff Road, Rockville, Md. 20852
Phone: (301) 493-5656

RECENT SCRIPTS Motion Pictures: "Service
Damage in Bearings" (2 films); "Shipboard
Noise Measurement" (U.S. Navy); "Value
Analysis" (Postal Service Management In-
stitute); "Columbia" (written and produced
for the Rouse Corp.); "CPIA"; "The Prosthetic
Arm"; and "Arctic SEV Program" (Johns Hop-
kins Applied Physics Lab.).

HUGH WHITTINGTON
1312 18th St., N.W., Washington, D.C. 20036
Phone: (202) 223-6969
Date of Organization: 1962

RECENT SCRIPTS Motion Pictures: "In So
Many Words" (U.S. Atomic Energy Commis-
sion); "Containerization" (U.S. Post Office);
"Ammi Lift Dock" (U.S. Navy); "Monitoring"
(USAEC-Exhibits); "Security" (USAEC-Secur-
ity).

GEORGE E. WOLF
18 West 45th St., New York, N.Y. 10036
Phone: (212) YU 6-5707
(516) HU 2-9173
Date of Organization: 1948
George E. Wolf, Writer-Director

RECENT SCRIPTS Motion Pictures: "Aircraft
Ground Safety Training" (General Electric);
"The Symbol of Hope" (Multiple Sclerosis
Service Organization of New Jersey, Inc.).
Filmstrips: "St. Athanasius"; "St. Gregory of
Nazianzus" (Greek Orthodox Church); "Bene-
dictine D. O. M." (Visuals Unlimited—Julius
Wile). **Director:** Motion Pictures—"Cancer
And The Law of Work" (Walter Oberman);
A segment of "The Henry Klinger Story"
(The Great Neck Community Theatre, Inc.
and C. B. S.).

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SALE

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Firm

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City

State

Zip

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Editing Equipment

Editing Table 30x60 Back Rack, Well & Drawer, New	159.50
Editing Bins, Liner & Pin Rack on Casters, New	49.50
Editing Chair Upholstered 22"-28" Casters, New	36.50
UL-20S Moviola, Used	1800.00
35mm or 16mm Sound Head w/ Arms, New	616.00
35mm or 16mm Picture Head w/ Arms, New	1078.00
1 Gang 16 Neumade Synchronizer, New	145.00
1 Gang 16 or 35 Synchronizer, New	82.50
2 Gang 16 Moviola Synchronizer, New	115.50
2 Gang 35 Moviola Synchronizer, New	99.50
4 Gang 16 CSC Synchronizer, New	153.00
4 Gang 16 Moviola Synchronizer, Used	129.50
4 Gang 16 Neumade Synchronizer, Used	159.50
4 Gang 16 or 35 Moviola Synchronizer, New	179.50
6 Gang 16mm Moviola Synchronizer, New	243.00
2-16 2-35 Moviola Combination Synchronizer, New	243.50
16mm R 3 Splicer, New	35.95
16 or 35 Rivas Straight Cut Splicer, New	137.50
16 or 35 Rivas Diagonal Cut Splicer, New	149.00
16mm Straight & Diagonal Guillotine Splicer, New	124.50
16mm Straight Guillotine Splicer, Used	89.95
Maier Hancock 8/16 Hot Splicer, New	234.00
Maier Hancock 16/35 Hot Splicer, New	326.00
Dazor Bench Lamp w/ tubes, Used	22.50
CSC Rewinds, Long Shaft, Spacers, Clamps, New	79.90
CSC Solid State Amplifier, New	57.75
Moviola Solid State Amplifier, New	75.90
A complete Stock Of Editing Supplies in Stock at All Times.	

Cameras

Mitchell Standard Camera—Complete with 1 East 25mm 32mm 35mm 40mm, 50mm, 75mm Cooke Lenses (2) 1000' Magazines, Viewfinder w/ Bracket Matte Box, Camera Case, Magazine Case, Accessory Case, All Lenses Matched with Follow Focus Rings, Completely Overhauled, Used	4100.00
Arri. 35 IIB—Used	1995.00
Mitchell NC—With 35mm, 40mm, 50mm, 75mm, Cooke AC Motor 2-1000ft. Magazines, Cases, Used	2995.00
Canon Scoopic—With (2) Batteries, Charger & Case, Used	795.00
Cine Special 1 Fl. 9 KA Lens Magazine, Used	199.95
Arri. B1—12-120 Zoom—With Universal Motor, Magazine, Matte Box, Battery, Cable, And Case, Used	6200.00
Eclair NPR—2 Magazine—Constant Speed Motor, Cradle And Case, Used	3995.00
Eclair Reflexes in 24 35 50 75mm Any	

emieux lenses, Used	1650.00
Accessories For BL—	
400ft. Magazine, Used	349.50
Case For 3-400' Magazine, Used	24.50
1200 Ft. Magazine & Case, Used	627.00
110 Volt Sync. Dom Motor, Used	434.00
Batteries, Used	179.00

Lenses

25-250 Angenieux Lenses, New	2100.00
25-250 Angenieux Lenses Arri. Mt. Fitted, New	2195.00
25-250 Angenieux Lenses R-35 Mount Fitted, New	2210.00
20-120 Angenieux Lenses, New	4462.50
12-120 Angenieux Lenses "C" Mount, New	828.75
100mm F 2 Xenon Arri. Mount, Used	299.50
254mm F4.5 Wollensak Mitchell Mt., Used	89.50
75mm F2.3 Cooke Mitchell Mt., Used	99.50
75mm F 2.3 Cooke Arri. Mt., Used	295.00
25mm F1.5 Switar Bolex Rx. Mt., Used	115.00
35mm F2 Xenon Arri. Mt., Used	160.00
25mm F2 Kinoptix Arri. Mt., Used	185.00
50mm F1.5 Angenieux "C" Mount, Used	139.50

Lens Accessories And Supports

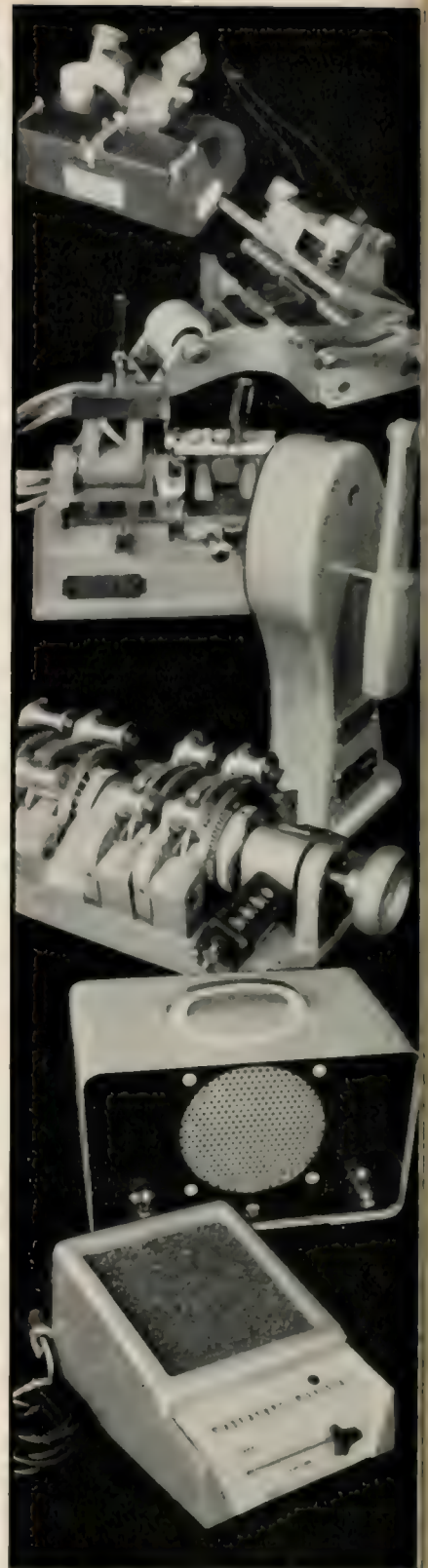
CSC Arri. Cradle Support for 25/250 Zoom, New	245.00
Scissor Support for 25/250 Zoom, New	120.00
Scissor Support for 9.5/95 Zoom, New	140.00
Scissor Support for 24/240, New	140.00
40-400 Extender for 25-250 Zoom, New	135.00
50-500 Extender for 25-250 Zoom, New	135.00

Tripods And Heads

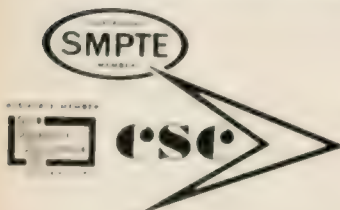
Arriflex 35 Tripod and Friction Head, Demo	223.50
Pro. Jr. Friction Head, New	54.60
Pro. Jr. Standard Legs or Baby, New	66.95
Worrall Geared Head & Case, New	2299.00
Worrall Geared Head, Used	1695.00
Geared Wedge, New	269.50
Adjustable Wedge, New	165.00
Mitchell Baby Legs, New	125.00
Triangle with Clamps, New	36.50
Pro. Jr. Hi Hat, New	27.00
Mitchell Hi Hat, New	38.25
Miller Hi Hat, New	29.95

Lights And Stands

9 Ft. Pic Stands, New	17.50
Colortran Mini 6-LQM 6A, New	42.00
Colortran Mini 10 LQM 10A, New	45.00
Colortran Mini Pro, New	39.60
Colortran Dual 650 LQK 6/DY, New	29.00
Colortran Dual 1000 LQK 10 DY, New	36.50
Colortran Multi 10 LQF 10, New	64.00
Colortran Dual 1000 Screw Base LQK 10DM, New	29.00
Lowell Link Stand, New	38.50
Lowell Link Poles, New	18.00
Lowell Quartz D, New	51.00
NO LAMPS INCLUDED WITH LIGHTS	



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D-4 FILM STUDIOS, INC.

56 Elmwood Street, Newton, Mass. 02158

Phone: (617) 969-7770

Date of Organization: 1935

Joseph Dephoure, President & Treasurer
Stephen Dephoure, Vice President

Ralph Picardi, Laboratory & Printing Dept

Services: 16mm color and b&w production. Industrial, educational, medical, government, TV, public relations, training films. Sound recording, optical & magnetic. Color and b&w printing. Negative, positive and reversal processing. Editing: A&B roll preparation and conforming. Animation, hot press and super titles. **Facilities:** Air-Conditioned sound-proof studio. 16mm cameras: Arriflex with zoom. 3 Bell & Howell 2 cine specials, hydroly with fluid heads, 16mm Sync Recorder, 3 16mm, interlocked dubbers. Auricon Super 1200. 16mm B & H printer.

DEKKO FILM PRODUCTIONS, INC.

126 Dartmouth St., Boston, Mass. 02116

Phone: (617) 536-6160

Date of Organization: 1946

Joseph Rothberg, President

Webster Lithgow, Creative Director

Aloysius Petrucci, Production Mgr.

Howard Rothberg, Sound Recording

Services: Corporate, Training, Marketing & Instructional Motion Pictures & Filmstrips. Producer dealer for Technicolor and LaBelle Courier. **Facilities:** Complete in house facility, fully equipped with sound stage, interlock projection theatre—editing rooms—art and animation, sound recording & mixing, resolving, transfers and optical recording, complete location equipment and crew capability.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: For: Sanders Associates, Harvard University Medical School, Harvard University Business School, Urban Observatory, Dennison Mfg. Company, Zayre's, Waste Management, United Brands.

ENVISION CORPORATION

323 Newbury Street, Boston, Mass. 02115

Phone: (617) 267-4450

Date of Organization: 1967

Bernt Pettersen, President

Fred Brink, Head of Still Photography

Services: Films, slide shows, multi-media shows, brochures, commercials, records. **Facilities:** Two editing rooms, screening room with 16mm Siemens.

RECENT PRODUCTIONS AND SPONSORS
Filmstrips: "The Easy Years", "Oxy-Pitnam" (Putnam Fund Distributors). **Motion Picture:** "Human Ecology" (Polaroid Corp.). **Slide-Tape:** "Rehab" (A. D. Little/Dept. of Housing & Urban Development).

JOHATHAN KARAS & ASSOCIATES

Science House, Manchester, Mass.

Phones: (617) 526-1120; 526-7116

Date of Organization: 1958

Dr. Jonathan Karas, President

Services: Creative science and engineering consultants to advertising agencies, industry and film producers. Scientific demonstrations, exhibits; motion picture scripts, technical testing and specialized exhibit design. **Facilities:** Laboratory and photographic facilities and affiliations with university technical staffs with laboratory and testing facilities. Scientists and engineers available as consultants and on-camera narrators in any branch of science and engineering and as professional exhibit demonstrators.

RECENT PRODUCTIONS AND SPONSORS
Live Presentations: Volkswagen Automobile Shows; Porsche Automobile Shows; General Electric—Silicones Shows; General Dynamics Corporate Presentations; General Electric—Plastics Shows; Spencer Kennedy Laboratories CATV Show; General Electric—Insulating Materials; Volkswagen 1972 Marketing Film; Owens-Corning Fiberglass Shows.

LAURENCE ASSOCIATES, INC.

215 Stuart Street, Boston, Mass. 02116

Phone: (617) 423-0133

Date of Organization: 1948

L. R. Miller, President

Ray Welch, Vice-President

Sam Miller, Treasurer

John Daley, Office Manager

Services: Filmstrips; sound slidefilms, art, photography, scripts, sound recording, motion pictures, staging, A-V equipment for sales, rentals. **Facilities:** 5,000 sq. ft. downtown street floor; three darkrooms, color processing; photographic & design studios. Editing, screening and sound rooms. Repair sections.

RECENT PRODUCTIONS AND SPONSORS
Slidefilms: "Boston Edison Annual Meeting Presentation" (Boston Edison); "Braun Annual Meeting Presentation" (Braun); "Stride-Rite Cooperative Advertising Program" (StrideRite); "Playboy—On Target" (Playboy); "Commercial Banks' Role in Export Marketing" (The First National Bank). **Filmstrips:** "Waterville Valley" (Waterville Estates); "Haystack Mountain" (Leisure Living Communities); "The New Copy Machines" (Dennison Manufacturing Company). **Multi-Media:** "Gillette Toiletries Annual Meeting Presentation" (Gillette Company); "S. S.

Pierce Annual Meeting Presentation" (S. S. Pierce). **Television Commercials:** Consumers Savings Bank/Ingrou, Inc.; Klean Kitty/Stone & Manning; NBA Basketball Sneakers/James J. Kelley Associates, Inc. **Motion Pictures:** Consumers Savings Bank/Ingrou, Inc.; Laurel-Clayton/State Mutual Life Assurance. The Episcopal Diocese of Massachusetts.

TECH FILMS CORPORATION

222 Arsenal Street, Watertown, Mass.

02172

Phone: (617) 923-1661

Date of Organization: 1965

Wm. J. McCrea, President

Thomas A. Minchin, Vice President of

Production

Services: 16 & 35mm producers of Educational/Industrial films, high speed photography specialists, processing & printing of 16mm motion picture film. **Facilities:** Production unit features 16mm Arriflex B1M, KEM Editing bench, Oxberry, animation, lab features, Bell & Howell Model C Printing and Eastman Color Analyzer.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Race for Clean Air" (M.I.T.); "Man's Control Over Time" (E. Kodak, Polaroid Others); "Smaller Business of New England" (SRANE); "Polar Dawn" (E.G.&G. Inc.). **Slidefilms:** "Photographic Surveillance for Financial Institutions" (E. Kodak).

**TR PRODUCTIONS, INC.**

1031 Commonwealth Ave., Boston 02215

Phone: (617) 783-0200

Date of Organization: 1947

Oscar H. Cheses, President

Alfred D. Benjamin, Vice President,

Production

Eugene W. Jones, Vice President/

Musical Dir.

Services: Motion pictures—animation, live action, theatrical, wide-screen. TV commercials and programs, cartoon packages; educational, scientific industrial, public relations and business films; filmstrips, slides, script services. **Facilities:** 35 and 16mm Arriflex cameras; KEM & Moviola equipment; 2 sound stages; sound recording facilities; Nagra, Magnasynch, Ampex, interlock projection; screening rooms; art and animation; kinescopes.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Sylvania . . . Where New Ideas Are Brought To Light" (GTE Sylvania); "Safe Rider" (Liberty Mutual Ins. Co.); "Daval/Simon Dermatology" (Daval, Inc.); "Fox I" (The Foxboro Co.); "Hemophilacs At Summer Camp" (Tufts Medical Center).

MAINE**FOSTER FILMS, INC.**

85 Cony Circle, Augusta, Maine 04330

Phone: (207) 623-4513

Date of Organization: 1970

Everett K. Foster, President

Edward C. Schlick, Vice-President

Anna O. McPherson, Treasurer

Services: Complete motion picture production in 16 and Super 8 formats. Producers of documentary, public relations, industrial and training films. Sync slide presentations and still service. **Facilities:** Single and double system Arriflex's, film studios, recording room, interlock screening room, editing facilities and featuring mobility for assignments around the world.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Dawn of America" (Maine Sesquicentennial Commission); "Guarding Me" (Maine Air National Guard); "Gulthemp" (National Council on the Aging). **Slide Shows:** "Grit" (Maine Department of Health & Welfare).

VERMONT**CAMPBELL FILMS**

Academy Avenue, Saxtons River, Vt. 05154

Phone: (802) 869-2547

Date of Organization: 1947

Robert M. Campbell, Executive Producer

James Hormel, Writer-Editor

Milton W. Bellows, Cameraman-Editor

Peter Dana, Writer-Editor-Cameraman

Patricia Bellows, Distribution

Dorothy Barrows, Office Manager

Ralph Severens, Technician

Services: Educational and business films for all purposes. Sound Slidefilms, filmstrips, multi-media, training programs. Industrial still photography. Editing service. Contract shooting, audio-production. **Facilities:** Complete facilities for studio and location shooting. Arriflex and Auricon cameras. Nagra and Magnasynch 30KW lighting equipment. Completely equipped editing rooms. 16mm interlock screening. Animation stand. 16mm distribution services.

RECENT PRODUCTIONS AND SPONSORS**MASSACHUSETTS****NEW YORK**

Motion Pictures: "The Liberal Arts from a New Vantage Point" (Eisenhower College); College Catalog Supplement Films for: Beaver College, Cedar Crest College, Eisenhower College, Grinnell College, Clarkson College of Technology, Mary Baldwin College, Goshen College, Wells College

ACI PRODUCTIONS

35 West 45th St., New York, N.Y. 10036

Phone: (212) 582-1918

Date of Organization: July, 1958

Stelios Roccas, President

Dianne Brooke, Vice President/

General Manager

Toli Fliakos, Production Mgr.

Services: Motion picture production including photography, animation, editing, sound and music. **Facilities:** Recording and editing facilities; small studio and photographic equipment.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Teaching & Learning" (Board of Christian Education); "Series of Four Films" (United Presbyterian Church in the U.S.A.).

ADFILM PRODUCERS, INC.

60 East 55th St., New York, New York

10022

Phone: (212) 758-3040

Date of Organization: 1968

Matt Harlib, President/Executive

Producer

Alice Haynsworth, Production Assistant

Services: Motion pictures, videotape, audio-visual productions; we are a production department and audio-visual arm for companies with none of their own. **Facilities:** Everything necessary to the production of film, tape or audio-visual materials.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Problem Drinker" (Nassau County); "Omnibus" (Eastman Kodak); "Cold Bear" (Mogen David); "The Installers" (Allen Carnet Co.); "Spokesman" (NCC Corp.—Laddie Boy).

ADMASTER, INC.

425 Park Ave. South, New York, N.Y. 10016

Phone: (212) 679-1134

Date of Organization: 1948

Charles Corn, President & Creative

Director

Meyer Gordon, Treasurer

Al Salerno, Art Director

Edward Glasser, Production Manager

Services: Creators and producers of slide, slide productions, filmstrips and limited animations. 35mm, 3 1/4 x 4, Vugraph; stand photography. **Facilities:** Fully staffed art dept.; air-conditioned studios, projection-conference room; camera and processing equipment for color and black & white including both horizontal and vertical facilities for all slides.

Audio Services: Music, sound effects library, Cassette duplication, direction.
RECENT PRODUCTIONS AND SPONSORS
Overhead Slides: "Management Conference" (N.Y. Life). **Multi-Media:** "Sales Meeting" (Getty Oil). **Slidefilms:** "Training Units" (National Shoe); "The System You Control" (Volkswagen); "Navane" (Chas. Pfizer).

**AEGIS PRODUCTIONS, INC.**

381 Park Ave. South, New York, N.Y. 10016

Phone: (212) 684-0810

Date of Organization: May 1963

Sidney Milstein, President

Herbert Leventhal, Executive Vice President

dent

Barbara Milstein, Secretary-Treasurer

Edward J. English, Vice President

Services: Motion pictures and slidefilms for industry, TV commercials. **Facilities:** Special facilities and equipment for medical and scientific productions; 8mm productions for Technicolor Instant Projector; art facilities. Arriflex and Auricon motion picture equipment; 16/35mm animation stand; Nagra and Magnasynch sound equipment; Moviola editing equipment.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Cardiac Arrhythmias" (Science & Medicine); "A Challenge Accepted" (Johnson & Johnson); "Resuscitation In The Operating Room" (Science & Medicine); "Cerebral Angiography In The Management Of The Stroke Syndrome" (American Heart Association); "Tonsillectomy & Adenoidectomy" (Science & Medicine); "Innovar In Regional Anesthesia" (McNeil Laboratories); "Osteoarthritis Of The Hip" (Smith, Kline & French); "Urinary Tract Infections" (Eaton Laboratories); "Pulmonary Function: Routine Testing" (Warner-Chilcott Laboratories); "Why The Ulcer Patient Has Pain . . . And Its Relief" (Science & Medicine/Smith, Kline & French); "Monitoring The Anesthetized Patient" (Science & Medicine/Ayerst Labora-

Arts: "Grouping," "Oral Drills," "English As A Second Language" (Behavioral Research Laboratories); "The Dream & The Deed," "Roberta Peters" (Madassah); "A Challenge To Excellence" (Julius Wile & Sons); "1971 Report From Nabisco" (Anagraphics/National Biscuit Co.); "Point Of Purchase," "Promotion" (Pepsi/Business Programs); "Hybrid Integrated Circuit Fabrication" (Bell Telephone Laboratories). **Newsfilms Produced For Carl Byoir Associates:** "Cyclocat" (Borg-Warner); "Operation Young Adults"; "White House Conference On Children" (Eastman-Kodak Company); "Crown Center" (Hallmark); "Storm Control Center" (Salt Institute); "Ecology" (Eastman-Kodak Company); "Designers Of Tomorrow" (Johnsons Wax); "Camera Repair" (Super 8mm Kids); "Microfilm Revolution" (Eastman-Kodak Company); "Boy Scout Clean-Up" (Glass Container Institute); "Cryogenics" (Chemitron).

ALLEGRO FILM PRODUCTIONS, INC.

Wholly Owned subsidiary of Sterling Communications, Inc.
201 W. 52nd St., New York, N.Y. 10019
Phone: (212) JUdson 6-3057
Date of Incorporation: 1961
Jerome G. Forman, President
Julius Edelman, Vice President & Executive Producer
Al Rossman, Producer-Writer
Daniel Ruffini, Production Assistant
Services: Motion picture and slide film producers; commercials, public relations, industrial and sponsored films; specialist in news and sports films; special department for foreign language versions and post-production finishing. **Facilities:** Recording, screening editorial rooms and studio, 35mm and 16mm camera and editorial equipment; script and art department.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Cavell College" (USIA); "Together Eleven" (Ford Motor Co.); "Miss America 1971" (Frigidaire); "Counselors" (C.U.N.Y.); "Science Report" (USIA); "Space Age Turns to Knitting" (North American Rockwell); "Theater Cavalcade" (Association Films); "Sulfur from Oil" (Standard Oil of NJ); "Commercials for MDA" (Ronco Teleproducts); "Volunteers of America" (Ted Bates).

AMERICAN FILM PRODUCTIONS, INC.

1540 Broadway, New York, N.Y. 10036
Phone: (212) 582-1900
Date of Incorporation: 1956
Date of Organization: 1946
Robert Gross, President
Lawrence A. Glesnes, Secretary-Treasurer
Sheldon Abramowitz, Vice President
Cornelius Vanderbilt, Jr., Vice President
Services: Motion pictures, 16mm and 35mm, color and b&w; and slidefilms. Specialties: industrials, sales, public relations, TV, education, training, medicals, documentary and merchandising. **Facilities:** 16mm and 35mm cameras, lighting and sound production equipment; six cutting rooms, screening rooms, shooting stage; special effects; animation; stop motion; storyboard personnel.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Make It An Occasion" (Gold Seal Vineyards, Inc.); "Something Special", "Programmed Instruction" (U.S. Navy). **TV Commercials:** Gold Seal Vineyards, Charles of the Ritz (Gilbert Ad Agency); Nabisco (Ted Bates); Coca Cola Export (McCann Erickson); General Motors, Savings & Loan Assn., Humble Oil & Refining; National Cash Register, Souter Laboratories, Johnson & Johnson, Nabisco (McCann-Erickson).

ANIMATIC PRODUCTIONS, LTD.

2 West 45th Street, New York, N.Y. 10036
Phone: (212) 661-7290
Date of Organization: 1949
Tasker G. Lowndes, President
Leonard B. Elliott, Vice-President
Patricia Wilson, Prod.-Coordinator
Services: Producers of sound slidefilms, slides, filmographs, technical animation. Animatic Boards, TV commercials, charts and printed material for sales, new business presentations, corporate stockholder meetings and agency presentations. **Facilities:** Art, editing and photographic departments; Oxberry animation equipment; 35mm and 16mm motion picture cameras; various types of still cameras.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Helping Is Our Business" (Foundation for Commercial Banks); "Sine-Aid Panel" (Johnson & Johnson); "The Built-In Promise" (National Association of Home Builders); "Pan Am 1971 Advertising Presentation" (J. Walter Thompson); "Let There Be Light" (Multi-image comascope demonstration film). **Filmstrips, Slides, Sound/Filmstrips:** "What is an Applicator Mechanic?" (Aluminum Association); "Challenge & Change: A Story of Science and Technology" (Aluminum Association); "MIG/TIG Welding" (Aluminum Association); "Touch Tone Phone" (American Telephone & Tele-

graph Company); "Damage Appraisal Service—1971" (General Adjustment Bureau); "Your Rescue Squad on Casualty & Auto Claims" (General Adjustment Bureau); "1971 Promotional Program" (National Association of Insurance Agents); "Sugarbush" and "Armstrong" (Tinker-Pitcher-Wood). **TV East Commercials For:** B&D;O; Dancer-Fitzgerald-Sample; Daniel & Charles; William Esty Company; Kenyon & Eckhardt; Needham, Harper & Steers; Ogilvy & Mather; J. Walter Thompson; Vernet/Hayden; Young & Rubicam.



ANIMATED PRODUCTIONS, INC.

1600 Broadway, New York, N.Y. 10019
Phone: (212) CO 5-942
Date of Incorporation: 1949
Al Stahl, President
Richard Stahl, Vice President
Shirley De Brier, Production
Services: Fotomation—a new audio-visual motion picture technique designed for seven day production of limited live-action sales training and industrial film. Educational and television animation film productions; TV commercials; ad agency presentations; sound slidefilms in three dimensions. **Facilities:** 3 Oxberry animation stands; special stop-motion live-action motion picture cameras for in-plant production; editorial facilities; multiple animation stand for product stop-motion. Optical Oxberry printer for special effects printing; Mitchell, Oxberry, and Bell & Howell cameras.

HAL MARC ARDEN AND COMPANY

245 West 55th St., New York, N.Y. 10019
Phone: (212) 765-8366
Date of Organization: 1968
Hal Marc Arden, President and
Executive Producer
Patricia Arden, Script Supervisor
Seymour Smilowitz, Post Production Executive
Jeannette Fritsche, Prom. Director
Paul Zuckerman, Graphics Designer
Services: Multi-media counseling and production. (Live and animation). Films, filmstrips, videotape, exhibits, TV and radio programs and commercials, brochures, pamphlets, posters. **Facilities:** Art and animation studio, complete film editorial and finishing services and equipment.

AFI—ATELIER FILMS, INC.

Box 8, 293 N. Fulton Ave. Mount Vernon, New York 10552
Phone: (914) 668-0092
Date of Organization: 1967
Desi K. Bognar, President, Producer
Dr. I. Szentpaly, Vice President
A. S. Lobmeyer, Public Relations/
Promo, Dir.
K. Sz. Bognar, Sec.-Treas.
Services: Motion picture, A/V, filmstrip production/35mm., 16mm., Super 8/silent and/or sound. International know-how, languages, spoken. Script to screen; full or partial production. Visual documentation, Reportage. **Facilities:** Camera, sound, editing, animation facilities available. Light, easy-to-travel equipment. Still/slide photography.
RECENT PRODUCTIONS AND SPONSORS
Motion Picture: "Airport Pavement Profiler" (L. Berger Companies); "A Musical Night to Remember" (AYP-Amer. Airlines); "Ambulatory Abortion" / 3 milims / (Mt. Sinai School of Medicine); "Comprehensive Study of Abortion" (Life Sciences, Inc.). **Slidefilm:** "Tales and Stories from East-Central Europe" (AFI).

ARZT PRODUCTIONS, INC.

300 West 55th Street, New York, N.Y. 10019
Phone: (212) 247-2332
Date of Organization: 1967
Anthony J. Arzt, President,
Producer/Director
Gloria Sylvestro, Editor
Joseph Siragusa, Production
Kay Hines, Writer
Services: Complete motion picture production from script to print. Also editing and negative matching for a small selected clientele. **Facilities:** Cutting rooms with 16/35mm moviolas and all editorial accessories. Arriflex, Nagra, and screening facilities.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Quarry" (Allied Chemical); "Magical Aerosol Tour" (Du Pont); "Super Bowl Miami 1971" (Allied Chemical); "Custom Packaging" (Fluid Chemical/Union Carbide); "Moratorium" (Documentary Trilogy on the peace movement).

ASSOCIATED FILM CONSULTANTS, INC.

501 Madison Avenue, New York N.Y. 10022
Phone: (212) PL 2-2224
Branch Offices: London: 54 Bonser Rd. Tuxenham, Middx. Phone: 80-8699
Paris: 11 Rue St. Lazare Phone: 5-64824.
Date of Organization: 1961
Date of Incorporation: 1963
Bregman & Greenberg, President
Executive Prod.

Shirley C. Soman, Vice President,
Dir. Research
Samuel Kravitt, Treasurer, Dir. Film Operations
William Witt, Vice President, Director of Administration

Services: Production of sales, training and documentary motion pictures, public relations. Production of documentary television series, TV Commercials, public service spots, filmstrips. **Facilities:** Editing, sound recording, lighting equipment: Arriflex, Auricon, Beaulieu, Kodak, Bolex, Eyemo cameras; Magnecord, Magnesync and Uher sound recorders; Moviola editing equipment; animation and titling; full still photo service. Production of Audio-visual disc and tapes.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Answer Is Understanding" (National Institute of Mental Health); "Arabella, A Love Story" (Du Pont); "Waste Water Treatment" (Calgon); "What is a Dress" (Du Pont); "Quandary in Quebec" (Du Pont); "Bon Bini Holiday" (American Airlines); "Telephones for the Handicapped" (AT&T); "Windjammer Cruise" (Du Pont) **TV Spots:** "Closer Look" (U.S. Office of Education) "Christmas Watches" (Longine).

AUDIO PRODUCTIONS

Film Center Building
630 Ninth Avenue, New York, N.Y. 10036
Phone: PL 7-0760
Date of Organization: 1933
Branch Offices:

7700 Bridle Path Lane
McLean, Virginia 22101
Phone: (703) 356-9317
(Contact: Sean Morton Downey, Jr.)

Drege-Audio
12 Shuter St.
Toronto, Ontario
Phone: (416) 362-5931
(Contact: Heinz Drege)

Stellart, Drege-Audio
1103 Rue St. Matthew,
Montreal 25, Canada
Phone: (514) 937-3535
(Contact: Bob Harwood)

Audio Lex
128 E. 41st Street
New York, N.Y.
Phone: PL 7-0760

Peter J. Mooney, President
Stephen H. Rothfeld, Vice President T.V.
Ely M. Neubloom, Treasurer
Services: All phases of motion picture production—theatricals, TV commercials, institutions, sales training, medical, educational. **Facilities:** Three sound stages, complete camera, sound, lighting equipment—mobile units for location photography. Staffed and equipped—writing, direction, editing, animation, optical, projection, etc.

AUDIO VISUAL PRODUCTIONS, INC.

8 East 36th St., New York, N.Y. 10016
Phone: (212) 685-7190
Date of Organization: 1970
Emil Willmetz, President
Andrew B. Nemes, V.P.
Loren McIntyre, Prod. Dir.
Services: Specialists in documentary and educational films, 16mm and 35mm, in the realm of demographic environmental and ecological subjects, in both North and South America. **Facilities:** Complete picture, sound and editing facilities. Affiliates in Europe and South America.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Series theatrical short: (Health, Education & Welfare); "La Ciudad" (Population Reference Bureau); "Healers of Ancient America" (Educational distribution "Nation in Action" (Gov't. Venezuela). **Filmstrips:** "Our Only World" (Educational distribution of 8 filmstrips).

AVC TV PRODUCTIONS, INC.

45 West 45th Street, New York, New York 10036
Phone: (212) 245-5313
Date of organization: 1969
Mark Druck, President
Van Fox, Vice President, Intl. Division
Alma Varvaro, Stylist
Lisa Regal, Danielle Herrera, Production Assistants
Services: TV Commercials, film and video tape: business films, documentaries, supply production "Below the Line" elements for low budget feature films, create scripts for all types of films and video tapes. **Facilities:** Stages, personnel available on special free lance "first call" basis; also equipment special services arranged.
RECENT PRODUCTIONS AND SPONSORS
TV Commercials: Mennen, Timex Watch Bands, Swank, Allied Chemical, Osrow Stanley Steamer, C & C Cola, Caribna Gimbel's, Goodwill Industries, Israel Tourism, Laxol Spray, Kinney Rent A Car, Rammed

NEW YORK

Cigars. Motion Pictures: Smith, Kline, French; Piper Heidseick, Martini & Rossi. **Feature Film:** Producing for Quo Vadis Films, the film "Made."

AVON PRODUCTIONS INC.

200 West 57th Street, New York, N.Y. 10019
Phone: (212) LT-4460
Date of Organization: 1965
Ralph Weisinger, President, Executive Producer
Charles O. Slavens, Prod. Mgr.
Suzy Widawski, Prod. Asst.
Marilyn Brace, Exec. Secy.

Services: Producers of documentary industrial, public relations and training films for television, industry, education and government. Videotape television specials, multi-media presentations. Complete film production services from script writing to release print. **Facilities:** Production offices, screening room, sound stage, editing facilities, distribution services. Also supply equipment and production facilities for other producers.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Inside The News" (New York News); "Duvaliers' Haiti" (Avon Productions); "More Than Paper & Ink with Alan King" (New York News); "Building Beyond Tomorrow" (PepsiCo); "The Trip Back" (Avon Productions); "Joe Namath The Dingo Man" (Grey Advertising); "M. S. Victoria" (Ingres Line); "Eysell Tower" (Radio City Music Hall); "S.S. Oceanic & S.S. Home-ic" (Home Lines); "Winter Cruise S.S. France" (French Line); "L.I.U.S.A." (Newsday)

BEAR FILMS, INC.

AUDIO VISUAL ASSOCIATES

805 Smith St., Baldwin, N.Y. 11510
Phone: (516) BA 3-1830
Date of Organization: 1948
Frank Bear, President
Marilyn Fisher, Vice President
Barbara Schwartz, Assistant to the President

Services: Motion pictures, filmstrips, slides, related printed media, convention booths—or sales, training, P.R., fund raising, education. **Facilities:** Studios for photography and sound recording, art work, editing and screening; photographic and sound equipment.

BENCHMARK FILMS, INC.

145 Scarborough Road, Briarcliff Manor, New York 10510
Phone: (914) 762-3838
Date of Organization: 1965
Myron Solin, President

Services: Production and distribution of educational films. **Facilities:** Administration of production and distribution, shipping offices—production talent hired as needed.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Elsa and Her Cubs" (Elsa Wild Animal Appeal); "Venice: Renaissance Maritime State" (Benchmark); "Scottish Symphony" (Benchmark).

BERRY PRODUCTION SERVICE INC.

123 West 57th St., New York, N.Y. 10019
Phone: (212) 246-4287
Branch Office: Ball Pond Road East, New Fairfield, Conn. 06810, Phone: (203) 746-1800
Date of Organization: 1955
Sidney N. Berry, President, Exec. Producer
Beatrice M. Berry, Vice Pres., Product Coordinator

Services: All production services from concept to distribution. Ghost produce for other producers. **Facilities:** Editing (pictures and sound); music editing; recording studio; transfers; insert photography.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Sands of Time (Ottawa Silica). **TV Commercials:** International Center in New York.

BRAY STUDIOS, INC.

630 Ninth Ave., New York, N.Y. 10036
Phone: (212) 245-4582
Date of Organization: 1911
J. B. Bray, Chairman of the Board
Paul Bray, Jr., President
Ronald G. Stevens, Executive Producer

Services: Planning, production and distribution of sales promotion, public relations, training technical and general education films. Design and coordination of multi-media productions and equipment. Foreign language translations. **Facilities:** Staff and equipment for live action or animation: 35mm and 16mm productions, including sync sound; slide film and slide set reproduction; aerial photography with own aircraft; own film library 16mm, 8mm and super 8mm for distribution to schools, technical institutes and industries.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "P3 Instrument Flight Procedures (3)", "Aircraft Basic Hydraulic Systems", "Poseidon", "A-7 High-Altitude Attack Characteristics", "Periscopic Sextant" (US Navy); "Flash" (AIL); **Slidefilms:** "Furniture

Quality", "Upholstery Quality" (Thomasville Furniture Industries); **Multi-Media:** "MM22" (Bray Studios); "TSD Capabilities" (T.S.D. NATC); "History" (Piper Aircraft); "It's Been A Long Time" (FF/S); "1971-72 Sales" (Pleasant Valley Wine).

CAMPUS FILM PRODUCTIONS, INC.

20 East 46th St., New York, N.Y. 10017
Phone: (212) 682-8735
Date of Organization: 1934
Nat Campus, President

Services: Motion pictures and slidefilms for business, government, education and social agencies; also various film services separately, including translations, sound tracks, editing and finishing service for in-company photographed films, print procurement. **Facilities:** Studio, on-location, equipment and creative staff.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Radiation Therapy In The Management Of Cancer" (American Cancer Soc., Inc.); "Play In The Hospital" (Play Schools Assn.); "Dramatic Play . . . An Integrative Process For Learning" (Campus Film Prod.). **Slidefilms:** "Combantrin For Hookworm", "Combantrin For Ascaris" (Pfizer International). **TV Commercials:** "Promo-Spots For Alcoa Hour" (Hughes Television Network).

ALEXANDER CANTWELL ASSOCIATES

251 East 51st Street, New York, New York 10022
Phone: (212) 759-9820

Date of Organization: 1965
Alexander Cantwell, President, Creative Dir.
Services: Produce, write, direct TV programs and commercials. Business & theatrical films, live business shows and sales meetings. **Facilities:** Affiliated with art, editing, recording services.

RECENT PRODUCTIONS AND SPONSORS
Videotapes: "Thomasville Furniture" (Armstrong Cork); "Phosphates" (BBDO—Lever Bros.). **Multi-Media:** American TV Commercial Festival.

CENTER FOR MASS COMMUNICATION OF COLUMBIA UNIVERSITY PRESS

563 West 113th St., New York, N.Y. 10027
Phone: (212) UN 5-2000
Sumner Glimcher, Manager
Erik Barnouw, Script Editor

Services: Complete production of documentary, public relations, industrial, animation and educational films and audio tapes. **Facilities:** Production (studio & equipment) and editorial for 16mm and 35mm color, B&W locally or abroad.

RECENT PRODUCTIONS AND SPONSORS
"Report to the Alumni" (Columbia University); **"Fable-Safe"** (Columbia University Press); **"North from Mexico"** (Greenwood Press).

CHANNEL FILMS, INC.

45 West 45th St., New York, New York 10036
Phone: (212) 586-4311
Date of Organization: 1964
Harry Hein, Vice Pres., General Mgr.
Leonard Bird, Editorial Supervisor
Roy Valle, Sound Supervisor
Seymour Mandel, Opt. Supervisor

Services: Motion picture production—live action and animation, post production finishing. **Facilities:** Optical, animation, editorial, sound transfer, voice recording, effects, music library, screening.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Station Promos" (ABC/O & Os); "Mattress Sale" (A&S Dept. Stores); "Alex Karre's Football Preview" (WLS-TV); "Story Theatre Promo" (WABC-TV).

THE CHARTMAKERS INC.

25 West 45th St., New York, New York 10036
Phone: (212) 247-7200
Date of Organization: 1940
E. A. Linker, President
C. LePeer, Executive Vice President
C. F. Rutzler, Secretary-Treasurer
R. S. Bartlett, Vice President, Sales

Services: Create and produce sound slide presentations, filmstrips, limited animation films, multi-media meetings. **Facilities:** Large creative department, graphic design, writing, art department, photo and sound studios, Oxberry equipment, kitchen, all one location.

RECENT PRODUCTIONS AND SPONSORS
Slidefilms: "Machine Transcription With a Purpose" (IBM); "Advanced Ordinary System" (Prudential Ins.); "Offshore Fund" (Arlen Realty); "Computerized Library Book Ordering" (Baker & Taylor); "Distributor Promotion Program" (Hubbel Co.).

CINEMA 65, INC.

209 56th St., New York 10022
Phone: (212) 758-2510
Date of incorporation: 1966
Al Pearson, President
Sheldon S. Diamond, Secretary/Treasurer
Services: Production of 16 & 35mm motion pictures, radio and TV spots, educational

and training films, multi-media presentations, fashion and trade shows and related graphic materials.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: SFTS—"Synthetic Flight Training System" (The Singer Co.); "Care enough to share" (Greater Hatford Comm. Chest). **Slidefilms:** "Sears American Caravan" (George Green Associates); "Welcome to INCO" (International Nickel Company); **Slides:** "Jesus Christ Superstar presentation" (Decca Records); "Business Seminars" (Eastman Chemical); "Security Analysts Meeting" (International Nickel Co.). **Multi-Media:** "We Dig Hadassah" (Hadassah). **Live:** "Fashion Show" (Maximilian Furs); "Jakarta Industrial Fair Exhibit" (International Nickel Co.). **TV Commercial:** "Bond Bread" (Barker & Stein).



CINEMAKERS, INC.

162 West 56th Street, New York, N.Y. 10019
Phone: (212) 765-1168
Date of Incorporation: 1965
Ed Schultz, Producer/Director
Carol Hale, Producer/Writer

Services: Producers of motion pictures, TV commercials, filmstrips, slide shows; special editing services, print ordering and distribution on request. **Facilities:** Screening, editing, conference rooms, creative staff.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Music to Live By"; "The Performing Arts"; "Opera: Man, Music & Drama" (McGraw-Hill Films); "Changing Values" (J. C. Penney Co., Inc.); "Time Out for Man" (in production for The National Humanities Series); "Girl Scouting Is" (Girl Scouts of the U.S.A.). **Slidefilms:** "Consumer Defense Mechanisms" (J. C. Penney Co., Inc.); "Outward Bound" (in production for Girl Scouts of the U.S.A.). **TV Commercials:** "Crowd, Faces, Questions, Young Time" series (Planned Parenthood of N.Y.); "Got Something You Want To Do?" (Junior Achievement); "Your Heritage" (National Trust for Historic Preservation); "60th Anniversary Series" (Girl Scouts of the U.S.A.).

CITY FILM PRODUCTIONS

64-12 65th Place, Middle Village, New York 11379
Phone: (212) 456-5050
Date of Organization: 1957
John R. Gregory, Executive Producer
Herbert Avenire, Producer
Clarence Schmidt, Production Coordinator

Services: Super 8, 16, 35mm motion pictures for business, industry, television, entertainment, science, education, health, religion, political and public service fields, including specialized aerial (helicopter) cinematography. **Facilities:** Art, editing and sound departments; mobile and location units; motion picture color-prints for color-corrected and exposure compensated answer and release prints.

COLEMAN/MEYER, INC.

225 West 57th Street, New York, New York 10019
Phone: (212) 581-4840
Date of Organization: 1965
Gil M. Meyer, Exec. Producer
Norm Taylor, Art Director
Joseph Siragusa, Photography
Bibi Damon, Casting, Production Coord
Services: Multi-media-multi screen presentation, motion pictures, TV Commercials, filmstrips, slides, CCTV, art photography, collateral design, brochures, audio visual equipment dealers. **Facilities:** editing, photography, art, sound.

COLEMAN PRODUCTIONS, INC.

45 West 45th Street, New York, N.Y. 10036
Phone: (212) 245-9080
Date of Organization: 1935
Harry L. Coleman, President
Sonya Coleman, Vice-President
Lloyd Eby, Production Manager
Richard Segal, Editor

Services: Production of 16/35mm motion pictures from script to final print for industry, medicine, travel and television. **Facilities:** 25' x 25' sound studio equipped with lights, props set, cameras; Fearless dolly; Ampex sync sound equipment; cutting rooms and screening room. Facilities available to outside producers.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Simplifying Bacteria Identification" (Analylab); "Control of Bleeding" (Diapulse Corp.); "Easy Open Cans" (Continental Can Co.); "Regulating Traffic" (Edwards & Kelcey); "Improving Plastic Properties" (Union Carbide).

CONTACT CORPORATION

477 Madison Avenue, New York, New York 10022

Phone: (212) 751-5903

Date of Organization: 1967

En Rapp, President

Norman Lucas, Manager Audio Visual Prod

Services: Audio and video-tape, motion picture, slide film, promotion material (audio visual and printed) and open symposia.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Renal Insufficiency" (Pfizer Labs)

Cassettes: "The Dismaladies" (Today's Management)

Slide Films: "Meeting Today's OB-GYN Needs" (E. R. Squibb & Sons)

Videotape: "Insulin Secretion" (USV Pharmaceutical).

CONTEMPO! PRODUCTIONS, INC.

25 West 68th St., New York, N.Y. 10023

Phone: (212) TR 3-3333

Date of Incorporation: 1963

David B. Marshall, President

Joan Marshall, Vice President

Nathan Caldwell, Jr., Producer

Bruce Nelson, Client Services

Services: Motion pictures; live, theatrical shows, business and sales meeting presentations; special techniques include: multi-screen, multi-image "choreographed" visual presentations, portable cyclorama projection. **Facilities:** for art, graphics; editing, animation; road show, meeting equipment for sound and projection; design, engineering custom projection control units.

RECENT PRODUCTIONS AND SPONSORS

Multi-Media: "Seagram Christmas Show" (Seagram Distillers Company); "Four Roses Christmas Show"; "Four Roses Distributor Show" (Four Roses Distillers Company).

Motion Pictures: "ABC Sports Delivers The Male" (American Broadcasting Company); "Do Something New"; "The Garrison Finish" (Four Roses Distillers Company).

Slide Presentations: "Premium Advertising Association"; "International Seminar"; "Management Meeting" (Colgate-Palmolive Company).

THOMAS CRAVEN FILM CORPORATION

330 East 56th Street, New York, N.Y. 10022

Phone: (212) MU 8-1585

Date of Organization: 1950

Thomas Craven, President

Willis Briley, Vice President, in charge

Production

Christopher Andrews, Editing

Services: Production: Documentary; government; business films, TV Commercials division, production TV live and animated commercials. **Facilities:** Fully equipped sound stages, lighting, camera, construction departments. Extensive overseas affiliation with major studios—Europe, Latin America, Japan, and Southeast Asia.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "David Lean: A Self Portrait" (Net); "Royal 970" (Litton Industries); "Money On The Move" (Federal Reserve System); "Barrikade" (USIA); "The Promise of Space" (TV Special).

D'AMYLAR PRODUCTIONS, INC.

155 East 38th Street, New York, N.Y. 10016

Phone: (212) 697-0995

Date of Organization: 1967

Ernest di Giovanni, President, Exec.

Producer

Services: TV Commercials, Features, Industrials. **Facilities:** Live action, animation and video tape.

RECENT PRODUCTIONS AND SPONSORS

TV Commercials: "Gillette" (Gillette); "Lucite" (DuPont).

RAUL DA SILVA, MOTION PICTURES

1400 East Avenue, Rochester, New York 14610

Phone: (716) 442-1373

Branch Office: 333 E. 49th St., New York 10017

Ray Silva in charge (212) 752-0144

Date of Organization: 1967

Raul Da Silva, Executive Producer

Services: Visual communications consultant; writer, director, producer of motion pictures and videotape. Program planning; distribution. Animation and special effects specialist.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Chronology" (Rumrill-Hoyt, Inc.); "Julie" (Rumrill-Hoyt).

Multi-Media: "What's New About News" (Gannett Corp.); "1971 Sales Promo"; "New Products" (Eastman Kodak).

GORDON M. DAY, INC.

20 East 49th Street, New York, N.Y. 10017

Phone: (212) 755-0006

Date of Organization: 1967

Gordon M. Day, President

Carol Bulkley, Vice President

Leo L. Reich, Treasurer

Services: Preparation/production of business films and T-radio commercials; creative consultants. "Agency producer" services for advertising agencies.

DEPICO FILMS CORPORATION

254 West 54th St., New York, N.Y. 10019

Phone: (212) 265-7620

Date of Organization: 1944

Jack R. von Maur, President

Jack R. von Maur, Jr., Vice-President

Services: Production of motion pictures, slide-films, slides, multi-media—for training, promotion, product intros. **Facilities:** Photo graphic studios, animation art dept., equipment for meetings.

RECENT PRODUCTIONS AND SPONSORS

Slide Films: "Marvis Olefin" (Phillips Fibres); "Management Review" (McCall's Pattern Co.); "Consumerism" (Kinney Shoe Corp.).

Live Meeting: "NAM Congress" (Nat'l Assn Mfrs.).

Multi-Media: "Dealer Development" (Gulf Oil Corp.).

DFI COMMUNICATIONS, INC.

600 Madison Ave., New York, N.Y. 10022

Phone: (212) 832-0200

Date of Organization: 1948

Divisions: Dynamic Films, Inc., Gerald

Productions, Sponsors Film Service

Nathan Zucker, President

Sanford Greenberg, Executive Vice President

Gerald Auerbach, Vice President

Henry Traiman, Vice President

Services: Producers and distributors of all audio-visual programs including films, sound slidefilms, public relations, sales training, employee relations, and specialized visual aids. Also short subjects, television programming, foreign language versions, etc. **Facilities:** Print procurement and distributional sound stages, recording and dubbing studios, editing facilities for all 16mm and 35mm audio-visual productions.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Run Fast—Run All Day" (Ashland Oil Inc.); "Million Dollar Moment" (Castrol Oil Company); "Victory Circles 1971" (Dana Corporation); "Encounter At Ford" (Ford Motor Company); "Teen-Aged Drivers" (Liberty Mutual Insurance Co.); "Combined Federal Campaign" (The United Way); "Sales Film" (Ideal Toy Co.); "Auto Suture" (U.S. Surgical); "Orthopedic Surgery" (U.S. Surgical); "Aluminum Is Everything" (Alcoa).

TV Commercials: Joseph Jacobs Organization, Parkson Advertising, Lennen & Newell, Dancer-Fitzgerald-Sample.

DOLPHIN PRODUCTIONS, INC.

A Div. of Computer Image Corp.

305 E. 45th St., New York, N.Y. 10017

Phone: (212) 753-5892

Date of Incorporation: 1960

Branch: Computer Image Corp 2475 W

Second Ave., Denver, Colorado 80223.

Phone: (303) 934-5801.

Computer Image Corp. 833 No. LaBrea,

Hollywood, Calif. 90028, Phone: (213)

876-1060

Alan Stanley, President

Bruce Davis, Production Mgr.

Conrad White, Sales Coordinator

Bob Blansky, Creative Director

Services: Full production, classic animation, computer animation, live filming, editorial, screening, art. **Facilities:** Art department, editorial, screening, live filming, 35mm and 16mm color and B & W.

RECENT PRODUCTIONS AND SPONSORS

Computer Animation: "Clock" (Canada Bell—Clockfield Brown); "Lines" (Excedrin—Y & R; "Reconditioner" (Clairol—Foote Cone Belding); "People" (Newsweek—Joe Gans); "Design & Animation: "ID's & Titles" (N.E.T.).

DONATI & FRIENDS, INC.

160 E. 33rd Street, New York, N.Y. 10016

Phone: (212) 532-3679

Date of Organization: 1968

Charles Wilson, Vice President

Robert Campbell, Educational Director

William Donati, Marketing Director

Jan Janssen, Casting Director

Mike Konkus, Photographic Director

Harold Spitzer, Financial Director

R. H. Sutherland, Transportation Director

Services: Complete packaging of programs, including multi-media shows. Individual services available: Writing, Casting, Production Photography, Editing. **Facilities:** Idea Factory Editing, Screening, Multi-Media, Distribution, including exclusive with Mono-Theaters.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Springtime N.Y. City" (Mono-Theaters); "Making The Most Of Ferro-Tic" (Sintercast Division of Chromalloy American); "We've Got A Lot Of Work To Do" (U.S. Government); "Ghetto Education" series (Mono-Theaters); "Audio Billboards" (Stieffel Raymond).

THE DURA-SELL CORPORATION

41 East 42nd Street, New York, N.Y. 10017

Phone: (212) 687-1881

Date of Organization: 1963

Paul F. Adler, President

Albert A. Jacoby, Vice President/Marketing & Sales

Leonard J. Reade, Treasurer

Services: Complete audio-visual production.

merchandising consultants, sale/rental equipment with special emphasis for sale men in the field, sales meetings, fact orientation & training. **Facilities:** Complete art, camera and sound facilities, rental 8mm & 16mm projectors on short & long term basis.

RECENT PRODUCTIONS AND SPONSORS

Slide Films: "Modess" (Johnson & Johnson); "Cup-A-Soup" (Lipton); "Rapid-Shave" (C gate-Palmolive); "Ice Cream" (Sealtest Food "Aspirin" (Bayer).

DUO PRODUCTIONS, INC.

333 Park Ave. South, New York, N.Y. 100

Phone: (212) 674-2480

Date of Organization: 1969

Bob Cohen, Producer

George Nakano, Director

Services: Producers of live action and animation commercials, industrials and educational films. **Facilities:** Full stage, 16, 35mm equipment, full editing facilities.

RECENT PRODUCTIONS AND SPONSORS

TV Commercials: Shell, Underwood (Kenya & Eckhardt); Mrs. Pauls (J. M. Korn); Spor

illustrated (Nakano, McGlone, Nightingale)

Delmonte (McCann Erickson).

FRANZ EDSON INC.

Watchway P.O. Box 503, Huntington, N.

11743

Phone: (516) MY 2-4345

Date of Organization: 1961

Franz Edson, President

Inge Edson, Secretary-Treasurer

Services: Planning and production of motion picture and slide films. **Facilities:** Complete production facilities for 16, 35mm and slide films.

CHARLES ELMS PRODUCTIONS, INC.

163 Highland Ave., No. Tarrytown, N.

10591

Phone: (914) 631-7474

Date of Incorporation: 1952

Charles D. Elms, President, General

Manager

Charles D. Elms, Jr., Vice President, Ur

Production Mgr., Pilot & Air Photograph

Ruth M. Elms, Secretary, Treasurer

Edward Whitman, Still Photography

Ralph Rocklin, Cinematography

Services: Motion pictures, sound slidefilm Audio-Visual Presentations. **Facilities:** 16 35mm motion picture production & editing equipment. Insert Stage Studio.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Mercury Barometer" (A Conditioning); "Refrigeration" (Apex Technical School); "Atomic Bomb" (Atcor, Inc.); "Super Market International" (Cigarettes in World Supermarkets" (Phil Morris International); "The Art 100"; "The Art 200"; "The Mercury Column" (Ap Technical School)

FANNON & OSMOND, INC.

410 E. 54th St., New York, N.Y. 10022

Phone: (212) 688-3138

Date of Organization: 1955

James H. Fannon, President

Gerald Osmond, Vice President

Robert Schweitzer, Director of Photograph

Services: Producers of industrial shows, sales meetings, and presentations, motion picture slidefilms, and filmstrips for education, sales training and new product introduction, multi media and projection techniques. **Facilities:** Scriptwriting, art, production, photograph staff and studios.

RECENT PRODUCTIONS AND SPONSORS

Multi-Media: "True Brunette" (Clairol); "Ti Hot Line" (Beech-Nut); "Ultra-Ban 500K (Bristol Meyers); "Confident" (Block Drug "End of An Era" (Time Magazine); "Breal Savers, Life Savers Gum" (Beech-Nut); "Keep the Pressure On" (Frito-Lay); "Operatic Breakaway" (P & G); "Closed Circuit TV: "O in the Country" (Procter & Gamble). **Filmstrips:** "Cornetts" (Frito-Lay); "ANR, Ca D Bomp, IBM 3270 Display System, IB 360, Application Customizer Service, IB pics, CLDAS/SLMS/1800" (IBM); "DP Secret," "I Feel Pretty" Head & Shoulders (P&S)

FILM COLLABORATIVE INC.

150 West 55th Street, New York, N.Y. 1001

Phone: (212) 245-3729

Date of Organization: 1968

J. Morgan Sherwood, President

D. Sherwood, Sec/Treas.

Services: Scriptwriting, storyboards, motion pictures, for television, industry and education. audio-visual consultation, industrial shows, written, staged and produced. **Facilities:** Short notice location work including Bolex Rex-4's & 5's, fully lensed w/switar from 10mm thru 300mm plus 12 x 120 A geneux zoom & fisheye, Auricon 16mm Frolini conversion, 400' Mitchell Mags, 1000X inverter conversion power, Nagra III tape recorder w/crystal control, Sennheiser & S mics, Hasselblad system/80 Planar hr 40mm Distagon wide angle Nikon, Exakta

Olympus systems: Used for obtaining transparencies for slide & filmstrip work.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Mitchum Anti-Perspirant Spray" (Mitchum-Thayer Inc.); "Break through" (USV Chemical); "A World of Change" (Kelly-Springfield Tire Co.); "GT 1 Racing Oil" (Kendall Oil Co.); "International Oil Industry: TBA," "Man Governs Himself" (Eyegate House).

FILM ENTERPRISES, INC.
 485 Fifth Avenue, New York, N.Y. 10017
 Phone: (212) MU 2-3973
 Date of Incorporation: 1959
 James R. Handley, President
 Eugene Balsley, Production Supervisor
 Richard Modzeleski, Ed. Supvr.
 William Pitus, Jr., Ed. Coordinator
 Barbara Mumma, Executive Secretary
 Marian Agliaro, Accounting Supervisor
Services: 16 and 35mm motion pictures for government, business and industry; slide and filmstrips; script service; audiovisual production management and coordination. International production capability in Canada, Europe, South America and Far East. **Facilities:** Administrative offices: 16/35mm motion picture production crews and equipment (silent and sound); preview screening; editorial dept.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Uncommon Man" (IBM Latin American Area); "Some Call It Software" (IBM World Trade Corporation); "Milestone Report"; "Benfer/White Sands"; "Meck Island Test System Software"; "Safeguard Report of Progress for the Period Ending April 1, 1971" (Bell Telephone Laboratories); "WEPO/SAFEGUARD Production Orientation Report for the Period Ending December 31, 1970"; "WEPO/SAFEGUARD Production Orientation Report for the Period Ending June 30, 1971"; "WEPO Report #1 & #2 (Shortened Versions)" (Western Electric Production Organization); "WEPO/SAFEGUARD Report of Progress for the Period Ending October 1, 1971" (WEPO/Bell Telephone Laboratories); "IBM 7770 and IBM 7772 Audio Response System Vocabularies" (IBM).

FILMART COMMUNICATIONS, INC.
 45 West 45th St., New York, N.Y. 10036
 Phone: (212) 265-6647
 Date of Organization: 1971
 Branch: Cinearte, S.A. Plaza Conde de Barajas 5, Madrid 12, Spain
 Phone: 266-5405. Akos Litsek in charge.
 Akos Litsek, President
 Klaus A. Werner, E. V. P.
 Horacio S. Sidney, V.P. Creative Director
 William E. King, Treasurer
Services: Complete film production facilities for filming commercials, TV pilots, TV series, industrials, travelogues and feature films.
Facilities: Completely equipped four-story building in the heart of Madrid, four sound stages, editing, animation, cutting rooms.
RECENT PRODUCTIONS AND SPONSORS
 Newly organized company.

FILMFAIR, INC.
 339 48th St., New York, N.Y. 10017
 Phone: (212) 421-8480
 Date of Organization: 1965
 August A. Jekel, President
 William D. Jekel, Secretary
 Kay Himes, Treasurer
 D. M. Rockwell, Executive Director
Services: Live action films for commercial and industrial accounts. Animation.

FILMS FIVE, INC.
 42 Overlook Road, Great Neck, New York 11020
 Phone: (516) 487-5865
 Date of Organization: 1960
 Walter Bergman, Head of Studio Operations
Services: Post productions services, editing thru answer prints. **Facilities:** Complete editing room and print distribution facilities; (all necessary equipment on premises.)
RECENT PRODUCTIONS AND SPONSORS
TV Commercials: R. J. Reynolds, Noxema, Best Foods, Mennen, Riviana Foods.

FORDEL FILMS, INC.
 1079 Nelson Ave., Bronx, N.Y. 10452
 Phone: (212) WY 2-5000
 Date of Organization: 1941
 John H. Tobin, President
 Robert S. Hewitt, Vice President
Services: Public relations; sales promotion; training; educational; scientific and medical motion pictures and slidefilms; complete responsibility specialists in color, live and animated. Audiovisual consultation and services for convention and sales meeting. **Facilities:** sound stage; complete cameras, lights and sound equipment for studio and location production; animation stand; art department; cutting rooms; interlock screening facilities.

FOUR WINDS FILMS, INC.
 3 Glenholde Park, Tarrytown, N.Y. 10591
 Phone: (914) 631-7469
 Date of Organization: 1970
 Robert S. Hertz, President, Executive Producer
 Diana Hertz, Vice President, Treasurer
Services: Complete control and production of 16mm and 35mm films from ideas to answer print. Strong documentary background, also educational, industrial training, public relations and government films. Foreign language projects. Television productions. Affiliations overseas with full production facilities

FPS PRODUCTIONS, INC.
 12 East 46th St., Room 6L, New York, N.Y. 10017
 Phone: (212) 682-3877
 Date of Organization: 1957
 Date of Incorporation: 1963
 Joseph C. Bowman, President, Exec. Prod.
 Lila Corbin, Production Mgr.
Services: A/V coordinated marketing programs; sales, training, and educational Motion Pictures and sound slidefilms and strip-films. **Facilities:** Photography, slide and slide-film, camera stand, editing

SI FRIED PRODUCTIONS, INC.
 49 West 45th St., New York, N.Y. 10036
 Phone: (212) PL 7-4424
 Date of Organization: 1960
 Si Fried, Producer & Director
 Stan Vanderbeek, Creative Director
 Bob Hanson, Production Supervisor
 Iris Merlis, Production Control
Services: Industrial, documentary, TV commercials, newsfilms, etc. **Facilities:** 16mm and 35mm equipment available in house.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The City—A Study in Survival" (German Information Center); "What Do You Do When You Meet a Blind Person" (American Foundation) for Blind; "Your Heart Is In My Hands" (United Hospitals); "College" (American Inst. of Design).

FWB & ASSOCIATES, INC.
 545 Fifth Avenue, Suite 409, New York, New York 10017
 Phone: 682-2013
 Date of Organization: December 1968
 F. William Bryant, Jr., President
 Helen N. Bryant, Secretary-Treasurer
 Joseph Faro, Production Supervisor
 Howard A. Mann, Production Supervisor
 Diane Ehrlichman, Production Coordinator
Services: Complete motion picture services from script to screen for business, educational, public relations, sales promotion, employee training and information films, including design, writing, storyboard, location photography, and complete editorial and animation facilities for motion picture and slide films. **Facilities:** Administrative offices, screening facilities, complete editorial facilities for production of 16mm and 35mm films.
RECENT PRODUCTIONS AND SPONSORS
 "Reflections" (IBM Corporation-Field Engineering Division); "The Lasting Medium" (Specialty Advertising Association); "Surround" and "Designers and The Surround" (The Wool Bureau); "A Trail For All Seasons" (American Petroleum Institute, Eastman Kodak Company, and the states of Arizona, New Mexico and Texas); "Threshold of Tomorrow—1971" (Masonite Corporation); "Old West—New West" (IBM Corporation-Field Engineering Division); "Vasaloppet" (IBM World Trade Corporation); "Freddy and George—Coffeebreak" (IBM Corporation-Field Engineering Division).

GEMINI FILMS, INC.
 150 East 37th St., New York, N.Y. 10016
 Phone: (212) 889-7194
 Date of Organization: 1963
 Morton S. Epstein, President
 Michael Jorin, Vice President
Services: Conception, design, production of films for government, industry, TV and theater. **Facilities:** Office, screen and editing rooms.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Horizons: The Green Revolution"; "Horizons: Bridges To The South"; "Horizons: Paso Por Aqui" (U. S. I. A.); "Palm Coast" (ITT-Levitt); "TV Commercials: Rapid Shave, Crest, Tabby Cat, Westinghouse International.

GITTELMAN FILM ASSOCIATES, INC.
 73 West 45th Street, New York, N.Y. 10036
 Phone: 661-2838
 Date of Organization: 1964
 Date of Incorporation: 1969
 Philip Gittleman, President, Executive Producer
 Mariana B. Fulling, Administrative Assistant
 Rene Burri, Ernst Haas, Directors of Photography
Services: Production for industrial corporations, television, public service institutions,

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foundations, education, and governmental agencies. Consultants on public relations and public affairs themes. **Facilities:** Full production facilities.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Valley Forge; "No Food, No Soldier" (New York Times); "Yorktown: The World Turned Upside Down" (The New York Times); "It's What You Make It" (IBM Corporation); "Xerox In Concert" (Xerox Corporation).

GORDON/GLYN PRODUCTIONS
 258 West Fourth St., New York, New York 10014
 Phone: (212) 255-5156
 Date of Organization: 1968
 David Gordon, President
 Michael Glyn, Vice President, Secretary
Services: Producer of business films; TV special and commercials; filmstrips (educational and business). New concepts. Will originate idea and handle project through to finished answer. **Facilities:** Complete editing rooms; 16 and 35mm and executive offices.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "More Than Photography" (Eastman Kodak); "Merry-Go-Round" (IBM); "Why Wigs" (Union Carbide); "HQ Documentary" (Merrill Lynch); "Anti-Pollution" (Environmental Action Coalition Agency). **TV Commercials:** American Cancer Society, Blue Boy Vegetables, Rochester Gas & Electric (Hutchins).

GOTHAM FILM PRODUCTIONS, INC.
 11 E. 44th St., New York, N.Y. 10017
 Phone: (212) MU 2-4450
 Date of Incorporation: May, 1955
 Susan Wayne, President
Services: 35, 16 and 8mm motion pictures; sound slidefilms, slides, recordings and supplementary aids. **Facilities:** Sound stage; art staff; still studio; editorial and recording services.
RECENT PRODUCTIONS AND SPONSORS
Motion Picture: "Records of the Year" (Int. Business Machines). **Videotape:** "Manager Training Course" (American Telephone & Telegraph Co.). **Filmstrip:** "Closing the Sale" (Volkswagen of America). **Audio Cassette:** "Sales Contact Situations" (American Telephone & Telegraph Co.).

WILLIAM GREAVES PRODUCTIONS, INC.
 254 West 54th Street, 8th Floor, New York, N.Y. 10019
 Phone: (212) 586-7710
 Date of Organization: 1963
 Wm. Greaves, President
 Ralph Tangney, Director or Production
Services: We offer full filmmaking services, and facilities to clients. Arrangements for any particular film production are flexible and geared to the needs of the customer. **Facilities:** 3 editing rooms equipped with KEM editing tables, Eclair NPR camera and NAGRA IV with accessories, magna-sync transfer machine; projection facilities.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "In the Company of Men" (Newsweek, Inc.); "The Struggle for Los Trabazos"; "Power Vs. the People" (Equal Employment Opportunity Commission); "The Fight of the Champions" (Cinerama-World Wide Release); "The Voice of La Raza" (EEOC).

GUIDANCE ASSOCIATES OF PLEASANTVILLE, N.Y.
 41 Washington Avenue, Pleasantville, New York 10570
 Phone: (914) 769-7755
 Date of Organization: 1961
 Branch Office: Donald R. Taylor, Staff Associate, 1625 Eye St., N.W. Suite 822, Washington, D.C. Phone: (202) 296-6882
 Wendell Schackelford, President
 John H. Fisher, Executive Vice President
 Marvin A. Karp, Vice President-Contract Div.
 William Hubbell, Vice President, Dir. of Photography
 Peter J. Ketchum, Vice President-Editorial
Services: Complete audio-visual services for education and industry. Sound filmstrips, records, tapes, cassettes, unique Blackboard Projection slides. **Facilities:** Fully equipped and staffed sound studio and editing rooms; in-house photographic, editorial and production equipment and personnel.
RECENT PRODUCTIONS AND SPONSORS
Slidefilms: "Learning About Sex" (Beacon Press); "This Unique Bit of Life..." (American Forest Institute); "Me Now" (EPIC-Hubbard Scientific Co.); "Home & Family" (Curriculum RD Center, Yeshiva U.); "The Drug Threat" (Illinois Office of Pub. Instruction Sound).

HANKINSON STUDIO, INC.
20 East 49th Street, New York, N.Y. 10017
Phone: (212) 754-4824
Date of Organization: 1947
Lawrence Dineen, Treasurer
Services: Production of motion pictures, animation and television commercials, filmstrips, and slides, production of television commercials photographed from art or transparencies.

HARTLEY PRODUCTIONS, INC.
279 East 44th St., New York, N.Y. 10017
Phone: (212) YU 6-0563
Date of Organization: 1971
Elda Hartley, Secretary-Treasurer
Harvey Bellh, Associate Producer
Services: Motion pictures and slidefilms for business, education, training, travel and public relations. Specialize in educational films in the area of religion, anthropology and antiquities.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Aim-Less Frame" (Ted Council of the U.S.A.); "Peru-Inca Heritage"; "The Expanding Universe of Sculpture"; "Life Around Lake Titicaca"; "Darwin & the Galapagos" (Educational).

HARVEST FILMS, INC.
309 Fifth Avenue, New York, N.Y. 10016
Phone: (212) 684-7950
Date of Organization: 1950
Leo Trachtenberg, President
Roger Reidy, Associate Producer
Bernice Daskal, Asst. to President
Vita Trachtenberg, Sec-Treas.
Paul Swendenburg, Prod. Mgr.
Services: Motion Pictures and filmstrips for industry, government, educational and social service organization. Distribution of selected films for clients. Facilities: Production and creative facilities—cameras, sound equipment, art and editorial departments, music and stock footage library, storage, stages.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "In The Crash" (Insurance Institute for Highway Safety); "Your Money's Worth of Car" (State Farm Insurance Co.); "50,000 PLUS" (National Society for the Prevention of Blindness); "FBM Repairables" (United States Navy).



ROBERT P. HEATH PRODUCTIONS, INC.
1627 Scott Avenue, West Islip, New York 11795
Phone: (516) 661-5935
Date of Organization: 1967
Robt. P. Heath, President
Gladys E. Heath, Vice President
Services: Training and promotional films, 16mm and 35mm animation (Cartoon and technical) and live action. From script and storyboard to screen. Facilities: Art and animation editing equipment.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Photography of "Sesame Street"; "Get Red Out"; "P.E.T."; "Maid in Sweden" (Paratone Pic.) Multi-Media: "Ad Agency" (Oxberry Corp.).

HERE & NOW, INC.
377 Park Avenue, New York, N.Y. 10016
Phone: (212) 725-2160
Date of Organization: 1970
Burt Greenberg, President
Services: Film production, editing. Facilities: General offices, editing and screening rooms, shooting stage.
RECENT PRODUCTIONS AND SPONSORS
TV Commercials: "Foundation for Full Service Banks" (DFS); "Anacin" (John F. Murray); "Rival" (DFS); "Linde Star" (Union Carbide).

DAN HESS PRODUCTIONS
2 Tudor City Place, New York, N.Y.
Phone: (212) YU 6-9042
Date of Organization: 1961
Daniel L. Hess, President, Producer-Director
Carol Saperstein, Vice President
Services: Educational, industrial, documentary films for sales promotion, public relations, sales training; sales meetings. Sound slide films, filmstrips, programs—including printed literature, publications. Facilities: Creative, Production & Editorial Departments.
RECENT PRODUCTIONS AND SPONSORS
Video-Tape: "Me-A Fireman?" (State University of New York).

HORN/GRINER PRODUCTIONS, INC.
415 East 54th Street, New York, N.Y. 10022
Phone: (212) 688-2400
Date of Organization: 1965
Steve Horn, President
Norman Griner, Vice President
Philip Peyton, Treasurer
Richard Hall, Secretary
Services: Production of motion pictures, television commercials, filmstrips, and slides. Facilities: All film production facilities, including three studios.

MICHAEL JOHN ASSOCIATES, INC.
41 East 42nd Street, New York, New York 10017
Phone: (212) 867-1860
Date of Organization: 1961
Michael G. St John, President
T. H. Westermann, Vice-President Marketing & Sales
Dan Estrada, Vice President Production
Joseph M. Frassica, Production Manager
Services: Group Communication: 35, 16 and 8mm motion pictures; Complete planning, production and staging of business meetings; multi-media presentations; sound slide films, film strips, slides; training programs, speech kits, CCTV and VTR. Facilities: Studio, art department, sound recording, black & white and color laboratory, cameras, lighting, both staff and free lance writers.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Expansion" (Carrier); "Automatic Operator" (Western Union). Multi-Media: "Crisis" (Eastern Airlines); "Ask the World" (American Express); "Perspectives" (American Express Credit Card).

JOSHUA TREE PRODUCTIONS, INC.
15 West 46th Street, New York, N.Y. 10036
Phone: (212) 265-5800
Branch Office: 26 Avenue Pierre ler de Serbie, Paris, France 16
Phone: KLE 05 14
Date of Organization: 1964
Stephane Tchalgadjeff, Director
David W. Funt, President
James A. Kiewel, Exec. Vice President
Joseph J. Amiel, Exec. Prod.
Macs McAree, Producer
Roslyn Baws, Producer
Jane Startz, Ed. Coord.
Services: Production of motion pictures, slide-films and filmstrips for education, industry, government and television. Audio-visual consultants. Facilities: Offices, screening and editing rooms; complete production facilities for film, filmstrips, slides, tapes and records and other audio-visual media.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Poetry: The Essence of Being Human"; "The Truth About Fiction"; "Literature: A Legacy For The Future" (McGraw-Hill); "The Midnight Ride of Jean-Pierre" (Saga/Sunchild). Filmstrips: "Values, Success, The Economy" (Westinghouse Learning Corp.); "Civilisation" (Time-Life); "Ecology Series" (New York Times); "Basic Reading" (Holt, Rinehart & Winston).

MAX KATZ PRODUCTIONS, INC.
315 East 65th St., New York, New York 10021
Phone: 212 988-1957
Date of Organization: 1965
Max Katz, President-Director
Services: Produce and Direct videotape commercials and industrial movies.

VICTOR KAYFETZ PRODUCTIONS, INC.
295 W. 4th Street, New York, N.Y. 10014
Phone: 212 924-3935
Date of Organization: 1947
Branches: New York: 245 Edgerton St., Rochester. Phones: (716) CH 4-5164; GR 3-3000, Ext. 534, Don Lyon.
Victor Kayfetz, President, Exec. Producer
Jane L. Kayfetz, Script Research
Jacqueline McCulloch, Ruth May, Administrative Asst.'s
William Faulk, Leonard Ringel, Production Asst.'s
Services: Motion picture production, combining live cinematography, animation, "Projected Presentations" equipment, capable of cinematography of live subjects in front of any projected color background. Facilities: Two new studios, each with "Projected Presentations" systems, lighting grids, air conditioning, control room, catwalk, acoustically treated, CCTV monitoring of studio floor, 16mm & 35mm Oxberry Animation Stand, 16mm Eastman K-100 camera, Arriflex with zoom lenses, B&H-70DL Auricon (400 f.t. & 1200 f.t.) with zoom, full accessories. Complete editing, sound, animation.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Outside Micrometer" series of 13 films (The L. S. Starrett Co.); "Animal Fair" (Educat/Kayfetz); "A Mother Goose Medley" (Educat/Kayfetz); "Creative Sculpturing for Everyone" series of 8 films (Stanley Works). Slidefilm: "The Second Century" (American Standard Inc.).

KIRT FILMS INTERNATIONAL LTD.
7 West 22nd St., New York, N.Y. 10010
Phone: (212) WA-4-9000
Date of Organization: 1966
Leonard Kaufman, President
Mitchell Block, Staff Producer
Steve Cohen, Stage Manager
Services: Produce features, documentary, in-studio and commercial. Facilities: Two greenback editing tables, magnetic 16mm

magnetic recorder. Noise, editing rooms & screening facilities.
RECENT PRODUCTIONS AND SPONSORS
5 features in post production, 3 in preproduction.

DAN KLUGHERZ PRODUCTIONS
43-23 Colden Street, Flushing, N.Y. 11355
Phone: (212) 939-0355
Date of Organization: 1958
Dan Klugherz, Producer, Director, Writer
Services: Treatment, writing and production of social documentary, educational and industrial films. Also sound and light production.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Immigration (2)" (National Park Service); "American Economy"; "I Am a Man" (U.S. Information Agency); "American Samia: Paradise Lost?"; "A Piece of Cake"; "Modern Women: The Uneasy Life"; "Room Down Under" (NET).

LANCE STUDIOS
151 West 46th Street, New York, N.Y. 10036
Phone: (212) JU 6-4233
Date of Organization: 1948
David Wasserman, Producer
Amador Craidez, Producer
Linda Panard, Art Director
Services: Sound filmstrips, slides and motion pictures for sales meetings, public relations and employee training, title design for motion pictures, Slide-mation technique art and three-dimensional models and props—custom built for TV commercials. Facilities: Art and production studios; scripts storyboards, art, music and sound, photography and editing.
RECENT PRODUCTIONS AND SPONSORS
Slidefilms: "Norton Simon Management Seminar" (Young & Rubicam); "Breck Dryodorant Sales Meeting" (Amer. Cyanamid Co.); "Maxwell House Management Meeting" (Young & Rubicam); "Volkswagen Accessories" (Shriebe Assoc.); "American Home Foods Sales Meeting" (Young & Rubicam).

LANDIS/WOLF, INC.
25 West 56th Street, New York, New York 10019
Phone: (212) 581-8870
Date of Organization: 1966
Paul Landis, President
Cliff Wolf, Director/Cameraman
Services: Television commercials and business films, film or tape production. Facilities: Complete; studio & editing facilities on premises.

DON LANE PICTURES, INC.
630 Ninth Ave., New York, N.Y. 10036
Phone: (212) 581-3660
Donald J. Lane, President
James Deckard, Camera
Henry Freeman, Production
Boris Bode, Editorial
Date of Organization: 1948
Services: Complete film production services. Facilities: 16, 35mm cameras, sync sound equipment, editing rooms and equipment.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Programs For Poultry Producers"; "Life Cycle"; "Poultry Programs" (Merck, Sharpe & Dohme International); "Master of Metals" (Compressed Gas Association); "Women In Tennis" (Philip Morris).

LE ROY MOTION PICTURE PRODUCTION STUDIOS
213 West 35th St., New York, N.Y.
Phone: (212) 564-6793
Date of Organization: 1939
Branch: 1208 East Cliveden St., Philadelphia, Pa. 19119. Phone: (215) 548-691
Charles Roy, President
Rita Roy, Vice President
Ion Knaller, Vice President
Services: Motion pictures: travelogues, documentary and promotional films, TV films and commercials. Stills. Facilities: Creative department, studios, laboratories, editing department. Complete film and sound equipment to studio or location productions.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "In The Bakery" (The Little Bakers); "Professor DUDD" (Independent Productions); "See Chris Run" (Ch...

The Guide You Need All Year

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ren's Hospital); "Bonnogo—The African ut" (Independent Productions); "The Real texico" (Independent Productions); "Refuge hurch of Christ" (Bishop McKinley Williams); Film Series" (Zygor Productions); "Anniversary: O.A." (National Council-B.S.A.); P.C.T.S." (Phila. College: Textiles & Science); A Time To Cherish" (Chestnut Hill College); Journey Into Greatness" (Drexel University); Round Robin Classic" (Hal Babbitt Productions).

HARVEY LLOYD PRODUCTIONS, INC.

138 Fifth Avenue, New York, New York 10010
Phone: (212) 675-8731

Date of Organization: 1967
Harvey Lloyd, President
Erika Benis, Vice President
Services: Still and film photography, multimedia presentations, AV-exhibitions, AV-exhibitions, documentaries, slide films. Facilities: Two fully equipped studios, closed circuit television studio, film editing, multi-green projections.

RECENT PRODUCTIONS AND SPONSORS
Ideotype: "Video Matrix". Slide-Dissolve
Shows: "The Hope" (Jewish Zionist Org.); Journey to America" (USIA)

ARTHUR LODGE PRODUCTIONS, INC.

315 Millwood Rd., Chappaqua, N.Y. 10514
Phone: (914) 666-5486

Date of Incorporation: 1953
Arthur J. Lodge, Jr., President
Services: Industrial & educational documentaries and public relations films & PR television newfilms. Facilities: Editing and film equipment, library.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Waste Materials: A National Resource", "What's in a Package" (NCPA).

JAMES LOVE PRODUCTIONS, INC.

151 East 50th Street, New York, N.Y. 10022
Phone: (212) 593-2510

Date of Organization: 1952
James A. Love, President
Anne M. Love, Secretary

Gary L. Borresen, Production Coordinator
Services: Scripts, storyboards, motion pictures for television and industry; slidefilms; V package shows. Script and consultation. Facilities: Offices, cutting rooms, art department; insert studio, mobile location unit. Audio, creative, technical and production staff.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Magnificent Seven" (Bell telephone of Pennsylvania).

MCI VIDEO/FILM PRODUCTIONS, INC.

441 Lexington Avenue, New York, N.Y. 10017

Phone: (212) 687-8640

Date of Organization: 1968
Jack Moss, President
Kermit J. Moss, Vice President

Services: Creation and production of TV entertainment programs, training and selling programs, meeting materials, educational tapes and TV commercials. Originating on color videotapes and transfer to 16mm, mm or Super 8 motion picture film. Facilities: Access to completely equipped professional studios throughout the country; mobile units for on-location videotaping.

RECENT PRODUCTIONS AND SPONSORS
Video Tapes: "Not Just One Of The Girls" (Aademaiselle Magazine); "The World of Boating" (KLM Productions, Inc.).

MPO PRODUCTIONS, INC.

(A Subsidiary of MPO Videotronics)

222 East 44th St., New York, N.Y. 10017

Phone: (212) 867-8200

Date of Organization: 1947

Branch Offices: Illinois: 640 N. LaSalle, Chicago, Ill. 61610. Phone: (312) 527-3680. Bill Bailey, Mgr.; California: 800 N. Seward, Hollywood, 90038. Phone: (213) HO 6-3341. Bob Carlisle, Mgr.; New York—Projectors: 461 Park Ave. South, New York, N.Y. 10016. Phone: (212) 867-8200. Don Woelfel, Mgr.; California—Projectors: 5400 Cahuenga Blvd. No., No. Hollywood, Calif. 91601. Phone: (213) 985-7310. Gary Brown, Mgr.; Tape Films Inc.: 619 West 54th St., N.Y. 10019. Phone: (212) 867-9590. Charles Ahto, Gen. Mgr.; TFI, Calif.: 5400 Cahuenga Blvd. No., N. Hollywood, Calif. 91601. Phone: (213) 985-7010. Robert Aller, Mgr.

Judd L. Pollock, Chairman
Arnold Kaiser, President
William Susman, Exec. Vice President
Marvin Rothenberg, V.P. Secretary
Services: Complete production of motion pictures for sales promotion, training, public relations and product demonstrations. Filmed and videotape TV commercials. Distribution

service, film and live presentations and stage shows for industry. Facilities: (New York): Large self-contained studio center for sponsored film and videotaping; includes 9 sound stages with lighting, photographic and sound equipment, screening rooms, special effects shops; mobile units, editing facilities. (California): Complete production facilities.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Winter Walking" (U.S. Post Office); Sales Film (Avon Products). Multi-Media: "1972 Introduction" (Oldsmobile). TV Commercials: J. Walter Thompson, Ted Bates, Compton, Cunningham & Walsh, N. W. Ayer

MRC FILMS, INC.

(Division of McLaughlin Research Corp.)

71 West 23rd St., New York, N.Y. 10010

Phone: (212) 989-1754

Date of Organization: 1942

Branch Office: 1110 Spring St., Silver Spring, Md., Phone: (301) 585-7100; 126 E. Main Rd., Portsmouth, R.I., Phone: (401) 849-4010; Studio: Walnut Hill Road, Sandy Hook, Conn., Phone: N.Y. (212) 989-1754.

Bruce G. McLaughlin, President
Otto C. Romanelli, Vice President, Contract Administrator
Lawrence Molloy, Executive Producer, Director

Services: Production of motion pictures, filmstrips, and recordings for industry, television, education and government. Consultants to "in-plant" film units, providing script, editing, animation, recording, and production completion services. Facilities: Writers, directors, editors, and animation artists; 30' x 40' sound stage, full complement of modern camera, lighting, and sound equipment for studio and location production.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Seeds of Discovery" (NASA); "Take It From SBA" (Small Business Administration); "Plankton, Life of the Sea" (U.S. Navy); "Assignment Undersea" (Naval Undersea Systems Center); "Let's Talk About Plants and Animals" (MRC); "Proximity Fuses" (Harry Diamond Laboratory); "The Easy Rider" (Telex); "Submarine Rescue, Planes in the Sky—Ships in the Sea" (U.S. Navy); "Techeval, Weapon Systems Accuracy Trials" (Naval Undersea Systems Center). Slidefilms and Audio Cassettes: Supervisor Training Series—Orientation, Counseling, Dealing With People, Implementing Work, etc. (General Learning Corp.); Computerized Aircraft Maintenance Program (Camp Systems, Inc.).

LARRY MADISON PRODUCTIONS, INC.

253 East 49th St., New York, New York 10017

Phone: (212) 838-4856

Date of Organization: 1962

Larry Madison, President

Lawrence K. Madison, Vice President

Alan L. Madison, Vice President

Tony Pedatella, Vice President

Services: Producers of industrial, documentary, public relations, sales, educational and TV films and commercials. Facilities: Full production facilities.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "A Child Went Forth" (American Institute of Architects); "The Great Tradition" (Remington Arms); "Walker vs Tyme and Glass Hospital" (Geigy Pharmaceutical); "Rabbit Hunting with Curt Gowdy" (ABC American Sportsman). TV Commercial: "S&H Green Stamps" (SSCB).

MARATHON INTERNATIONAL PRODUCTIONS, INC.

10 East 49th Street, New York, N.Y. 10017

Phone: (212) 688-1130

Date of Incorporation: 1948

Konstantin Kaiser, President & Executive Producer

Ingrid Buhl, Office Manager

Jim Woolley, Chief Editor

Maria Johnson, Accounts Dept.

Services: Public information films, training & educational films, worldwide news service, company newsreels, special events coverage for industry; film editing, commercials, stock shots. Videotape division; production, editing, duplicating. Facilities: Complete 16mm and 35mm production, recording, interlock and editing facilities. Correspondent cameramen in the U.S.A. and all countries of the world.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "I'm Takin' The Time" (Porsche-Audi); "The Big Reach" (Mack Trucks, Inc.); "Porsche Does It" (Porsche-Audi); "Annual Presentation" (Volkswagen of America); "Model Introduction" (Science House)

MAYSLES FILMS, INC.

1697 Broadway, New York, New York 10019

Phone: (212) 582-6050

Date of Organization: 1962

Albert Maysles, Cinematographer/Director

David C. Maysles, Director/Producer

Services: Complete production facilities for

NEW YORK

motion pictures, including theatrical feature films, television documentaries, and specials, corporate and promotional films, TV commercials. Facilities: Unique portable 16mm and 35mm cameras and sound equipment; Steenbeck editing. Total production facilities.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "American Dream Machine" (NET). TV Commercials: General Foods—Y&R; Champion Spark Plugs—J. Walter Thompson; Natl. Coffee Assn—Cunningham & Walsh; Maxim-Ogilvie & Mather.

MEDIA PRODUCTIONS

103 Park Avenue, New York, New York 10017

Phone: (212) 786-4944

Date of Organization: 1969

Burton Q. Zaro, Film Director

Peter Lussier, Production Director

Everett Reid, Jr., Vice Pres., Sales

Sandra Cohen, Art Director

Services: Producers of commercials (Film and tape), Documentaries, industrial films and multi-media productions. Facilities: Editing, screening and conference rooms.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Down to Earth" (Sears Roebuck). Multi-Media: "Down to Earth" (Sears Roebuck).

MELANDREA, INC.

909 Third Avenue, New York, New York 10022

Phone: (212) 421-4830

Branch Offices: Melandrea/The Concept Group, 75 E. Wacker Dr., Chicago, Ill. 60606. Phone: (312) 641-0556, Judi Krumenacher, President; Melandrea, Inc., 6335 Homewood Ave., Los Angeles, Calif. 90028. Phone: (213) 461-2791, Art Law son, Acct. Executive

Carmine Santandrea, President

Robert Perks, Creative Director

Services: Multi-media film producers, Stop-light slide presentations—Motion picture films, Innersphere Theatres (tm). Facilities: Script writing, complete are department, photography studio, animation stands, complete editing facilities, complete recording facilities for narration, music and mix, screening room.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Kotique" (Kimberley Clark); "RAID" (Johnson & Johnson). Multi-Media: "Operation Breakthrough" (U.S. Dept. of Housing & Urban Development); "Expo '70" (Japan Air Lines); "Lawrence of Blooming-ton" (General Electric); "Consider All the Facts" (Bombardier, Ltd.); "Titan in Action" (Intl. Brotherhood of Teamsters); "Discovery" (Conoco); "What Is a Money Company" (CIT Financial Corp.).

MERCURY NEWSFILM

501 Madison Ave., New York, N.Y. 10022

Phone: (212) PL 2-2224

Date of Organization: 1961

Date of Incorporation: 1963

Benjamin S. Greenberg, President, Executive Producer

William Witt, Vice President Dir. of Research Administration

David P. Evans, Vice President, Director of Sales

Shirley C. Soman, Vice President, Director of Research

Branch Offices: London: 54 Bonser Rd. Mddx. Phone: 892-8659. Paris: 11 Rue St. Lazare. Phone: 526-4824

Services: Production and distribution of TV Newfilms and Cameos, silent and sound. Special assignments. Facilities: Editing, sound and lighting equipment; Arriflex, Auricon, Beaulieu, Kodak, Bolex and Eyemo cameras; animation and titling equipment; radio recording services; still photo services.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Ohio Cowboys" (Continental Oil Co.); "New Bldg. Complex" (Rockefeller Center Inc.); "No Fault Insurance" (Insurance Information Institute); "Pyrolite Carbon" (Gulf Oil Co.); "Jr. Achievement" (Sperry Rand); "Computer Portrait" (Bell Labs); "Election Survey" (Norelco); "U.N. Thanksgiving" (Norelco); "4-H Convention" (General Foods); Slide Films: "Burlington Awards" (Burlington Mills); "Oscar de la Renta" (DuPont).

METROMEDIA PRODUCERS CORPORATION

485 Lexington Avenue, New York City, N.Y. 10017

Phone: (212) 682-9100

A. Frank Reel, President

Chuck Fries, Executive Vice President

Richard Kelliher, Vice Pres. Sales Development

Ken Joseph, Vice Pres. Syndication

Art Stoinitz, Vice Pres. Production Div.

Services: Producer of live TV programs. TV

RECENT PRODUCTIONS AND SPONSORS
Film: "The Love of the Queen" (DuPont, Hartford Insurance Co.); "Primus" (Syndication); "Tattered Web" (CBS); "Day of the Dragon" (ABC); Videotape: "The Palace" (CBS).

ARTHUR MOKIN PRODUCTIONS, INC.
 17 West 60th Street, New York, New York 10021
 Phone: (212) 757-4868
 Arthur Mokin, President
 Monica Gardner, Asst. Mgr.

Services: Production and distribution of 16mm educational films including free-loan service.
Facilities: Film library and editing rooms and executive offices.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Fire in the Streets"; "The Seasons" (Independent Productions).

MOSS COMMUNICATIONS INC.
 441 Lexington Avenue, New York, N.Y. 10017
 Phone: (212) 687-8640
 Date of Organization: 1966
 Jack Moss, President, Executive Producer
 Bea Moss, Vice President

Services: Creation and production of 16mm and 8mm motion pictures, TV commercials, short films, slides, videotapes and multi-media construction and development of complete video systems from local training and educational programs, educational printed materials, net work quality, color videotaping and transfer to film, cassettes. See listing under MCI Video Film Productions, Inc. **Facilities:** Consulting, scriptwriting, artwork, filming, recording, editing, all production and post production services, through to finished prints.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Logic in Leasing" (Chevrolet Motor Division); "This Is Peggy Carter" (The Front Porch); "Mademoiselle Magazine"; "The Love Canoes of Eastern Maryland"; "The Workbooks of Eastern Maryland" (KJ.M. Productions, Inc.); **Slidefilms:** "On Course For Tomorrow"; "The Life Underwriter Training Council"; "New Challenge New Man Dollars For Depreciation"; "The Moment of Truth"; "Leasing Wrap-Up" (Chevrolet Motor Division); **Sales Meetings:** "Burrnett's White Satin Film Distributor Presentation" (Four Roses Distillers Co.); "Cost Control" (Eastman Kodak Co.); **Training Programs:** "S&H Incentive Sales Development Program"; "The Sperry and Hutchinson Company"; **Promotions:** "Not Just One Of The Girls" (Mademoiselle Magazine).

OWEN MURPHY PRODUCTIONS, INC.
 274 Madison Avenue, New York, N.Y. 10016
 Phone: (212) 689-4060
 Date of Organization: 1946
 Paul Cohen, President
 Eric H. Lawrence, Vice-Pres
 Emanuel Munos, Editorial
 Arthur Kaplan, Controller

Services: Specialist in non-theatrical graphic and story treatment of films for industry and television. **Facilities:** Full production and editorial facilities for 8mm, 16mm and Techniscope formats, editorial rooms, theatre, recording and insert stage.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Man From A Missing Land" (U.S. Information Agency); "Threads of Technology" (Raytheon/Film Counsellors).

MUYSKENS/MADISON, INC.
 253 East 49 Street, New York, New York 10017
 Phone: (212) 755-5647
 William S. Muyskens, President
 Larry Madison, Vice President
 Alan Madison, Producer
 Lawrence K. Madison, Producer
 Anthony Pedatella, Production Manager

Services: Producers of TV commercials, documentaries and public relations films. **Facilities:** Full production facilities.

RECENT PRODUCTIONS AND SPONSORS
TV Commercials: "Continental Baking Company"; "Irish Spring"; "Brisk" (Wm. Esty Company); "Snerv-Hutchinson"; "S&H Green Stamps" (S.S.C. & B.); "Keyes Fibre"; "Chinet" (Compton Adv.).

NFL FILMS, INC.
 410 Park Avenue, New York, N.Y. 10022
 Phone: (212) 758-8380
 Date of Organization: 1964
 Branch: 230 N. 13th St., Philadelphia, Pa. 19107
 Steve Sabol, V.P. (Phil)
 Ken Elger, V.P. Sales, N.Y.

John Hentz, Vice President, Production
Jack Hand, Dir. of Promo. (N.Y.)
Services: Official photographers and film production firm for all 26 professional football teams. **Facilities:** All necessary equipment for filming and production of complete 16mm films. Facilities include sound studios and film lab.

NICHOLSON-MUIR PRODUCTIONS, INC.
 138 Chatsworth Avenue, Larchmont, New York 10538
 Phone: (914) 834-3005
 Date of Organization: 1960
Robert Nicholson, Executive Vice President
Robert Rushing, Executive Producer

Services: Producers of television programs and The Video Encyclopedia, for broadcast and cablecast. **Facilities:** Television production studio (1/2 inch equipment).

RECENT PRODUCTIONS AND SPONSORS
Videotapes: "Newlywed Game" (Multi-Sponsored); "Pay Cards" (Multi-Sponsored); "I Am Joe's Heart" (Reader's Digest); "Buffalo Bob's Storybook" (Welch's Foods); "Pace College" (Pace College).

AMRAM NOWAK ASSOCIATES, INC.
 254 West 54th St., New York, N.Y. 10019
 Phone: (212) LT 1-3140
 Date of Organization: 1960
 Amram Nowak, President
 David Hoffman, Vice President
 Harry Wiland, Producer/Director
 Sheva Scheingarten, Prod. Mgr.

Services: Producer of documentary motion pictures and public service TV spots for health, social welfare, religious and educational agencies. **Facilities:** Editorial rooms, insert stage, animation, screening room, executive offices.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Triunfo" (Peace Corps); "Sigaboy" (Mary Knoll Fathers); "If You Don't Do It, It Won't Get Done" (United Way of America); **TV Commercials:** "Tijuana Smalls Campaign" (Ogilvy & Mather—Tijuana Smalls—General Cigar); "Bullish on America" (Ogilvy & Mather—Merrill Lynch, Pierce Fenn & Smith).

PANEL FILM PRODUCTIONS, INC.
 280 Madison Avenue, New York, New York 10016
 Phone: (212) 679-6401
 Date of Organization: 1959
 Henry E. Knap, President
 Richard G. Tousey, Vice President

Services: Producers of industrial and commercial motion pictures. **Facilities:** Studio, editorial facilities, videotape, motion pictures.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Profits" (Singer International); "Pollution" (New England Electric); **TV Commercials:** "Spanish Ivory" (Proctor & Gamble—Compton); "Guarantee" (A & P—Gardner Adv.).

PECKHAM PRODUCTIONS, INC.
 9 East 48th Street, New York, N.Y. 10017
 Phone: (212) PL 8-0490
 Studio: Old Bedford Road, Greenwich, Conn.
 Date of Organization: 1958
 John L. Peckham, President
 Harvey Yale Gross, Vice-President
 Peter H. Peckham, Secretary-Treasurer
 William Littlefield, Creative Director

Services: 16/35mm films and slidefilms—business, industrial, government, TV sales promotion, public relations, theatrical, documentary, educational, scientific. Commercials programs for TV in color and b&w; sales training, sales, advertising films. **Facilities:** Creative, production and editorial depts. Arriflex cameras; also Techniscope camera, 16/35mm animation camera; sync sound recording equipment.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Experts" (Standard Oil Co. (NJ)); "Super-X Motor Oil"; "Steel-Belted Tire Announcement"; "The Tire Sale"; "Shell Dealer TCP/2 Announcement" (Shell Oil); "The World Behind Your Light Switch" (Consolidated Edison); "The Menu Planner" (E. I. Du Pont de Nemours); "The Professionals" (Stokely van Camp); "One Million Guests A Year" (Esso Motor Hotels); "IBM Max Card Selectric Typewriter" (IBM Corporation OPD); **TV Commercials:** "Dune Spraying" (Standard Oil Co. (NJ)); LaRoche, McCaffrey and McCall; "Esso Motor Hotels—Europe" (Esso Motor Hotels, LaRoche, McCaffrey and McCall).

Rene Oulmann, Vice President
Domenic Arbusto, V.P., Director
Egon Dumlser, Secretary/Treasurer
Services: Full service television production company. **Facilities:** offices in New York and affiliates on West Coast, London, Rome, Copenhagen, & Tel Aviv.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Danny" (U.S. Army); "Religion in America" (Ad Council); **TV Commercials:** "Chevrolet" (Chevrolet—Campbell-Ewald); "Videotape" (Chevrolet—Campbell-Ewald); "Spray" (Calgon—Needham, Harper).

PRODUCERS ROW INC.
 666 Fifth Ave., New York, N.Y. 10019
 Phone: (212) 581-4350
 Date of Organization: 1955
 William F. Herrick, President
 Frank B. Muller, Executive Vice President & Treasurer

Services: Motion pictures, presentations on stage shows for industry; slidefilms and other audio visual media. Service audio-visual production and public relations accounts. **Facilities:** Staff writers, directors, art director, facilities.

RECENT PRODUCTIONS AND SPONSORS
"The Other Side of No"; "Christmas in America" (Avon); "People Like You" (New York Telephone); "Eastern Airlines Air Cargo" (East. Airlines); **Multi-Media: "Anso Treaty"; "1971 Sales Meeting" (Allied Chemical National Sales Meeting) (Bulova); "Capitulation Presentation" (Charles Luckman Assoc.); "Corporate Presentation" (Singer Co.); "Communication Program" (Xerox).**

RMA, INCORPORATED
 117 East 30th St., New York, N.Y. 10016
 Phone: (212) LE 2-7083
 Date of Organization: 1953
 Rene J. Mechin, Jr., President
 Charles Neville, Prod. Mgr.
 Darlington Brown, Art Director

Services: Projection & television graphics for multi-media presentations, slides & slide films. **Facilities:** Creative staff. Art & photo studio.

RECENT PRODUCTIONS AND SPONSORS
Motion Picture: "Pepsico Story" (McDonnell Productions). **Slide Films:** "J. P. Stevens" (A. S. Hansen); "A.T.&T." (Alan Sitzer Associates); "I.B.M." (Film Design & Mgr.); **Multi-Media:** "F. W. Woolworth" (McDonnell Production).

CARL RAGSDALE ASSOCIATES, LTD.
 321 East 45th Street, New York, New York 10017
 Phone: (212) 867-7651
 Date of Organization: 1962
 Carl V. Ragsdale, President

Services: Producers of motion pictures for industry, government, trade associations, avertising agencies and public relations firms. **Facilities:** All necessary for design, creation and programming quality motion pictures.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Conciliation or Litigation" (H.U.D.); "Vast" (PRD Electronics Inc.); "Salvage of the Sian Yang" (Murphy Pacific Salvage Co.).

LAWRENCE RAVITZ ASSOCIATES, INC.
 215 East 37th Street, New York, N.Y. 10017
 Phone: (212) 867-5140
 Date of Incorporation: 1966
 Lawrence Ravitz, President

Services: Complete development of motion picture and slidefilm projects from script completed film. **Facilities:** Editing, project rooms.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Family Circle—It's Love" (Family Circle); "Palette Plus" (Great Northern Paper Company); "Community Development Centers" (The American Institute of Architects).

ROBERT YARNALL RICHIE PRODS., INC.
 230 East 44th Street, New York, N.Y. 10017
 Phone: (212) MO 1-1380
 Date of Organization: 1948
 Branch: 7230 Twin Tree Lane, Dallas, Tex. 75214. Phone: (214) EM 3-1292
 Robert Yarnall Richie, President
 V. G. Richie, Secretary-Treasurer
 Gilda T. Gold, V.P. Chg. Production

Services: Motion pictures for TV, industrial documentary, 35 & 16mm b&w and color slide-motion; filmstrips; scripts and storyboard treatments. Specialists in still photography. **Facilities:** Self-equipped for all phases of motion picture photography; employ Mitchell cameras, Magnascope sound location; shooting staff for sets and special effects. Lighting for large industrial interior.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "A Date With Disaster" (Hospital General Southern California); "Technology-Ecology" (Placid Oil).

ROSE-MAGWOOD PRODUCTIONS, INC.
414 Avenue of the Americas, New York, N.Y. 10019
Phone: (212) PL 1-7000
Date of Organization: February, 1962
Howard T. Magwood, President/Producer/Director
James Rose, Exec. Vice President
David Schermerhorn, VP General Manager
Kenneth Drake, VP Sales
Services: Production of TV spots, business industrial, sales and training films. Facilities: Offices, studios, editorial and distribution facilities in N.Y.C.; branches in Los Angeles, Chicago, Toronto, and London.

KEN SACO ASSOCIATES, INC.
150 East 58th St., New York, N.Y. 10022
Phone: (212) 688-2015
Date of Organization: 1957
Ken Saco, President
Curt Lowey, Executive Vice-President
Services: Design, script, and produce industrial films, and multimedia presentations. Facilities: Producer, writer offices with screening rooms and complete design and production studio.
RECENT PRODUCTIONS AND SPONSORS
Multi-Media: "Phonepower—The Phila. Inquirer Story" (AT&T); "American Business: A Changing Scenario" (Eastman Kodak); "What's New in '72" (John Deere Co.); "Why To A Movie" (TESMA); "You Were There" (Eastman Kodak); "New Concept in Furniture Showroom" (Macey Fowler). Slidefilm: "The Growing Percentage" (AT&T).

SEA MOOR PRODUCTIONS
P.O. Box 398, Southampton, N.Y. 11968
Phone: (516) 283-3712
Date of Organization: 1950
Barton Thrasher, President
Jay Corvidus, Vice-President
Susan Kreau, Production Manager
Services: Motion pictures; slides. Facilities: Cameras, lights, recorders.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Land Roving in East Africa"; "Crumbles Amongst the Alps" (Osgood & Zen).

JOHN H. SECONDARI PRODUCTIONS, LTD.
1560 Broadway, New York 10036
Phone: (212) 581-3954
Cable: PRODSEC, N.Y.
Date of Organization: 1960
John H. Secondari, President, Executive Producer
Eileen Jean Rogers, Vice President, Producer/Director
Services: Production of television, industrial and educational films. Facilities: Complete production and editorial facilities and personnel.

SHOW ASSOCIATES, INC.
226 West 58th Street New York, New York 10019
Rodney Chalk, President
Rosanne Amberson, Sandra Amberson, Assoc. Producers
Services: Producer of 16mm and 35mm motion pictures. Facilities: Studio, editing and screening facilities.

SILVERMINE FILMS, INC.
49 W. 45th St., New York, N.Y. 10036
Phone: (212) 586-6448
Date of Organization: 1964
Alvin Yudkoff, President
Nat Sherman, Chief Editor
Pamela Bunburg, Prod. Mgr.
Services: Production of films, videotapes and multi-media presentations from idea to finished production. Facilities: Office, screening room with interlock facilities, fully equipped editing rooms.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Five" (Seagram Distillers Co.); "Passport To Everywhere" (International Resorts Club Inc.); "Smash!" (Monte & Vogue-Butterick); "Once Before I Slept" (TV SPECIAL (General Electric); "Slavery: The Black Man and the Man" (NET); "Lynn to the Sun" (U.S.I.A.); "Five of Us" (Murlington Industries); "Once There Was a World" (Films for Conservation Foundation); "The Road Ahead" (International Brotherhood of Pulp, Sulphite and Paper Mill Workers). Videotape: "Can Do" (series) (State Univ. of New York). Multi-Media: "Boom! The Information Explosion" (Gen. Telephone Company Florida).

SKYLINE FILMS, INC.
501 Fifth Ave., New York, N.Y. 10017
Phone: (212) 986-1737
Date of Organization: 1963
Joseph F. McDonough, President
David Saperstein, Vice President
Services: Writing and producing motion pictures, videotape, filmstrips and collateral material for business, industry, television, education, television commercials, multi-

media, collateral material, slidefilms. Facilities: Executive production offices, screening and editing.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Whole World" (Market/4); "Management Systems"-Tulsa (Mosler Safe); "The Today Sound of Steel" (IBM); "Three Islands" (GAC Corp); "Copper By Belt" (Litton-Hewitt/Robins); "All Terrain Vehicle" (Milton Bradley). Slidefilms: "Operating Systems"; "System/3"; "Iceberg" (IBM). TV Commercials: (Harvey & Carlson), (DFS), (S. R. Leon), (Bozell & Jacobs), (Ross Roy).

TED STEEG PRODUCTIONS, INC.
701 Seventh Ave., New York, N.Y. 10036
Phone: (212) LT 1-8470
Date of Incorporation: 1960
Ted Steeg, President
Jim Strongin, Creative Director
Diane Gude, Treasurer
Rich Phillips, Prod. Mgr.
Services: Producers of motion pictures, filmstrips and presentations for television, business education and government. Facilities: Offices, conference rooms, screening rooms, editing rooms, and production facilities and equipment.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Unfinished Business" (Business Week); "Performance" (AT&T); "McCall's World" (McCall's Magazine); "Keeper of The Keys" (Oberon Communications).

SIDNEY J. STIBER PRODUCTIONS, INC.
134 E. 28th St., New York, N.Y. 10016
Phone: (212) MU 5-5516
Date of Organization: 1954
Sidney J. Stiber, Vice President
Michael Livesey, Photography
Antoine Amant, Traffic
Services: TV commercials, industrial films, government films, public relations films. Facilities: Complete motion picture sound stage, editing, production facilities.

HENRY STRAUSS ASSOCIATES
733 Third Avenue, New York, N.Y. 10017
Phone: (212) Plaza 7-0651
Date of Organization: 1951
Louis Mucciolo, President
James Holloway, Controller
Mort Wolson, Syndication
Services: Development of corporate internal training and external communications programs, including public and employee attitude development. Production of films and collateral materials in sales promotion, marketing, environmental concern, consumerism, social commitment and multi-nationalism.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "A Sharper Focus" (Syndicated Library); "What Business Is Armo In" (Armo Steel); "Art Is . . ." (Assoc. Council of Arts/Sears-Roebuck Found.); "Interaction" (St. Regis Paper).

SOLO PRODUCTIONS, INC.
250 East 49th Street, New York, N.Y. 10017
Phone: (212) 826-0650
Victor Solow, Producer, Director
Barbara Grodin, Production Asst.
Services: Production of TV commercials, TV shows, RR., industrial & documentary films. Facilities: Production offices, N.Y., Amsterdam, Munich.
RECENT PRODUCTIONS AND SPONSORS
TV Commercials: "Jeep (5)" (Kaiser-Compton); "Toys" (Ideal); "After the Collision" (Connecticut General-Cunningham & Walsh); "U.S. Steel" (U.S. Steel-Compton).

TARGET FILM PRODUCTIONS, INC.
381 Park Avenue South, New York, N.Y. 10016
Phone: (212) MU 4-4761
Date of Organization: 1962
Glen P. Mathews, President
Richard J. Powers, Vice President
Joseph J. Lipkowitz, USG Exec. Producer
Services: Producers of motion pictures, filmstrips, slides and other A-V's. Also dealers in most popular projection equipment. Facilities: Sound Stage, 16/35mm facilities, recording, editing, etc. in one location. Stage available to other producers.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Meet The Masters" (Reginald Wells Assoc.); "The 1971 Masters" (Augusta National Golf Club); "Transport Topics" (John J. O'Keefe, Inc.); External Dacryocystorhinostomy"; "Iridocyclotomy For Iris-Ciliary Body Cyst"; "Luxated and Subluxated Lenses"; "An External Approach For Ptosis Repair"; "The Surgical Correction of Endocrine Malfunction of The Ocular Adnexa"; "Anterior Vitrectomy"; "ASA Technique of Laryngostomy"; "Combined One Stage Pharyngeal Diverticulectomy"; "Nasopharyngeal Angiofibroma"; "Tonsil and Adenoid Surgery-Dissection Technique"; "Complicated Subluxated Lens Associated With Glaucoma"; "Micro-surgery of Congenital Cataract"; "Modification of Linear Extraction"; "Partial Supraglottic Laryngectomy For Carcinoma of the Epiglottis"; "Esophageal Diver-

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ticulectomy"; "Total Ethmoidectomy and Partial Maxillectomy"; "Hearing Aids—How To Fit Them" (Smith, Miller & Patch, Inc.); "Remington Copiers" in English, French, German, Italian, Spanish, Portuguese and Swedish (Remington Rand, International).

TARGET MARKET PRODUCTIONS, INC.
6 East 43rd Street, New York, N.Y. 10017
Phone: (212) 490-3135
Date of Organization: 1970
Byron Miller, Chairman of Board
Edward H. Mahoney, President
Carl V. Ragsdale, Exec. Vice President
Barbara Connolly, Exec. Secretary
Services: Motion picture and video-tape production for industrial and television programming, CATV, EVR packages, video cassette production for target market distribution. Facilities: All necessary for creatively designed programs, production through distribution.
RECENT PRODUCTIONS AND SPONSORS
"Mark Imperial" (The Kelly Springfield Tire Co.); "Noise Is Our Business" (H. L. Blackford, Inc.).

TELETAPE CORPORATION
321 West 44th Street, New York, N.Y. 10036
Phone: (212) JU 2-3400
Matthew J. Culligan, President and Chief Executive Officer
Richard E. Riedel, Chairman of The Board
John J. Natale, Executive Vice President
James R. Hartzer, Vice President Marketing
Lucien A. Lessard, Vice President Production & Post Production
Donald W. Redell, Vice President Programming Sales & Development
Branch: Teletape Detroit (The Message Center), 2821 E. Grand Boulevard, Detroit, Michigan 48211. Phone: (313) 875-2400
Fred England, Executive Vice President
Herbert Hall, Senior Vice President
Paul Kelcourse, Vice President
Services: Business Communication System making use of video and audio cassettes. Production, creative and consultation services (videotape and film) for development of television commercials and programs. Complete television camera, videotape and editing facilities. Post Production, tape consolidation, and program syndication services. Multi-media events, live meetings, sales training, and personnel development programs.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Sesame Street" (Children's Television Workshop); "David Frost" (Westinghouse Group W); "Training Films (Sears Roebuck—Campbell Soup Company). Multi-Media: "National Dealer Presentation" (Toyota).

TELIC STUDIOS/TELIC INC.
Film Center: 630 Ninth Avenue, New York, N.Y. 10036
Phone: (212) 582-3480
Date of Organization: 1956
Elwood Siegel, President, Executive Producer-Director
Philip F. Brennan, Vice President-Production
Willie Bass, Stage Manager
Margaret Paradis, Production Coordinator
Beatrice Pankin, Accounting
Services: Script to screen; motion picture, filmstrip and videotape designers and producers, for agriculture, business, industry, education, government and TV. Maximum security project department; live action and/or animation. TV commercials. Specialists in use of 8mm cassettes and portable selling/training audiovisual equipment. Industrial film library service for Mobil Oil Corp.; Medical/pharmaceutical print service for Knightsbridge-Sturgis-Grant. Co-Production with Film-Factuals of Pennsylvania. Facilities: Studio; planning and production offices; screening and editorial rooms; recording, electrical and lighting departments; carpentry shop; 8mm service department; print library and distribution section.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Showcase" (Mobil Oil Corp.); "The Look of Quality" (Armstrong Cork Company); "Gallery of Champions" (New Holland Division, Sperry Rand Corporation); "Hemodialysis Using the A-V Fistula" (Veterans Administration); "The Armatale Story" (Wilton Brass Company); Productions for U.S. government agencies. TV Commercials: For New Holland/Sperry Rand Corporation; J. Walter Thompson and others.



this symbol over a producer's listing in these pages refers to display advertisement in this 22nd Production Review issue.

TOMLIN FILM PRODUCTIONS, INC.
405 Lexington Ave., New York, N.Y. 10017
Phone: (212) OXford 7-0003
Established in 1959
President: L. Tomlin
Vice President: L. Tomlin
Manager: L. Tomlin
Mary D. Tomlin, Secretary-Treasurer
Services: Production of sales promotion, institutional, and industrial motion pictures; sound slides/films, wide-screen slides and filmstrips; standard slides and filmstrips; slide motion pictures. **Facilities:** Photographic studio with front and back projection systems; film editing rooms; two 16mm/35mm Oxberry animation stands; 16mm Picture and Track interlock projection; 16mm motion picture cameras.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Presidential Campaigning" (New York Times); "This Is Airco" (Airco, Inc.); **Slidefilms:** "Annual Report" (Sukon, Inc.); "Colgate's SPD Makes It Happen" (Con Tempo); "Objects USA: Johnson Collection" (American Craftsmen); "OFHC & Amox Oxygen-Free Copper Alloys" (Amox); "Something for Everyone" (Simmons).

TRIO PRODUCTIONS, INC.
114 East 55th Street, New York, N.Y. 10022
Phone: (212) 838-3333
Branch Offices: Chicago, Ill., 430 W. Grant Place 60614. (312) 528-7001, Max Pride, Exec. Sls./Prod. Los Angeles, Calif., 932 North LaBrea 90038, (213) 874-9400, Barry Elliott, Exec. Prod.
Date of Incorporation: 1968
Bill Aronson, Exec. Sls.
Howard Henkin, Exec. Prod.
Newt Mitzman, Exec. Dir.
Marc Statler, Exec. Dir.
Teri Circelli, Coord.
Services: Industrial, commercial, sales and public relation films from script to completion in live action, animation and slidefilms. **Facilities:** Creative staff and offices in New York, Chicago, Hollywood and Europe for all phases of production.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Marguerite Piazza Story" (American Cancer Society); other titles for General Motors, Mennen Co., Save the Children Federation, Buxton Co., Lipton Co., General Foods, Lever Bros.

UNIT ONE FILM PRODUCTIONS, INC.
723 Seventh Avenue, New York, N.Y. 10019
Phone: (212) JU 6-8880
Date of Organization: 1960
Herman W. Kitchen, President, Executive Producer
Eric Richards, Bus. Mgr.
Edna Amir, Office Manager
Services: Complete production, specializing in underwater, Natural History & Aerial filming. **Facilities:** Complete location production equipment. Aerial and underwater cameras, 16mm and 35mm editing facilities. Aircraft for aerial filming and transportation.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "African Animals" (Sesame Street); "Anatomy of a Dog" (Gaines Dog Research Center); "Bald Eagle" (Gardner Agency).

UNIVERSITY FILMS INC.
245 Park Avenue, New York, N.Y. 10017
Phone: (212) 971-2852
Date of Organization: 1949
William P. Gottlieb, President
Edward Dahlin, General Manager/Art Director
Marvin L. Reiter, Production Manager
Karen Frankel, Writer/Producer
Claire Trazenfeld, Writer/Producer
Services: Creation and production of sound slidefilms and filmstrips. Specialists in educational and institutional work, sales promotion, personnel training, business-sponsored filmstrips for school distribution. Writing and production of illustrated booklets. **Facilities:** Research and scriptwriting staff; art department, photo studio; recording and projection equipment.
RECENT PRODUCTIONS AND SPONSORS
Slidefilms: "The Mouth in Medicine" (Postgraduate Medicine Mag.); "Driver Training" (APA Trucking Company); "Natural Gas" (American Gas Association); "Scholastic Art Awards" (Scholastic Magazines); "Heath Science Filmstrips" (D. C. Heath); 70 sound & silent filmstrips for McGraw-Hill.

VAVIN, INCORPORATED
Video and Visual Information Films
236 East 46th Street, New York, N.Y. 10017
Phone: (212) 687-4624
Date of Incorporation: 1948
President: Charles Brown, Jr. (Beverly Hills) and Fred VI. Brown (Miami Beach)
M. J. Brown, Production Manager
J. Brown, Jr., General Manager
J. Brown, Jr., President
J. Brown, Jr., Vice President
J. Brown, Jr., Secretary
J. Brown, Jr., Treasurer
J. Brown, Jr., Chairman of Board
Gerald E. Weiler, Exec. Vice President
N. Z. Moreno, Vice President
Ruth Teksmo, Secretary, Asst. Treasurer

RECENT PRODUCTIONS AND SPONSORS
Slidefilms: "The Mouth in Medicine" (Postgraduate Medicine Mag.); "Driver Training" (APA Trucking Company); "Natural Gas" (American Gas Association); "Scholastic Art Awards" (Scholastic Magazines); "Heath Science Filmstrips" (D. C. Heath); 70 sound & silent filmstrips for McGraw-Hill.

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J. Brown, Jr., General Manager
J. Brown, Jr., President
J. Brown, Jr., Vice President
J. Brown, Jr., Secretary
J. Brown, Jr., Treasurer
J. Brown, Jr., Chairman of Board
Gerald E. Weiler, Exec. Vice President
N. Z. Moreno, Vice President
Ruth Teksmo, Secretary, Asst. Treasurer

Services: Documentary, industrial, public relations and travel films for theatrical, non-theatrical and TV distribution. Production of closed-circuit telecasts. **Facilities:** Production and editorial for 16 and 35mm color, b&w, in U.S. and overseas.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Tomorrow's Scientists & Engineers"; "The Quality of Life" (Standard Oil Co. (N.J.)); "To Set The Record Straight" (Ethyl Corporation); "Food Additives" (Manufacturing Chemists Assn.); "Fly Far Away With Your Family" (Patio Party); "The Breakfast Shopper" (Reader's Digest); "News Film Series" (Mobil Oil Corp.); "News Film Series" (American Iron & Steel Institute)

VAN PRAAG PRODUCTIONS, INC.
250 W. 54th St., New York, N.Y. 10019
Phone: (212) 245-1050
Date of Organization: 1952
Branch Offices: California: 1228 N. Vine St., Hollywood 90038. Phone: (213) HOLlywood 2-2341. Florida: 254 Giralda Avenue, Coral Gables, Florida 33134. Phone: (305) 443-6343.
William Van Praag, Executive Director
Ronny Graham, Director/Writer
Maurice Kalker, Comptroller
Anita M. Palumbo, Business Mgr.
Services: 35/16mm color, b&w motion pictures and multimedia for commercial, industrial, educational, promotional, government, documentary and theatrical presentations; slidefilms, tri-screen films and distribution. **Facilities:** Sound stage, full editing facilities plus multi-media projection and closed circuit television.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Understanding Movies" (New York Times); "Dance Baby" (Arthur Murray); "Ray & Carol" U. Marcus & Co.
TV Commercials: Speidell Co.; Procter & Gamble.

VIAFILM, LTD.
333 Park Avenue, South, New York, N.Y. 10010
Phone: (212) 777-0100
Date of Organization: May, 1967
Zoli Vidor, President
Ira Marvin, Vice-President
Philip Feld, Vice-President
Services: TV commercials, industrial and documentary films, motion pictures.

VISION ASSOCIATES, INC.
680 Fifth Avenue, New York, N.Y. 10019
Phone: (212) Circle 5-2611
Date of Organization: 1959
Lee R. Bobker, President
Irving L. Oshman, Vice-President
Helen Kristl Radin, Vice-President
Mel London, Vice-President
Services: Producers of motion pictures, slidefilms, theatrical and television programs. **Facilities:** Offices, screening and editing rooms and all facilities for production of film, tape, theatrical and audio-visual media.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Of Art and Minting" (The Franklin Mint); "The Other Florida" (Eastern Air Lines); "Happiness Is Skiing" (Sears Roebuck); "Arthur A Portrait" (The American Foundation); "Presorting First Class Mail" (Post Office Department); "Family of the Mountain"; "Family of the Coffee Farm" (McGraw-Hill Book Co.); "Mothers Club of Sul-Hwa"; "The Choice is Ours" (International Planned Parenthood Federation).

VISUALSCOPE INCORPORATED
103 Park Avenue, New York, N.Y. 10017
Phone: (212) MU-3-3513
Date of Incorporation: 1955
Marvin H. Green, Jr., President
Elizabeth White, Vice President, Creative Dir.
Services: Motion pictures, filmstrips, slide production, business meetings, multi-media presentations, sale promotion, collateral material design and production. Complete coordination of conventions of stockholders meetings and incentive programs. **Facilities:** Art department, staff writers, staff directors, AV technical personnel, editing facilities, photographic and projection equipment.
RECENT PRODUCTIONS AND SPONSORS
Motion pictures: "The Age of Transcendence"; "Information Spectrum" (Xerox); "To Be Artist" (Famous Artists School); "Daytime Woman" (ABC-TV). **TV Commercials:** Mr. Do not Mrs. Paul

ROGER WADE PRODUCTIONS, INC.
16 West 46th Street, New York, N.Y. 10036
Phone: (212) 245-3040
Date of Incorporation: 1946
Roger Wade, President
Martin J. McIntyre, Vice-President
Florence Hewitt, Secretary, Production Coordinator
Services: Planning and production of live-action and animated motion pictures, sound slidefilms, VuGraphs, slides, multi-media systems and materials. Slide development in

specific-application audio-visual equipment and presentation materials. **Facilities:** Studio art department; editing; darkrooms; Oxberry 16/35mm animation stand; special slide and slide-film shooting stands; special camera and copying equipment; machine shop and electronics shop.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Identifying Shapes" (Xerox); "Fashion in the Home" (M. Lowenstein & Son); **Slidefilms:** "Grisactrin 500" (Ayers Laboratories); "Mechanical Fuel Injection" (Porsche/Audi); "Story of Brakes" (Volkswagen of Am.).

ROBERT WARNER PRODUCTIONS
7 East 78th St., New York, N.Y. 10021
Phone: (212) RH 4-7979
Date of Organization: 1959
Robert Warner, President
Services: Live, film and tape programs and commercials. **Facilities:** For every type of photography, special effects and editing.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Fire Public Service Films" (American Diabetes Association)

WINIK FILMS PRODUCTIONS, INC.
1619 Broadway, New York, N.Y. 10019
Phone: (212) 541-7150
Date of Organization: 1939
Leslie Winik, President, Producer
Richard Winik, Vice President
Estelle Rosen, Secretary-Treasurer
Services: Produce 35mm & 16mm films for non-theatrical and theatrical release. Stock shot library. **Facilities:** Full production facilities.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "25 Years—N.B.A." (Panasonic); "The Year of the Ladies" (New York Racing Assn.); "N.B.A. Championship Playoffs" (Panasonic); "International Bowling" (Paramount Pictures); "New England Heritage Trail" (Paramount Pictures).

SEYMOUR ZWIBEL PRODUCTIONS, INC.
11 East 44th Street, New York, N.Y. 10017
Phone: (212) MURray Hill 2-4450
Date of Incorporation: Feb., 1950
Susan Wayne, President
Services: 35, 16 and 8mm motion pictures; sound slidefilms, filmstrips, slides, recording and supplementary aids. **Facilities:** Sound stage; including Cyc; art staff, still photographic studio; editorial and recording services.
RECENT PRODUCTIONS AND SPONSORS
Slidefilms: "Smile" (W. T. Grant Company); "Catalog Referral Sales" (Sell Them All (J. C. Penney Co.)); **Audio Cassette:** "Sell Them All" (J. C. Penney Co.).

NEW YORK STATE

ACADEMY-McLARTY PRODUCTIONS, INC.
207 Delaware Avenue, Buffalo, N.Y. 14201
Phone: (716) 853-7411
Date of Organization: 1934
Franz E. Hartmann, President
John V. Gates, Executive Vice President
Paul G. Ent, Vice President, Creative Services
Wm. T. Clifford, Vice President, Production

Services: A comprehensive audio-visual service. A staff of twenty-five specializes in the creation and production of sales promotion technical training, education, and public relations motion pictures. Separate division for TV commercials, filmstrips and business theater. **Facilities:** Fully air-conditioned plant, devoted exclusively to audio-visual production. Multi-media theater, interlock/mix-in theater, in-house art and animation department with hot press, Xerox cel-system, Acm and Oxberry animation stands.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Operation via Laparoscope" (Deaconess Hospital); "The Hot Ones" (Goodyear Tire & Rubber Co.); "Bar Products" (U.S. Steel); "Always the Other Guy" (Raymond Corporation); "The Good Life" (U.S. Army); "Hydro-acoustic Impact Tools" (General Dynamics/Electronics); "Hammer lock" (Columbus-McKinnon); "Power from Atom" (Niagara Mohawk Power Corp.); "Enphasis - 70's - Housing" (Niagara Mohawk Power Corp.); "Computerized Central Control" (Hartman Engineering); "When a Customer Needs a Friend" (Kelly Springfield Rubber Co.); "All Kinds of People" (Buffalo & Erie County United Fund); "Recreation Safety" (U.S. Army Corps of Engineers); "Modular Study Program on Long Haul Motors" (Postal Service Management Institute); "Rochester People" (Community Chest of Rochester and Monroe County); "Busbar Fabrication" (The Electric Material Co.); **Slidefilms:** "Metaledge Corwell" (National Gypsum Company); "Mount St. Josephs" (Mount St. Josephs); "Garry Products" (Garry Products); "National Sales Meet

g' (Kelly-Springfield); "Personnel Training" (Fisher-Price Toys); "Searching Records" (New York Telephone Co.); "Statorstat" (Carrier Air Conditioning Co.); "Geography of Nassau & Suffolk Counties"; "May I Help You" (New York Telephone Co.); "Buns", "Meat", "Condiments" (Carrolls Development Corp.); "Overtime", "Fill in the Blank" (New York Telephone Co.); "The Repurchase Maaise" (Buffalo Evening News); "Be Compres or-Wise" (Carrier Air Conditioning Co.); "Orientation", "Service", "Thickshake", "French-Fries" (Carrolls Development Corp.); "GCO Role in SA Training", "Dial Tone First" (New York Telephone Co.). **TV Commercials:** "Nu-Sash" (Nu-Sash Windows); "A. Szelengowski & Son" (A. Szelengowski & Son); "Grandma Brown's Beans" (Grandma Brown's Beans); "Rochester Community Chest" (Rochester Community Chest); "F. W. Woolworth" (F. W. Woolworth); "Erie County Sheriff's Dept." (Erie County Sheriff's Dept.); "Catholic Charities" (Catholic Charities); "U.S. Army Corps of Engineers" (U.S. Army Corps of Engineers); "Deckdebrun Sporting Goods" (Deckdebrun Sporting Goods Co.); "Bison Brand Foods" (Bison Brand Foods); "Erie County Savings Bank" (Erie County Savings Bank); "Denton, Cottier & Daniels"; "First Trust & Deposit" (First Trust and Deposit); "Zoom Cycle", "Numbers Up" (Marx Toy Co.).

ANDRE DE LA VARRE FILM PRODUCTIONS VPR

Piney Point, Croton-on-Hudson, New York 10520

Phone: (914) 271-3349

Andre de la Varre, Jr., President, Owner
Frederic C. Bellinger, Vice President

Services: Industrial film, theatre distribution of feature-length travel productions, educational film distribution, production of commercial shorts. **Facilities:** Editing facilities in Vienna, Austria and headquarters in New York.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Surprising Amsterdam" (KLM Airlines); "21 Days in Europe" (ABC Theaters); "Mount Vernon" (Mt. Vernon Ladies Association); "Revolution in Virginia" (Virginia Bi-Centennial Commission); "Highs and Lows of Europe". **Slide Films:** "Moscow", "Greece", "France", "Switzerland" (Happy Owl Educ. Prod's., Inc.).

DAVID QUAID PRODUCTIONS, INC.

R.D. #1, Austin Road, Mahopac, N.Y. 10541
Phone: (212) 892-5280

Date of Organization: 1967

David L. Quaid, President

Dorothy Quaid, Vice President

Alan H. Stetson, Asst. Production Mgr.

Diane Quaid, Production Mgr.

Services: Producer of industrial, documentary, public relations, sales, education and TV commercials. **Facilities:** Full production facilities, 16mm and 35mm.

RECENT PRODUCTIONS AND SPONSORS
TV Commercials: "Bahama Tourism Campaign" (McCann Erickson); "Safety Glass" (General Motors/McManus, John & Adams); "New York Telephone Campaign" (Young & Rubicam); "The Sea" (Buick/McCann-Erickson); "Tang—Space Series" (General Foods/Young & Rubicam).

FISHER-YATES COMMUNICATIONS, INC.

281 Park Avenue, Rochester, N.Y. 14607
Phone: (716) 442-8070

Date of Incorporation: 1968

Richard Yates, President/Creative Director

Gene W. Fisher, Vice President/Treasurer

Deborah F. Yates, Secretary

Services: Complete marketing communications, 6mm and 35mm film production, 35mm slide show production, still photography, art and design, speech writing. **Sales meetings.** **Facilities:** Production offices and editing rooms.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Bernz Builds '71" (Bernz-Omatic Corp.); "Three for the Road" (Eaton Construction Equipment Group). **TV Commercials:** "Rochester Gas & Electric", "Bernz-Omatic" (Hutchins Advertising); "Hawk Mobile Homes" (The Chapman Group). **Slidefilms:** "The Big Story" (Gannett Publishing Co.); "The Egg & You" (Lawyers Co-op Publishing Co.); "Lifestyles in the 1980's" (Lincoln First Banks); "Document Storage" (John D. Brush Co.); "Richardson Revolution", "The Revolution Revisited", "Kid Stuff" (Richardson Corp.).



PICTURE HOUSE

2000 Longfellow Ave., East Meadow, New York 11554

Phone: (516) IV 6-5180

Date of Organization: 1955

Fidelis Blunk, President in charge of Production

Jean Rigo, Secretary-Treasurer

Services: Production of motion pictures, slidefilms, and filmstrips for education, industry,

advertising and public relations. **Script services.** Updating of existing films. **Facilities:** Personnel and equipment for 16/35mm production; location or studio. Widescreen photography. Editing department, animation facilities.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Grand Prix of the United States" (Watkins Glen Corp.); "Escargot vs. Reality" (Long Island Film Council); "The Rat Race" (Nassau County Department of Health). **Slide Film:** "Suffolk Air Show" (Aviation Council of Long Island).

VISUAL PROJECTS, LTD.

67 Yale St., Roslyn Heights, N.Y. 11577

Phone: (516) 621-5285

Date of Organization: 1960

Newton E. Meltzer, Pres. & Exec. Prod.

Barbara L. Brilliant, V.P. & Creative Dir.

Services: Creation, scripting and production of motion pictures and videotapes, theatrical, documentary, educational and medical/psychiatric. **Facilities:** Offices, screening room, film and videotape editing rooms and full equipment and facilities for production of films, tapes and features (35mm & 16mm).

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Waterloo Diary" (Paramount Pictures); "What the Dickens Have They Done to Scrooge" (Cinema Center Films); "Vascular Disease: Current Technology & Diagnosis" (USV Pharmaceutical); "The Suicidal Patient" (Pfizer Laboratories); "A Sea Affair" (P&O Lines).

WOMBAT PRODUCTIONS, INC.

87 Main St., Hastings-on-Hudson, New York 10706

Phone: (914) 478-0013

Date of Organization: 1969

Gene Feldman, President

Richard Siegel, Dir. of Mktg.

Irene Stein, Research Director

Services: Production and distribution of 16mm educational and documentary films. Handle all phases of production from concept to composite prints, also prepare study guides and sales materials. **Facilities:** Have own editing facilities and creative art department.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Almost Everyone Does", "I Think", "The Faces of Patriots", "I Am" (Self); "No Less Than Life" (WNBC-TV).

WORLD WIDE VIDEO ASSOCIATES, INC.

80 Central Park West, New York, N.Y. 10023

Phone: (212) 873-5558

Branch Offices: 339 So. Robertson Blvd., Bev. Hills, Calif. 90211. Phone: (213) 652-7332

Al DeCaprio, President

Sylvia Costa, V.P./Prod.

Carmen DeCaprio, Secretary/Treasurer

Services: Film and tape, TV programs, commercials, and shows.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Challenge of Santa Barbara", "Deepwater Drilling" (Humble Oil & Refining); "Sharon Richie Show" (CATV)

NEW JERSEY

AUDIA VISUAL PRODUCTIONS

111 Midstreams Place, Brick Town, N.J.

08723

Phone: (201) 899-4342

Date of Organization: 1962

George F. Knoll, Producer

Services: Complete services for the production of motion pictures and sound slide films; script writing, photography, editing and sound. **Sales and Public relation films** for Industry and Government. **Facilities:** Air conditioned 24 seat theater, office, editing facilities, and sound studio. Lip sync interlock projection. Music and sound effects library.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Dri-Print Foils Story", "The Dri-Print Foils Process-General Introduction" (Dri-Print Foils, Inc.); "Bilkays Express Story", "Training Film" (Jersey Coast Freight Lines); "Sales Film" (Cashin, Div. of Unexcelled).

RICHARD G. BRILL PRODUCTION

A Div. of Amazon Explorers, Corp.
Professional Bldg. Rt. U.S. 9, Parlin, New Jersey 08859

Phone: (201) PA 1-2929 (212) 356-3434

Date of Organization: 1957

Richard G. Brill, President

Vanda Pozzi, Production Mgr.

Services: Complete production facilities, the only Super 8 full length motion pictures, sound and color. Own location on the Amazon River and West Africa (Sahara). All films based on original historical background and music. Opening shortly: 6 super 8 motion picture theatres.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "South of Asmara", "Ougoudougou Express", "Bridge Over the Continents".

NEW YORK STATE NEW JERSEY

BRUNER PRODUCTIONS

Box 381, Ridgewood, New Jersey 07451

Phone: (201) 447-1261

Date of Organization: 1967

Richard W. Bruner, Writer-Producer

Sean H. Bruner, Director-Producer

Margaret F. O'Kane, Assoc. Producer

Services: Writing, directing and producing films and filmstrips.

RECENT PRODUCTIONS AND SPONSORS
Motion Picture: "Life Insurance For The Young" (Life Insurance Institute). **Slidefilms:** "Look Around and See" (Presbyterian Church of U.S.A.); "American Dichotomy: City and Suburb" (Westinghouse Learning Corp.); "Urban Lives" (Westinghouse Learning Corp.); "Women's Studies" (Warren Schloot Productions).

CREATIVE PRODUCTIONS, INC.

200 Main Street, Orange, New Jersey 07050

Phone: (201) 676-4422

Date of Organization: 1953

Branch Office: Sales office: 477 Madison Ave., 24th Floor, New York, New York

Phone: (212) 285-9075

William E. Griffing, President

Gus J. Nichols, Vice President

John Wurster, Cinematographer

George Bixby, Production Coordinator

Services: Industrial, medical, educational and TV films, sound slidefilms and filmstrips, photography, sound recording, animation and writing. **Facilities:** Studio, sync recording, mixing, photography, art titles, type setting, editing, lab.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Look at Us" (ITT Data Equip. Systems Div.); "Air Pollution Public Service TV Spots" (National Jewish Hospital at Denver); "Patterson-Sargent TV Spots" (Patterson-Sargent, Div. Textron Corp.); "Test Flights" (Kearfoot Div., Singer-General Precision, Inc.). **Slidefilms:** "A New Image" (Gamon-Calmet, Div. of Worthington Corp.); "Coats Presentation", "Serena Presentation" (Personal Products Co., Div. of J & J); "Red-Line" (Worthington Corp.).

THE FILM HOUSE, INC.

805 W. Atlantic Ave., Laurel Springs, New Jersey

Phone: (609) 784-2501

Date of Organization: 1958

Date of Incorporation: 1966

John C. Beck, President

Eugene Zaccaria, VP & Director of Photography

Services: 16mm live, animated motion pictures for industry; 8mm silent, sound films; slidefilms, slide presentations; polarized animations; recordings. **Facilities:** 16mm cameras, editing equipment; still photography equipment and studio; photo-typesetting; art studio; 35mm slidemilim stand; recording studio; released music library.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Bag and Container Loading System" (Weyerhaeuser); "Your Place in the Sun for '71" (Sterling Drug). **Slide Presentations:** Sales Meeting (Winthrop Drug); Sales Meeting (Service Station Management Corp.); "Stanley the Friendly School Bus" (N.J. Dept. of Education). **Film Strips:** "The Time of Your Life" (Associated Enterprises).

FIORE FILMS

128 Mallory Avenue, Jersey City, N.J. 07304

Phone: (201) 432-4474

Date of Organization: 1951

Albert A. Fiore, Production

John A. Critelli, Photography & Sound

Rose Hertel, Distribution

Services: 35/16mm and 8mm education and documentary, public service films, b&w or color, for industry, TV, public relations, religious and civic organizations. Sound slidefilms; animation; TV commercials. Convention and show exhibits and presentation. **Facilities:** 35/16mm and 8mm filming and editing equipment, distribution and shipping, 45' x 90' sound stage.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Tapping Tips" (Zimmerman & Martin, Inc.); "Soft or Solid To Order" (Perma-Foam, Inc.); "Z/1971" (Guenther Systems, Inc.); "Sleep-Tite (series)" (Lane & Young, Inc.); "Soldering" (Hercules Chemical Co., Inc.).

HUGH & SUZANNE JOHNSTON, INC.

16 Valley Road, Princeton, New Jersey 08540

Phone: (609) 924-7505

Date of Organization: 1965

Hugh Johnston, President

Suzanne Johnston, Writer/Director

John Procaccio, Comptroller

John McCarthy, Jr., Secretary

Services: Design and production of educa-

services (Princeton Seminars). **Facilities:** All motion picture production facilities. **Recent Productions and Sponsors:** "Kittens Are Born", "Kittens Grow Up", "Viva Mexico: A Cultural Portrait" (McGraw-Hill Films).

KALEIDO—6 PRODUCTIONS
46 East Grand Avenue, Roselle Park, New Jersey 07068
Phone: (201) 241-6614
Date of Organization: 1970

Services: Film, television, video, AV and still photography production—from concept to conclusion. Idea originating, writing, scripting, full photographic services. Specializing in advisory and consultant services to motion picture clients, producers and organizations. **Facilities:** Studio and location equipment. Complete editing, sound, screening, consultation facilities.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Inscription Oddities" (Bronze Memorials Co.); "The Wall" (TMT Film Distributors); "The Event" (Kloczko-Cooper). **Filmstrips:** "Silk Screen Layout" (Office Copy Center); "Lettering Styles" (Bronze Memorial Co.)

S A FILMS, INC.
70-H Chestnut Ridge Road, Montvale, New Jersey 07645
Phone: (201) 391-7220
Date of Organization: 1969

Services: Production of documentary, educational and political motion pictures, (16mm and 35mm) and filmstrips. **Facilities:** Complete production and editing. **RECENT PRODUCTIONS AND SPONSORS**
Motion Pictures: "Campobello: Ecology of an Island" (Campobello International Park Commission); "One Man: Walter Washington" (U.S. Information Agency); "One Man: William Rusher" (U.S. Information Agency). **Sound Filmstrips:** "General Business for Everyday Living" (series of 18 filmstrips for Gregg/McGraw-Hill)

Samuel L. Schulman Productions, Inc.
P.O. Box 1794, Trenton, New Jersey 08607
Phone: (609) 396-6913
Date of Organization: 1929

Services: Complete 16/35mm motion picture production. **Facilities:** Complete production facilities; sound recording; art; music; sound effects; color-correct prints. **RECENT PRODUCTIONS AND SPONSORS**
Motion Pictures: "Jamaica on the March" (Jamaica Industrial Development Corp.); "The Poconos, Pennsylvania's Playground" (Pocono Mountains Vacation Bureau); "Hunt's Circus Animal Farm" (Hunt's Circus).

Bob Thomas Productions
23 Broad St., Bloomfield, N.J. 07003
Phone: (201) 748-5454
Date of Organization: 1968

Services: "Custom Made" audiovisual presentations: motion pictures, 35mm, 16mm, 8mm, sound/slides, filmstrips and video tape. Complete services from script to release prints and distribution, specializing in photomicrography. **Curbside Cinema:** Mobile rear projection service for sponsored events, screen size 3'-12". Motion picture or still aerial with plane or helicopter, complete editing services from workprint to answer. **Facilities:** Complete pre and post production services. **RECENT PRODUCTIONS AND SPONSORS**
Motion Pictures: "Water" (Middlesex Water Co.); "The Shape of Things to Come" (Compuzip); "Agua Lock" (Major Pool Equipment Corp.); "How to Install a Spartan Pool" (Major Pool Equipment Corp.); "7-11 Ball" (New Jersey Assoc. for Children with Learning Disabilities); "Football Training Films" (N.J. Colleges); "Curbside Cinema Film Festival" (12 N.J. Towns). **Slidefilms:** "Welcome to Unit Dose" (Becton Dickinson & Co.); "Unit Dose Product Line" (Becton Dickinson & Co.); "Welcome to Grand Union" (Grand Union)

Training Films, Inc.
33 Laurel St., Butler, New Jersey 07405
Phone: (201) 838-4363
Affiliate: TFI Productions, Inc.
Date of Organization: 1948

Services: Production of theatrical and non-theatrical motion pictures. **Facilities:** 16/35mm editing, projection, sound recording, camera and lighting facilities. **RECENT PRODUCTIONS AND SPONSORS**
Motion Pictures: "Police and the Ghetto" (Office of Economic Opportunity); "Who Shall Live" (Joseph P. Kennedy Foundation); "Survival" (Israel Information Service); "Action in Philadelphia" (National Urban Coalition). **Television Films For:** State of Wisconsin, Save the Children Federation, National Education Association, Children's Hospital National Medical Center. **Videotape:** "Speak out On the War" (Common Cause).

HAL KIRN ASSOCIATES
1832 Jefferson Place, N.W., Washington, D.C. 20036
Phone: (202) 223-9678
Date of Organization: 1967
Hal Kirn, Owner, Producer
Robert Lackey, Producer, Photography
Services: Motion picture production, audio-visual packages, filmstrips, commercials, multi-media presentations. **Facilities:** Editing facilities (Steenbeck), sound recording, still photography equipment, screening room, studio, tape and cassette duplication. **RECENT PRODUCTIONS AND SPONSORS**
Motion Pictures: "A Stranger Just Once" (U.S. Dept. of HUD); "Men and the Seasons" (Office of Emergency Preparedness). **Slidefilm:** "NAHB Environmental Conference" (NAHB). **TV Commercial:** "Four Spots" (American Association of Retired Persons) **Multi-Media:** "Task Force Report" (American Banking Assn.).

SCREEN PRESENTATIONS, INC.
309 Mass. Ave. N.E., Washington, D.C. 20002
Phone: (202) 546-8900
Date of Organization: 1964
C. David Gerber, President
Herbert Ave, Vice-President
Jeanne M. Gerber, Treasurer
Services: Motion pictures, slide films, TV spots, live and animated. Script writing services. **Facilities:** Creative department for writing and direction; editorial rooms for 16/35mm; mixing, recording and theater for interlock screening, 16/35 location camera and sound equipment. **RECENT PRODUCTIONS AND SPONSORS**
Motion Pictures: "Why Here?" (HUD); "Flow Measurement System" (Westinghouse); "Test port" (U.S. Navy); "Zip Code Campaign" (U.S. Postal Service); "The Teacher Is Between" (National Education Assn.).

FEDERAL FILM PRODUCTIONS
65 K Street N.E., Washington, D.C. 20002
Phone: (202) 628-7089
Date of Organization: 1970
Lewis S. Baer, Partner/Producer,
Writer, Director
Pinckney Ridgell, Partner/Director of
Photography, Producer
Services: Complete motion picture production anywhere; Second unit production assignments in the Nation's Capital; script, treatment, and proposal writing. **Facilities:** 16 and 35mm Camera, lighting and sound equipment owned; editorial services and equipment (George Merriken) and sound and laboratory services contracted. **RECENT PRODUCTIONS AND SPONSORS**
Motion Pictures: "National Crime Information Center" (FBI); "Illegal Gambling" (FBI); "Fingerprint Identification" (FBI); Folger Shakespeare Library (Treatment) in preparation.

FROST PRODUCTIONS, INC.
2215 M Street, N.W., Washington, D.C. 20037
Phone: (202) 296-5916
Date of Organization: 1968
Edmund L. Frost, Jr., President
Herbert H. Rosen, Writer/Producer
Roger Snodgrass, Director
Services: Documentaries, public service announcements. **Facilities:** All facilities available. **RECENT PRODUCTIONS AND SPONSORS**
Recent credits: Peace Corps; TV spots; U.S. Information Agency, film on John F. Kennedy Center for the Performing Arts; National Park Service, film on Yellowstone National Park; Evers for Governor Committee, political campaign (in production).

GUGGENHEIM PRODUCTIONS, INC.
3121 South St. N.W.
Phone: (202) 337-6900
Date of Organization: 1965
Gordon Guggenheim, President
Peter S. Vogt, Vice President/
Production Manager
L. T. Iglehart, Robert Pierce, Werner Schumann, Executive Producers
Services: Production of theatrical and non-theatrical motion pictures. **Facilities:** 16/35mm editing, projection, sound recording, camera and lighting facilities. **RECENT PRODUCTIONS AND SPONSORS**
Motion Pictures: "Police and the Ghetto" (Office of Economic Opportunity); "Who Shall

DISTRICT OF COLUMBIA

CREATIVE ARTS STUDIO, INC.
2323 4th St., N.E., Washington, D.C. 20002
Phone: (202) 832-2600
Date of Incorporation: 1942
Philip G. Arnest, President
W. H. De La Vergne, Vice-President
Edward C. Santelmann, Asst. Vice-President
Frank A. Nastick, Office Mgr.
Services: Complete production of motion pictures, TV commercials, filmstrips, and slide presentations for sales, training, public relations, and education; writers, designers, artists, and animators. **Facilities:** Insert stage, two Oxberry animation stands; Oxberry filmstrip, slide and title stands; 16/35mm cameras, projection and editorial facilities. **RECENT PRODUCTIONS AND SPONSORS**
Motion Pictures: "Model Schools" (D.C. Public Schools); "The Road Up" (NASA); "TAOC Information Flow" (U.S. Navy); "TDCC Information Flow" (U.S. Navy); "Innkeeper" (American Motel School). **TV Commercials:** "Mine Safety" (Interior Dept.); "CWA Eye" (Maurer, Fleisher, Zon). **Slidefilms:** "Dogs, Cats, and Your Community" (U.S. Humane Society); "Female Officers" (U.S. Navy); "The State of Our Environment" (Olympus Research Corp.); "Manpower Solutions to Environmental Problems" (Olympus Research Corp.); "The Spirit—the World's Greatest Promoter" (Josephite Pastoral Center).

MARYLAND

BNA FILMS
5615 Fishers Lane, Rockville, Md. 20852
Phone: (301) 881-2090
Date of Organization: 1935
Fred H. Joiner, Pres. Exec. Prod.
Erwin Eddy, Jr., Mgr. Quality Control
Pare Lorentz, Jr., Prod. Dir.
Julius Eittington, Proj. Director
John L. Garver, Staff Artist
Arthur W. Burns, Jr. Marketing Director
Services: Serves the training needs of business and government. **Facilities:** 35 Full-time employees. Interior shooting studio. Production Equipment. Steenbeck Editor. 2 Harwalk cleaner-inspectors. **RECENT PRODUCTIONS AND SPONSORS**
Motion Pictures: "The Partnership", "Ask Yourself", "Unaccustomed As They Are (Sele).

CHARLIE/PAPA PRODUCTIONS, INC.
5807 Nicomico Ave., Rockville, Md. 20852
Phone: (301) 881-2420
Clifford Peacock, President
Lowry N. Coe, Jr., V.P. Writer/Producer
Donald A. Connolly E.V.P. Writer/Producer
Services: Plan, script, and produce motion pictures, film strips, slideshows, multimedia meeting programs, theatrical short subjects TV commercials. **Facilities:** Producer and writer offices with screening room; full production facilities with contract associates. **RECENT PRODUCTIONS AND SPONSORS**
Motion Pictures: "Stamps: A Nation's Calling Cards" (U.S. Postal Service); "Meet The Modular Multizone"; "What Is The Difference?" (Carrier Air Conditioning Co.); "Little Quiet, Please?" (Federal Aviation Administration). **Filmstrip:** "Where Credit Is Due" (National Consumer Finance Assn.).

MILNER FENWICK, INC.
3800 Liberty Heights, Baltimore, Md. 2121
Phone: (301) 664-7600
Date of Incorporation: 1956
Ervin M. Milner, President
William Walsch, Jr., Production Supervisor
Tel Klman, Writer Director
Basil Miller, Bill Sturm, Art & Animation
Jack Burk, Sales Manager
Services: Scripts, storyboards, live photography, animation, industrial exhibits, sales presentation.

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BUSINESS SCREENING

tations, editing, opticals, audio-visuals. 8mm film loop training programs, library and distribution services. **Facilities:** sound stage, complete Westrex sound system for mixing and dubbing, Oxberry animation stand for 16 and 35mm films, Arriflex and Auricon cameras, full 16 & 35mm production equipment for own use and rental, 5 fully equipped editing rooms, interlock equipment for 16 and 35mm. **RECENT PRODUCTIONS AND SPONSORS** **Motion Pictures:** "A Measure of Success" (Baltimore City Dept. of Ed.); "My Friend Eddie" (J. Research Labs); "For A Safer Community" (Civil Defense); "The Big Picture" (U.S. Army). **Multi-Media:** "Medical Genetics" (National Foundation).



MONUMENTAL FILMS & RECORDINGS, INC.

2160 Rockrose & Malden Avenues, Television Hill, Baltimore, Md. 21211
Phone: (301) 462-1550
Date of Organization: 1950
John D. A'Hern, President, Producer
Vernon Spedden, Vice Pres., Chief Cameraman
C. Wilbur Taylor, Chief Sound Engineer
Harding I. Roberts, Editorial Chief
Donald A'Hern, Sales Manager
Services: Scripting, motion picture services, editorial, sound recording, music sound effects, slidefilms, slides, TV Commercials, industrial, commercials educational films. **Facilities:** Motion picture sound shooting stage, smaller sound stages. Oxberry animation stands, BNC Mitchells, Arriflexes, Eclairs, gillies, stage-location lighting, art department, recording studios with interlock production. Norelco Plumbicon color cameras, Ampex portable, Ampex hi-band color videotape corders with Editec. Van 40"x13"x8". **RECENT PRODUCTIONS AND SPONSORS** **Motion Pictures:** "Fram Filter Corp." (Aitkin-Kynett Co.); "Make No Mistake" (Internal Service); "Subject to Change" (Social Security Administration); "Electric Bomb" (U.S. Naval Ord. Lab.—Murray Corp.); "Jancer of the Pharynx" (National Institutes of Health); "Enjay Fibres" (Humble Oil Co.). **Videotapes:** "NBC Today Show", "Football—Preseason", "Redskin Football—Preseason", "NCAA" (NBC). **TV Commercials:** "Hanover Shoes" (W. B. Doner Advertising, Inc.); "Acme Food Markets" (Aitkin-Kynett Company, Inc.); "Ford Motor Co." (J. Walter Thompson); "National Bowling Council" (S. A. Levyne Co., Inc.).

VIRGINIA

COMMONWEALTH FILMS, INC.

2020 Sledd Street, Richmond, Va. 23220
Phone: (703) 353-4151, 355-4585
Date of Organization: 1966
John E. Nelson, President
Roger R. Robinson, Vice President-Treasurer
Loring J. Turner, Vice President-Secretary
Services: Motion picture and TV commercial productions: 16mm color & B&W laboratory services: Sound recording, re-recording & mixing; Commercial & advertising still photography & laboratory. **Facilities:** 16mm cameras with crystal sync, lighted and related equipment; Moviola equipped editing rooms; Oxberry interlocked sound system & mixing; 16mm color printing & B&W Reversal processing; Stoll cameras in all formats, negative processing, print and finishing services. **RECENT PRODUCTIONS AND SPONSORS** **Motion Pictures:** "Carrying Commerce" (Conveyor Equipment Manufacturers Association); "Hard Hats—High Heels" (National Association of Women in Construction); "Every Age Belongs To All Mankind" (United Givers Fund); "Let's Grow Together" (Is It Really Magic?); "Mission: Objectives" (National Association of Life Underwriters); "Camper Pleasure" (Recreational Vehicle Institute); "School Bus Safety" (Boy Scout Cleanup) (Automobile Manufacturers Association); "Wheels for Testing" (Retreading Research Associates). **TV Commercials:** United Givers Fund; Children's Hospital; Columbia Light-house for the Blind; Visiting Nurse Association; Leisure Point Development.



STUART FINLEY, INCORPORATED

3428 Mansfield Road, Falls Church, Va. 22041
Phone: (703) 820-7700
Date of Organization: 1960
Stuart Finley, President, Producer
Margaret Finley, Vice President
Services: Motion picture production specializing in documentary films on the environment, film distribution. **Facilities:** 16mm film equipment, lights, audio equipment, three music libraries, other facilities on a rental basis. **RECENT PRODUCTIONS AND SPONSORS** **Motion Pictures:** "Ecology Lady" (self); "Recycling" (The Realities of Recycling); "5,000 Years" (Environmental Protection Agency); "Creek Bounces Back" (State of West Virginia); "Museum of the Solar System" (self).

FRECHETTE FILMS

4615 West Broad St., Richmond, Va. 23230
Phone: (703) 355-5332
Date of Organization: 1963
Fred L. Frechette, Owner/Writer-Director-Producer
Services: Creation and production of motion pictures. **RECENT PRODUCTIONS AND SPONSORS** **Motion Pictures:** "Rock and Role" (National Crushed Stone Association); "Packagination" (Reynolds Metals Company); "Wishing Well" (Luray Caverns); "Support System" (Southern States Cooperative); "People Say..." (Philadelphia United Fund Torch Drive); "Looting Documentary" (Penn Central Transportation Co.); "The Impossible Dream" (College of William and Mary). **Slidefilms:** "Accent on Action" (Rotary District 760); "Church Hill" (Historic Richmond Foundation).

HAYCOX PHOTORAMIC, INC.

1531 Early Street, Norfolk, Va. 23502
Phone: (703) 855-1911
Date of Organization: 1956
George Banks Haycox, President
Ernie B. Hamblin, Executive Vice President
James E. Mays, Director of Scripts
James C. Cando, Director, Motion Picture Div.

Services: Complete motion picture production services; storyboards and script writing, set design, art and animation, 16mm and 35mm production, casting, music selection and sound recording. **Facilities:** Equipped sound stage, 16mm and 35mm cameras, location lighting and sound recording equipment, mobile capabilities, 16mm and 35mm animation stand and creative art facilities. Editing, sound recording, music selection, screening and conference rooms. **RECENT PRODUCTIONS AND SPONSORS** **Motion Pictures:** "Roll-A-Waste" (Modular Home Construction) (Broyhill Furniture Industries, Inc.); "The Wonderful World of White Sliced Bread" (The American Bakers Advertising Agency); "It's For Real—Health Careers" (Model Cities, Norfolk, Virginia); "Economic Necessities & Realities" (The Chesapeake & Potomac Telephone Company of Virginia). **Slidefilms:** "Inventory Control" (Quality Standards) (Noland Company); "You'll Sleep Better at Green Run" (Goodman, Segar & Hogan, Inc.); "The Noland Annual Goals Meeting" (Beneke Closet Products) (Noland Company). **TV Commercials:** "1972 Television Campaign" (Bunny Bread—The American Bakers Advertising Agency); "Sears TV Campaign" (Sears Roebuck & Company—Seamark, Inc.); "Fashion Footwear TV Campaign" (Hofheimer's, Inc., Seamark, Inc.); "Windsong TV Spots" (The Human Betterment League of North Carolina, Inc.); "Congressman Broyhill Campaign" (Jim Broyhill for Congress Campaign); "Roses TV Campaign" (Seamark, Inc.); "Fine's Men Shops" (Gross & Fry Advertising Agency); "Rose Hall" (Gross & Fry Advertising Agency); "Oil Heat" (Seamark, Inc.); "People's People Pleasing Campaign" (Lawler, Ballard & Little Advertising Agency).

PARAGON PRODUCTIONS

1622 N. Albemarle St., McLean, Virginia 22101
Phone: (703) 536-7674
Date of Organization: 1956
Wm. B. H. Legg, President-Exec. Prod.
Walter J. Dumbbeck, Jr., Production Director
Alan R. Honick, Dir. of Photography
Barbara R. Blair, Production Director

Services: Educational, industrial, informational, technical and commercial 16mm motion picture production, television commercials. **Facilities:** Facilities for 16mm motion picture and television commercial productions. **RECENT PRODUCTIONS AND SPONSORS** **Motion Pictures:** "Carrying Commerce" (Conveyor Equipment Manufacturers Association); "Hard Hats—High Heels" (National Association of Women in Construction); "Every Age Belongs To All Mankind" (United Givers Fund); "Let's Grow Together" (Is It Really Magic?); "Mission: Objectives" (National Association of Life Underwriters); "Camper Pleasure" (Recreational Vehicle Institute); "School Bus Safety" (Boy Scout Cleanup) (Automobile Manufacturers Association); "Wheels for Testing" (Retreading Research Associates). **TV Commercials:** United Givers Fund; Children's Hospital; Columbia Light-house for the Blind; Visiting Nurse Association; Leisure Point Development.

TELE-COLOR PRODUCTIONS, INC.

708 N. West Street, Alexandria, Va. 22314
Phone: (703) 683-3203
Date of Organization: 1968
Charles F. Riley, President
Harold L. Smullian, Vice President
Bill Davis, Marketing Manager
David P. Myatt, Production Mgr.
Services: Video Tape production, location

MIDDLE ATLANTIC STATES

services and studio facilities; video tape duplication and film to tape and tape to film transfer service. **Facilities:** Three studios, 80 x 40 ft. Ampex Video Tape machines, Norelco Color cameras, complete video tape editing facilities. **RECENT PRODUCTIONS AND SPONSORS** **Videotapes:** "Consumers Union" (Consumers Report Magazine); "Kiplinger" (Changing Times Magazine); "Control Data Institute" (Guberman Enterprises); "American Florist Association" (Henry J. Kaufman); Internal Revenue Service.

PENNSYLVANIA

ANIMATION ARTS ASSOCIATES, INC.

1539 Race St., Philadelphia Pa. 19102
Phone: (215) LO 3-2520
Date of Organization: 1963
Harry E. Ziegler, Jr., President
Leonard E. Cooper, Vice President
Jack Polito, Production Manager
Alice May Ziegler, Secretary/Treasurer
Amy R. Berhaier, Secretary
Services: Creative scripting and production, to release printing of motion pictures, filmstrips and slides for industrial training, education, sales promotion, public relations and TV commercials. 35mm/16mm/8mm. **Facilities:** 3600 sq. feet, containing offices, conference rooms, animation department, camera room with new 16mm/35mm Oxberry animation stand with automatic off center zoom control, editing room with all necessary equipment. **RECENT PRODUCTIONS AND SPONSORS** **Motion Pictures:** "Pulp Morphology & Effective Access" (Emergency Dental Treatment); "Fairbanks Morse Diesel Engine Maintenance" (U.S. Navy); "U.P.S. Story" (Power Systems CLF Fuses) (General Electric Co.); "Aegis—Shield of the Fleet" (RCA). **TV Commercials:** "White Cap Pine Oil" (J. Cunningham Cox, Inc.); "Scotts Turf Builder" (Arndt, Preston, Chaplin, Lamb & Keen, Inc.); "Yellow Pages" (Gray & Rogers); "Penny Saver" (Al Paul Lefton & Company, Inc.). **Filmstrips:** "COCU-Presbyterian Lay Committee Plan" (The Philadelphia Agency); "Smart" (Educational Computer Corp.); "TCR" (RCA); "Greenbrier" (Arndt, Preston, Chaplin, Lamb & Keen, Inc.).

CORNELL VISUAL AIDS COMPANY

6910 Market St., Upper Darby, Pa. 19082
Phone: (215) JA 8-5494
Date of Organization: 1958
L. W. Cornell, Creative Director
R. A. Parker, Photography
T. W. Parker, Art Director
D. L. Fletcher, Sound Recording
J. McKell, Sales
H. Lynn, N.Y. Sales

Services: Audio-visual presentations, slides, filmstrips, sound slidefilms, associated promotional literature, sales and service. **Facilities:** Two sound recording studios with 5 Ampex recorders, still photography and motion picture studios, Sickles animation stand for filmstrips and slides, hot-press titling—60 type fonts, color and B&W darkrooms, screening rooms, motion picture editing room and facilities for interlock screening. **RECENT PRODUCTIONS AND SPONSORS** **Slidefilms:** "The Botany 500 Story" (H. Daroff & Sons, Inc.); "Electronic Balances" (Mettler Instrument Corp.); "Filmtypes" (Perfect Photo, Inc.); "Space Age Impact" (Society of Chartered Property & Casualty Underwriters). **Multi-Media:** "The Money Tree" (Sun Oil Company).

INTER COM

130 7 St., Pittsburgh, Pa. 15222
Studios: 244 Thorn St., Sewickley, Pa. 15143
Phone: (412) 471-2780
William W. Matthews, President
Louis D. Sisk, Vice President, Services
Services: Still and motion picture photography, directors and producers, associates located throughout United States and around the world. Super 8mm systems, leasing and financing, collateral materials, films distribution & storage. **Productions:** Location photography in Indiana, Conn., Virginia, Mass., North Carolina, and California; television news release for WABCO; Display film for WABCO; Editorial services for US Steel, WABCO, Pittsburgh Corning.

RALPH LOPATIN PRODUCTIONS, INC.
1728 Cherry St., Philadelphia, Pa. 19103
Phone: (215) 561-7600
Date of Organization: 1968
Ralph Lopatin, Chairman
Michael Lopatin, President
Services: Live photography, recording, animation, editing, film distribution, film strip, photograph, stripfilms. **Facilities:** Air-conditioned studio, offices, editing rooms, animation dept.; screening rooms with 16mm interlock; dressing rooms, workshop, camera loading room. **RECENT PRODUCTIONS AND SPONSORS**
Motion Pictures: "J. J. Sports Complex" (Ewing, Cole, Erdman, & Eubank); "The 'I' of A Learner" (Research For Better Schools); "Everything In Our Power" (Philadelphia Electric); "Is A Career In Sales For You?" (Counselor Films, Inc.); "Let's Study Alcohol" (Pa. Liquor Control Board)

WILLIAM W. MATTHEWS & CO. INC.
30 Seventh Street, Pittsburgh, Pa. 15222
Phone: (412) 471-2780
Date of Organization: 1960
William W. Matthews, President/Producer
Katherine W. Matthews, V.P./Sec. Treas.
Louis D. Sisk, V.P., Production
Phil Curry, Cinematographer-Production
Henry Roll, Writer-Production
Services: Industrial motion pictures, shows, filmstrips, slide shows, TV PR films, writing, photography, editing and film recording. Also sales meeting and presentations, sales training, CCTV and EVR, collateral materials, distribution, financing, leasing, industrial, education. **Facilities:** Studio, portable lighting and camera equipment for 8/16/35mm motion picture production. Still photography. Location equipment, film storage, editing sound, TV production.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Bessemer & Lake Erie R.R. Super 8mm Sales Film(s), University of Pittsburgh-Picturephone in Education, Black Excellence; University of Wisconsin-five M/P Teacher films; WABCO: Sales Film Super 8mm presentation. **Filmstrips & Slides:** 12 color sound teacher training for University of Wisconsin; Slide/sound sales presentation for U.S. Steel

FORNEY MILLER FILM ASSOCIATES
R.D. #1, Ambler, Pennsylvania 19002
Phone: (215) 643-4167
Date of Organization: 1969
Forney W. Miller, President
Services: Writing, directing and producing services for industrial, sales promotional, educational, and documentary films involving actors, animation, aerial photography, underwater photography, and special effects for industrial processes; 16mm and 35mm productions
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Properties of Light", "Sight", and "Color" (General Electric Educational Film Operation); "Chopper Technology" (Transportation Technology Center); "Dielectricians on Dielectrics" (National Electrical Manufacturers Association).

MIRABELLO ENTERPRISES, INC.
Box 294-1914 Midfield Ave.
Feasterville, Pa. 19047
Phone: (215) 357-0873
Date of Organization: 1957
S. J. Mirabello, President
Services: Motion picture presentations for industry, business, conservation groups. Committed to social documentaries with a Christian emphasis throughout the world. Time lapse and photomicrography services available to clients in the industry. **Facilities:** A complete line of professional cameras, recording and lighting equipment available for studio and location assignments. Intervalometers, stop-motion motors and accessory equipment for time-lapse and photomicrography.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Spirit Says Go", "The Call of the Spirit" (The Reformed Church in America); "The Spreading Tree" (Africa Inland Mission); "A New Look In An Old Setting" (Meyer Industries, Inc.); "765 Kv Hudson River Crossing" (Niagara Mohawk Power Corp.)

WALTER G. O'CONNOR COMPANY
P.O. Box N, Hershey, Pa. 17033
Phone: (717) 534-1000
Date of Organization: 1952
Walter G. O'Connor, President, Producer
Don Alshouse, V.P. and Executive Producer
Bob McElwain, Film Production Mgr.
J. T. O'Connor, Assistant Production Manager
Marian Shure, Budget Control
Services: Complete Audio-Visual communications service, award winning motion pictures, live shows, TV spots, mixed media disc recordings, slide presentations, film strips, graphic materials for public relations

training, education, advertising and business communications... entire programs. **Facilities:** Brand new 20,000 sq. ft., including 4000 sq. ft. sound stage with catwalks, cyclorama, silent air conditioning, floating floor, double suspended 35 ft. high ceiling, fully equipped, including broadcast quality color video tape equipment. Stage is surrounded by editing rooms, wardrobe, makeup, carpenter shop, screening and sound control, music scoring and mix facilities. Client office space and secretarial services.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Orchard Land, U.S.A." (Knouse Foods); "Operation Dependability and Standards of Excellence" (York Div., Borg Warner); "Know Your Brother" (Methodist Church); "A Documentary" (USIA); "Education" (National Frozen Food Assn.); "Landis Corporate" (Russian Narration) (Landis Tool Co.). **Slide Presentations:** "Accident Prevention" (American Gas Association). **TV Commercials:** Eleven for Dauphin Deposit Trust Co., Two for Landis Tool Co.

H. G. PETERS & CO., INC.
525 Mildred Ave.
Primos, Pa. 19018
Phone: (215) 626-5500
Date of Organization: 1960
Hugh G. Peters, President
Stephen A. Ciechon, Executive Vice President
Dianne S. Peters, Secretary/Treasurer
E. Warren Vosburg, Vice President, Sales
Warren G. Pickersgill, Production Manager
John James Burke, Director of Photography
Peter Montefusco, Director/Cameraman
Paul Scaramucci, Editorial Supervisor
Louis Petrucci, Head, Sound Department
Richard Horwitz, Art Director
Toni Blunt, Sales Representative & Public Relations
Sherry Sailer, Casting
Charles DiFabio, Set Design
Services: Complete in-house motion picture, videotape, filmstrip and multi-media productions. Sponsored presentations for business, education, government, religion, community agencies and TV. Scripting, live photography, animation, sound recording, editing, set construction, casting. **Facilities:** Two story air conditioned building, designed exclusively for motion picture and videotape production. Three sound stages with overhead grid lighting and dimmer board; 77' x 63' with cyc, 56' x 44' with cyc, 50' x 46'. Fully equipped and staffed for motion picture and videotape studio/location production. Three recording and mixing studios, music and SFX libraries, 35mm-16mm interlock, film editing and animation departments, Oxberry 16mm/35mm aerial image, screening theatre, dressing and conference rooms, carpentry shop.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Mapping a Better Tomorrow", "Young American Leaders" (U.S. Army); "Endodontics: Filling the Root Canal", "Endodontics: Preparation of the Root Canal", "Sick Call", "Radar Power Amplifier Tubes" (2 films), "Fairbanks-Morse Diesel Engines" (7 films), "Boilers and their Operations" (4 films), "American Society for Testing and Materials" (2 films) (U.S. Navy). **TV Commercials:** "Longacre Chicken" (Ramsdell Buckley); "College of Your Choice" (N. W. Ayer); Girard Trust Bank (Atkin Kynett); "Carroll's Drive-In" (Rumrill Hoyt); "Colt 45" (W. B. Doner); "First Pennsylvania Bank" (N. W. Ayer); "Wise Potato Chips" (Lynn Organization); "Philadelphia Phillies" (Weightman); "Bemco Mattresses" (Elkman); "MacDonald's" (Elkman).

JOHN M. PRICE FILMS, INC.
Box 81, Radnor, Pa. 19087
Phone: (215) 687-6699
Date of Organization: 1962
John M. Price, President
Elizabeth S. Price, Secretary
Services: Motion pictures; multi-media shows; slidefilms. A complete production service, specializing in the creative aspects of film and audio visual presentations. Motion pictures from 35mm, slides with precision camera moves, zooms, optical and animated effects. **Facilities:** Equipment for film editing and sound production; cameras for still and motion pictures; facilities for design, art, projection, and photography.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Where the Pleasure Season Never Ends" (The Greenbrier); "Walter Folding Sign Supports" (Walter Sign Corp.); "Alpine Fantasy" (John M. Price Films, Inc.). **Slidefilms:** "Alpine Leisure Tour" (Lufthansa Airlines); "The P/M Spectrum" (Metal Powder Industries Federation)

BART SLOANE FILMS
136 W. Lancaster Ave., P.O. Box 421, Paoli, Pa. 19301
Phone: (215) 647-1412
Date of Organization: 1959
Bart Sloane, Owner
Services: 16mm motion pictures, with emphasis on contemporary techniques of animation. Total production from concept de-

velopment to delivered prints. **Facilities:** Art-animation studio and animation camera. **RECENT PRODUCTIONS AND SPONSORS**
Motion Pictures: "Federal Hall" (National Bank Service); "TV Commercials" (Lawn Builder); "Super Turf Builder"; "Lawn Products" (O. M. Scott & Sons).

THE ANIMATORS
247 Fort Pitt Blvd., Pittsburgh, Pa. 15202
Phone: (412) 391-2550
Date of Organization: 1959
Robert A. Wolcott, President
Joseph Kowel, Vice President
Richard Catzone, Secretary
Services: Designed and/or animated motion pictures and sequences for television and industry, 16/35mm, color & B&W; Sound; slidefilm, slide and multi-media production. **Facilities:** writing, storyboard, scoring, art animation, Oxberry 16/35mm automatic stand; screening room, art and animation studio, editorial facilities.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Wooster Hellion" (Rubbermaid); "Mike Douglas Promos" (Group W); "Everything at Sears" (Sears); "Rainbow" (Pittsburgh National Bank). **Slidefilm:** "Tru Craft Fashion" (Steiner-Tru Craft Draperies).

INTER COM—
INTERNATIONAL COMMUNICATIONS CO.
244 Thorn St., Sewickley, Pa. 15143
Phone: (412) 471-2780
Date of Organization: 1967
W. W. Matthews, President
Louis Sisk, Vice President
Services: All communication production services, motion pictures, TV commercials, photography, writing, training, etc. **Facilities:** directors, cinematographers (125). **Facilities:** Around the world, all camera equipment, sound, studios, locations, anywhere.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Sales Presentation Photography" (Pittsburgh Corning); "Sales Presentation Photography" (U.S. Steel); "Display Presentation" (WABCO); "Employee Orientation" (Sewickley Valley Hosp.).

THE LATENT IMAGE
247 Ft. Pitt Blvd., Pittsburgh, Pa. 15222
Phone: (412) 261-5589
Date of Organization: 1962
George A. Komero, President, Chief Cinematographer
Alvin C. Croft, Exec. Vice President, General Mgr.
H. Walton Cook, Vice President, Marketing & Sales
Services: Production of television spots, industrial films, political documentaries, sales and training films, theatrical short subjects and theatrical feature films. **Facilities:** 16mm and 35mm equipment; complete sound facilities including studio and location recording, mixing, transferring and dubbing; sound studio; editing and interlock equipment.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "There's Always Vanilla" (Independent feature); "Jack's Wife" (Independent feature); "Gateway to Glamour" (Pilot); "Mr. Rogers' Neighborhood" (Educational TV Vignettes); "Kohler Beer" (TV Spots); "Iron City Brewing Co." (TV Spots)

MODE-ART PICTURES, INC.
3075 W. Liberty Avenue, Pittsburgh, Pennsylvania 15216
Phone: (412) 343-8700
Date of Organization: 1938
James L. Baker, Chairman of the Board
Robert L. Stone, President
Services: A complete motion picture production company specializing in communication of sales promotion, public image, education and television production. **Facilities:** Mitchell Arriflex cameras; editorial Movielas for 16 and 35mm. Selsyn sync 16 and 35mm. Lighting equipment includes arc and tungsten studio and location. Complete recording studio.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "What's New in Town"; "USS Homaday"; "USS Crash Cushion" (U.S. Steel); "Nuclear Power" (Pittsburgh Moines); "Water—Key to Tomorrow" (Ov-

The Guide You Need All Year

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TEL RA PRODUCTIONS
 344 North Broad St., Philadelphia, Pa.
 19102
Phone: (215) LO 9-3920
 Date of Incorporation: 1948
 William W. Orr, President
 Gil Cahill, Production Mgr.
 Don Kimberling, Producer/Director
 Jon Hilson, Producer/Director
Services: Complete 16mm editing and com-
 posing services. Creation and production of
 spots subjects for T.V. sponsorship sales
 promotion, business and industrial films.
Facilities: Research and scriptwriting staff,
 recording and projection equipment, Stein-
 beck editing machines.

FLORIDA

BARTON FILM COMPANY
 4853 Waller St., Jacksonville, Florida 32205
Phone: (904) 389-4541
 Date of Organization: 1953
 Reorganized: 1965
 Donald E. Barton, President
 Lee O. Larew, Vice President
 Neil Mengel, Photography & Sound
 Gladys M. Carroll, Office Manager
 Ronald L. Kivett, Special Effects
 John Orsulak, Editing
Services: Production of complete motion pic-
 tures. TV commercials. Script writing, and
 producer services. **Facilities:** Sound stage
 with heavy-duty lighting; 16mm and 35mm
 photographic gear; interlock projection; edit-
 ing; music and sound effects library; anima-
 tion and title stand; hot press titles; sound
 dubbing and mixing; talent file.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Mississippi vs. Auburn"
 Gator Bowl Association); "AVCO Golf Clas-
 sic" (Avco Corporation); "When Disaster
 Strikes" (Small Business Administration);
 "Why Go On Driving Blind?" (Natl. Federa-
 tion of Women's Clubs); "Super Weekend"
 Fellowship of Christian Athletes).

PETER J. BARTON
PRODUCTIONS, INC.
 Suite 620, Tallahassee Bank Building,
 Tallahassee, Fla. 32301
Phone: (904) 224-3685
 Branch Offices: Washington, D.C.
 Phone: (202) 332-5292; Contact: Gordon
 King/Education Representative. Offices
 also in Memphis and Miami.
 Date of Organization: 1967
 Peter Barton, President
 Paul Barton, Vice President
 Madalyn Barton, Treasurer
 Jim Husten, Director
 Andy Anderson, Prod. Mgr.
 Victoria Leland, Asst. to Pres.
Services: Motion pictures, television films,
 commercials, theatrical short subjects. **Facili-
 ties:** Complete 16mm and 35mm photography
 diting. Screening. Arriflex, Moviola, Nagra,
 Jagna Sync, Mitchell, etc.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Project Florida" (Walt Dis-
 ney Prod.); "Florida Seafare" (U.S. Dept. of
 Commerce/State of Florida); "Memphis Story"
 (Memphis Chamber of Commerce); "Memphis
 Music" (Memphis Music Assn.). **TV Commer-
 cials:** State of Florida, Florida Automobile
 Dealers Assn., Florida Board of Natural Re-
 sources, State of Florida, Dept. Agriculture,
 State of Vermont, Florida Forestry Associa-
 tion, Florida Bar Association, Lakeside Mor-
 cross, First National Bank of Memphis,
 E. United States BankAmericard.

CINEMATOGRAHY BY RICHARD WINTER
 812 S.W. 4th Pl., Ft. Lauderdale, Fla. 33312
Phone: (305) 522-7709
 Date of Organization: 1967
 Richard Winer, Cameraman-Producer
 John Cook, Sound
 John Carpenter, Boat Captain
Services: Documentary, underwater, commer-
 cials, theatricals, etc. Also second unit cine-
 matography. **Facilities:** Arriflex, Auricon &
 Bickoff underwater, cameras, two man sub-
 marine, camera boat, Bahama and Caribbean
 locations.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Devil's Triangle", "The
 Everglades", "Right on Range" Grumman
 aeronautographic). Various second unit assign-
 ments

CINEMATRONICS, INC.
 Suite 224, 2801 East Oakland Park
 Blvd., Ft. Lauderdale, Fla. 33306
Phone: (305) 565-2252/565-0472
 Date of Organization: 1963-1970
 Jaf Fletcher, President-Producer
 Jeanne Haestier, Production
 Supervisor
Services: Motion picture production. **Facilities:**
 m. editing & sound.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "End of the Ordinary House"
 (ehring Corp.); "A Way of Life" (Boca Teeca

Corp.); "The Boca Story" (Anaconda Realty
 Corp.); "Dynamic Dave" (Drum Realty);
 "Sailfish Point" (Harvard); "Button & Bows"
 (Flanagan Enterprises); "Bumperama" (Karol
 Investments).

COMMUNICATIONS 21
 (Formerly Lawrence Smith Productions, Inc.)
 550 Phillips Highway, Jacksonville, Fla.
 32207
Phone: (904) 733-3800
 Date of Organization: 1963
 Ted S. Johnson, President
 Lawrence V. Smith, Director of Photog-
 raphy
 Edward A. Kennedy, General Manager
 Louis J. DiGiusto III Executive Producer/
 Marketing
Services: 16mm and 35mm motion picture
 and TV production, full services. Videotape
 production. Multi-media programs. Slide pre-
 sentations. Filmstrips. Sound recording-mix-
 ing-music-dubbing. Art and animation. Aerial
 motion picture and still photography (Tyler
 Helicopter Platform. Convention displays and
 exhibits. Producer's services, stage shows
 and presentations. Specialization in under-
 water oceanographic motion pictures. **Facili-
 ties:** Air conditioned studio, complete projec-
 tion and editing facilities. Full compliment of
 soundstage and location equipment.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Now Agency" (William
 Cook Advertising); "Viet Nam Prisoners of
 War Families"; "Ringling Museum"; "The
 Flight of Apollo 15" (United States Informa-
 tion Agency); "Recreation in Action" (City of
 Jacksonville). **Multi-Image Presentations:** Jack-
 sonville Chamber of Commerce, "Committee
 of 100 Annual Report, "Annual Membership
 Drive". **Sponsored News Films:** "St Regis Pa-
 per Company"; "Bunker C Oil Conversion";
 Seaboard Coastline Railroad "Spirit of 76".
TV Commercials: Clark's Meat Company, Rad-
 cliffe Adv. "West was Won". "Little Girl".
 "Great American". "Golf"; Blue Cross and
 Blue Shield of Florida, Bunker and Bell Ad-
 vertising "Rumor", "Gator Encore" "Napol-
 eon", "Shattering Experience", "America's
 1 Relief", "Everglades"; Winn Dixie Food
 Stores, "William Cook Advertising, "Time",
 "Weekly Specials"; Pantry Pride Food Stores
 "Sam and Max"; "Shop-R-Pricing"; "Ecology";
 "Inflation", "Bogey"-Edison Mall, William Cook
 Advertising-"Edison Idea"; Florida Hospital
 Association "Russian Roulette", "Band-Aid
 Brigade".

CREATIVE CONSULTANTS
 249 N.W. 199th Street, Miami, Florida
 33169
P.O. Box 3454, Miami, Florida
Phone: (305) 625-3636
 Date of Organization: 1952
 Robert D. Buchanan, President
 Jack Schlen, Vice-President, Dir.
 Productions
 Robert Biddlecom, Technical Director
Services: Animation and graphic for TV, sales
 training, education, public relations; specializ-
 ing in animated syndicated services for TV.
Facilities: Complete production equipment
 for 16mm color; Oxberry animation stand;
 Maurer, Arriflex Doiflex cameras; lighting and
 sound equipment for studio and location
 production.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Wonderful World of the
 South Pacific" (South Pacific Restaurant);
 "The 1001 Ways of Wood" (Federal Millwork
 Corp). **TV Commercials:** "Gilbey's Gin",
 "Dryad" (Corbin-Compton, Ltd.); "Rhodes
 Furniture" (Morgan Advertising); "Herr's Po-
 tato Chips" (Walter F. Bennet & Company);
 "Peoples Gas System" (Direct); "Southland
 Mall" (Direct); "Westwood Mall" (Roy Saux &
 Assoc.); "Buckingham Square" (Direct).

FOSTER FILMS, INC.
 1865 79th St. Causeway
 Miami Beach, Fla. 33141
Phone: (305) 864-7592
 Date of Organization: 1963
 Harry Foster, President
 Marla Dubin, Secretary/Treasurer
Services: Industrial and theatrical films, sales
 promotion films. **Facilities:** Editing rooms,
 production facilities.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Winter Gala" (Lufthansa
 Airlines); "Ski For Two" (Universal Pictures);
 "Island Hoppin" (Windjammer; "50 Subjects"
 (Rowe Industries).

GOODWAY FILMS
 2801 E. Commercial Boulevard, Ft. Lauder-
 dale, Florida 33308
Phone: (305) 774-1420
 (305) 944-3454 (Miami)
 Branch Office: 1047 Main Street E., Hart-
 ford, Conn. 06108
 Richard B. Logan, Producer/Director
 David R. England, Director of Photography
 Richard P. Buch, Writer/Producer
 Richard Gray, Director of Marketing

SOUTHEAST

Peter Walters, Producer/Director, Conne-
 ticut
 Charlie Carrubba, Editorial Director
 Reva Weinlaub, A/V Director
Services: Production of 16mm industrial
 business, sales promotion, training, public
 relations and technical motion pictures and
 film strips from research and script to re-
 lease printing. TV Commercial, Still Photog-
 raphy. **Facilities:** Studio, editorial and office
 facilities. Arriflex, Bell & Howell cameras,
 Moviola, Magnescync sound recording equip-
 ment, interlock screening, lighting equipment,
 equipment for underwater photography.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Panama—And you Thought
 it was only a Canal" (Panama Tourist Bu-
 reau); "The Exposure Meter" (Scott Science
 Services); "20/20" (Scan Optics, Inc.); "ST9
 Progress Reports" (Pratt & Whitney Aircraft);
 "Top to Bottom—Inside and Out" (Celotex
 Corp.); "First From Celotex" (Celotex Corp.);
 "FPL Stockholder's film" (Florida Power &
 Light Company); "Hybrid Control" (Pratt &
 Whitney Aircraft). **TV:** "Freddy the Alligator"
 Television P.S. Spots. **Slide Films:** "LEGS"
 (John Wiley & Sons, Inc.); "Marine Training
 AV Programs" (Sikorsky Aircraft).

MINIFILMS PRODUCTIONS
 Edutronics Bldg., 229 S.E. 1st Avenue,
 Ft. Lauderdale, Florida 33301
Phone: (305) 525-0216
 Date of Organization: 1967
 Stanley L. Colbert, President
 Jerry Winters, Vice President
 Pat Petrie, Post Prod. Executive
 George Springmeyer, Production Exec.
Services: Complete film and sound services,
 animation, location and studio filming; edu-
 cational; industrial; commercial. **Facilities:**
 Two sound stages, seven cutting rooms, 12-
 track Scully recording, Westrex re-recording;
 cameras, lights, recorders, etc.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Land Development & Sales"
 (Cavanagh Communities Corp.); "Golden
 Books" (Western Publishing Co.); "Teacher
 Training" (Edutronics Corp.); "A Step Into
 the Future" (Nova University); "Miami Scene"
 (Juliet Productions-Avco); "Howdy Doody
 Time" (Bob Smith Productions); "Baseball
 Drug Clinic" (Commissioner's Office).



REELA FILMS, INC.
 (Division of Wometco Enterprises, Inc.)
 65 N.W. Third Street, Miami, Fla. 33128
Phone: (305) 377-2611
 Branch: 100 W. 40th St., New York, N.Y.
 10018 Phone: (212) 279-8555
 Date of Incorporation: 1951
 Stanley L. Stern, President
 F. F. (Ted) Sack, VP/General Manager
 Richard Blum, Assistant General Manager
 Robert Miele, Laboratory Manager
Services: Laboratory: processing of 35mm
 color & b/w, sound tracks, hi-contrast. Mus-
 ic and sound effects selection. Complete
 editorial services including 16/35mm editing
 equipment. Animation art, preparation and
 photography. Video tape recordings; film
 vaulting and library print service. **Facilities:**
 40' 45' sound stage complete with lighting
 control boards, dark room & dressing rooms.
 2 fully equipped recording studios complete
 with dubbing, narration and projection facili-
 ties.

SCOPE PRODUCTIONS
 P.O. Box 17675, Tampa, Fla. 33612
Phone: (813) 971-0500
 Date of Organization: 1968
 John E. Cosgrove, Producer
 Joseph Keyerleber, Producer
Services: Film production services, specializ-
 ing in location documentary work including
 marine and underwater oceanographic, edu-
 cational, social, political and ecological. **Facili-
 ties:** Eclair NPR, 12-120; Arriflex 16S;
 Bolex; Nagra III; Sennheiser; Amega; Dub-
 bing, editorial, studio available.

HACK SWAIN PRODUCTIONS, INC.
 1185 Cattleman Rd., P.O. Box 10235, Sara-
 sota, Fla. 33578
Phone: (813) 955-1706
 Date of Organization: 1960
 Tony Swain, President
 Mike Swain, Vice-President
 Marie Swain, Secretary-Treasurer
Services: Production of 16mm industrial, edu-
 cational, documentary and training films; TV
 spots; 35mm spots, slidefilms, filmstrips. Fa-

ilities: Sound stage, air conditioned, complete lighting, editing rooms, equipment for film and television. **Facilities:** Nagra sync tape, Arriflex cameras, and 35mm, 16mm Arriflex, Arriflex cameras, Bolex Cineflex, Mitchell available for rental. **RECENT PRODUCTIONS AND SPONSORS**
Motion Pictures: "Community Meets Its Blood Needs" (New Rochelle Hospital Medical Center); "Park Lane" (Punta Gorda Isles). **TV Commercials:** "St. Armands Association" (Lippe-Hicks); "Licensing Fees" (Fla. Game & Fresh Water Fish Commission); "Venice-Nokomis Bank" (Dan Sawyer Associates).

TEL-AIR INTERESTS, INC.

1755 N.E. 149th St., Miami, Florida 33161
Phone: (305) 949-8611
Date of Organization: 1960
Grant H. Gravitt, President
Charles Allen, Vice President
M. L. Gravitt, Secretary-Treasurer
Sonja Fader, Creative Director

Services: Industrial, documentary and commercial motion picture production. Film strips, slides, tape duplicating, record pressing, sound recording. **Facilities:** Complete 16/35mm production capabilities including camera, editing and sound recording. Magnatech reversible 16/35mm three track sound mixing, narration studio and two music recording studios.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Circle of Champions" (Gulfstream Park); "Hialeah Highlights 1971" (Hialeah Race Course); "Miss USA 1971" (Miss Universe, Inc.); "In Quest of a Crown" (Avis Rent-A-Car); "In It To Win" (NBA Floridians); "Super Turf for the Super Bowl" (American Biltrite Rubber Co.); "San Salvador, Isle of Vision" (Investment Corp. of Florida); "Gateway" (Dade County Port Authority); "Their Game is Golf" (Sears Roebuck & Co.). **TV Commercials:** "Hialeah Race Course" (Vladimir & Evans); "Gulfstream Race Track" (Graphic Communications); "Flagler Dog Track" (Advertising Assoc.); "Lehigh Acres Development" (Graphic Advertising).

ALABAMA

SPOTTSWOOD STUDIOS

2524 Old Shell Rd., Mobile, Ala. 36607
Phone: (205) 478-9387
Date of Organization: 1952
Manning Spottswood, Partner
George Layne, Production
Maribeth Spottswood, Partner
John S. Spottswood, Jr., Partner
Whitney Sims, Production
Cindy Sturges, Sales

Services: Producers of 16mm films, slide films, filmstrips, television commercials, commercial photography. **Facilities:** Equipped for all types of sound and silent motion pictures and filmstrip productions; location photography. Equipment includes Arriflex, Bolex, Auricon cameras and 3000 ft. air conditioned studio equipped for interlock projection.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Follow Through" (Okaloosa School Board); "Welcome Aboard" (U.S.S. Alabama Battleship Commission); "College and You" (Calhoun College); "Vocational Training & You" (Calhoun Technical School); "Opportunities in Education" (Wallace College). **Slidefilms:** "We Share this Ministry" (The United Methodist Church); "Casting Out" (Methodist Children's Home); "Fishermen's Hall of Fame" (Greer-Spottswood Co.). **Television Commercials:** Faulkner College, Grambling College, Louisiana, Gulf Shores Association, Mathews Electric, Smith's Sunbeam Bakery, (Dobbs-Maynard).

GEORGIA

COLONIAL FILMS, INC.

752 Spring St. NW, Atlanta, Ga. 30308
Phone: (404) 875-8823
Date of Organization: 1947
Date of Incorporation: 1961
Taylor E. Hoynes, Jr., President
Clarence B. Glover, Vice President
Gordon Wilson, Industrial Sales Manager
Margaret A. Sullivan, Production Manager
Services: Creators and producers of 35mm color slidefilms and slides and overhead transparencies for public relations, training, education and sales meetings. Art, photography, tape duplication editorial, writing and research services. Recording services available.

able. Multi-media consultation. **Facilities:** 14,000 sq. ft. housing equipment, business offices, etc.; photographic; animation, and tape duplicating equipment. **RECENT PRODUCTIONS AND SPONSORS**
Slidefilms: "Preventive Oral Hygiene" (Bailey Enterprises); "Basic Blue Flame Presentation" (Burnham Corporation). **Multi-Media:** "Sales, Service, Rentals, Production" (Colonial Film and Equipment); "The Language of Sets" (Language Arts) (Colonial Films). **Slide Presentations:** "Sales" (Norris & Co.); "Sales Report" (Breon Laboratories); "STCA Awards" (Southern Tobacco and Candy Assn.). **Transparencies:** "Possum Creek Valley" (Southern Forest Inst.). **Tapes:** "Calloway Gardens Bus Tours", "Laurel Springs Walking Trail" (Ida Cason Calloway Foundation.).

PROVENCE PRODUCTIONS, INC.

467 Armour Circle NE, Atlanta, Ga. 30324
Phone: (404) 873-2966
Late of Organization: 1965
Gerald M. Crowder, Chairman of the Board, Production Head
Jerry Brown, President, General Manager
George Watkins, Director

Services: Motion pictures, TV films and commercials productions in 16/35mm. **Facilities:** Creative department, air conditioned sound stage, insert stage, make-up dressing rooms, 16/35mm editing rooms; studio or location sound.

RECENT PRODUCTIONS AND SPONSORS
TV Commercials: "C&S Bank" (J. Walter Thompson); "State of Georgia" (Cargill, Wilson, Acree); "Chapstick" (Cargill, Wilson, Acree); "First & Merchants Bank" (Brank & Edmonds); "Stone Mountain Park" (State of Georgia).



WILLARD PRODUCTIONS, INCORPORATED

1842 Briarwood Rd., NE., Atlanta, Ga. 30329
Phone: (404) 634-2433
Date of Incorporation: 1968
Frank H. Willard, Jr., President
Barbara G. Kefauver, Office Mgr.
Dennis D. Vadies, Producer
Sam Cravitz, Sound Engineer

Services: 16mm motion picture production. Sound filmstrip and slide films. Mixed media. Complete production from concept through premiere showing. **Facilities:** Complete facilities including, studio, sound stage and editorial facilities, sound control and machinery rooms; screening room equipped for interlocks and print showing; recording equipment on 16mm edge track includes recorder, three-channel dubbers; Ampex 1/4" tape.

RECENT PRODUCTIONS AND SPONSORS
Motion Picture: "The Big Switch" (Southern Railway). **Filmstrip:** "Revised Orientation Program" (Trust Co. Bank). **Audio Tape:** "The Land We Live On" (Ga. Dept. of Health). **TV Commercials:** "Lake Padgett Estates" (Media Marketing); "Atlanta Federal" (Ga. Crumley Ad Agency).

KENTUCKY

PRICE-WEBER ASSOCIATES, INC.

P.O. Box 21393, 4415 Poplar Level Road, Louisville, Ky. 40221
Phone: (502) 459-9960
Date of Organization: 1968
E. A. "Jack" Price, President
John T. Weber, Executive Vice President
George Weinmann, Director of Photography
Elise Meyer, Creative Director
G. H. Fitzgerald, Account Executive

Services: Complete production of motion pictures, stripfilm, TV commercials, slide presentation and sales meetings. **Facilities:** Shooting stage, screening and editing rooms, plus distribution facility. Special 16mm and 35mm equipment for producing and projecting 160° panoramic films ("Cinema C").

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Easy Care", "Load 'N Go", "The XL500", "One Touch Color", "Monochrome TV", "Carry Cool" (General Electric Company); "The All-Star Range" (Hotpoint); "Elgin History", "The Whirlwind", "The Standard Packmaster" (Elgin-Leach Company); "The K-12", "The NH in White Konstruktor" (Cummins Engine Company); "The Ultimate Souvenir" (Mercedes-Benz of North America, Inc.). **Slidefilms:** "The H. Salt Masterfryer" (Kentucky Fried Chicken Corporation). **TV Commercials:** "XL500", "Microwave Oven", "Total Clean" (General Electric Company). **Slide/Tape Presentations:** "National Dealer Meeting", "Sales Training Program" (Renault Inc.); "Salesman's Incentive Program" (International Harvester).

NORTH CAROLINA

CENTURY STUDIOS—FILM PRODUCTIONS
5210 Western Blvd., Raleigh, North Carolina 27602
Phone: (919) 834-7054

O. B. Garretts, Executive Producer/Cinematographer

Lyn Garretts, Director of Publicity & Sales
Hal Johnson, Direct Production & Writer
Services: Creative cinematography; 8/16mm color & b&white. Specialize in informational films from concept to delivery for television, business, industry, education, travel, public relations & campaigns. Convention films and television coverage. Complete news coverage for North Carolina, South Carolina, Tennessee and Virginia and also network. **Facilities:** Studio with still, motion picture and recording departments with screening room. Complete mobility for on-location shooting. Studio and mobile units include: Arriflex, Auricon, Pathe Bell & Howell, Siemens, Nagra.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "A Time for Seeking" (Association for Research & Enlightenment); "The Fortunemaker" (N.S. Soy Bean Producers Assoc.); "Dry Limestone Injector Process"; "Carbon Monoxide Effect on Human Performance"; "Tall Stacks" (U.S. Dept. of Environmental Protection).

CLASSROOM WORLD PRODUCTIONS

22 Glenwood Avenue, P.O. Box 2090, Raleigh, N.C. 27602
Phone: (919) 832-3904

Date of Organization: 1965
E. E. "Jack" Carter, President
Ed Hochhauser, Jr., Vice President/Marketing
Mrs. Martha A. Reavis, Mgr. Customer Service

RECENT PRODUCTIONS AND SPONSORS: 1970-71 releases include "Learning Readiness Program" (sound f/s) "Growing to Know Me" (sound f/s) "Developmental Reading Activities Program" (sound f/s) "Primary Reading Lab (multi-media) "The Magic Looking Glass" (Tapes/cassettes) "Listening Your Way I, Better Reading" (multi-media) "Listening Your Way to Better English" (multi-media) "Listening Your Way to Using Roger's Thesaurus" (multi-media) "Flights of Courage" (tapes cassettes) "Great Women of America" (tapes cassettes) "Great Negro Americans" (tapes cassettes) "Careers Unlimited" (tapes cassettes) "The Smile of Success" (multi-media) "Youth and Alcohol" (tapes/cassettes) "Youth and Drugs" (tapes/cassettes) "You and You Vote" (tapes/cassettes).

JEFFERSON PRODUCTIONS

One Julian Price Place
Charlotte, North Carolina 28208
Phone: (704) 374-3823
Branch: 3700 Oakcliff Rd. Atlanta, Ga. 30340
Phone: (404) 448-8941
E. Grey Hodges, Managing Director
Ken Furr, Sales Manager (Charlotte)
George Booker, Operations Manager
Robert Dycus, Chief Engineer (Charlotte)
Stan Norton, Film Manager (Charlotte)
Robert Chandler (Production Spvr. Atlanta)

John McCorkle, Technical Spvr. (Atlanta)
Services: Videotape and film production commercials and programs. **Facilities:** Completely equipped studios in Charlotte and Atlanta and complete remote capabilities for broadcast videotape and film. Hand-held television cameras and recorders. Computer electronic editing for videotape and Ker editing table for film. Film-to-tape transfer duplicators, slow motion disc recording and program distribution. Hard Cyclorama.

WALTER J. KLEIN COMPANY, LTD.

6301 Carmel Road, Charlotte, N.C. 28211
Phone: (704) 366-2310
Date of Organization: 1948
Walter J. Klein, President
Norman Williams, Production Director
John Burgess, Sound Director
Dawn Courtney, Account Administrator
Richard A. Klein, Vice President
Chris Cafage, Photography Director
Sandra Newton, Distribution Director
Emma Quinn, Account Service

Services: Production & distribution of film for organizations, associations, government agencies and industry. **Facilities:** New studio building on 4-acre lot with sound stage, screening rooms, 3-track interlock, editing rooms, distributing offices, publicity & services, scriptwriting, original musical score, 34 x 50 cyclorama. **Equipment:** Arriflex Cameras; Ampex, Amega, Nagra, Steilav, etc.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Why Protect Animals" (Alpo & Humane Society of the United States)

"In Search of the Perfect Lawn" (Allis Chalmers); "Shaking the Money Tree" (Pennsylvania Dutch & Masterpiece Studios); "Where Are You Staying?" (American Express & others); "Progress in Fire Prevention and Control" (Mokrola & others); "Safety for the Young" (Chevrolet & General Federation of Women's Clubs); "Hands for Action" (Whirlpool & General Federation of Women's Clubs); "What America Is Doing About Conservation" (American Bakeries); "Youth Can Save the Land" (Sunshine Biscuits); "The New Way of Living" (Towle Manufacturing & others); "Backyard Bonanza" (Agrico, Hudson, Ball Manufacturing); "Minigardens" (Burgess Seed & Plant Co.); "I Remember Oxford" (Oxford Orphanage); "Seven Devils" (Seven Devils Resort and Club); "Can You Hear Me, Doctor?" (Airstream & Renault); "My Nuclear Neighbors" (Pacific Gas & Electric & others); "The Plan" (Commercial Credit Corporation); "The 700-Foot Police Officer" (Charlotte Police Department); "All You Add Is Love" (Ralston Purina).

LOUISIANA

JOHN HUTCHINSON FILM PRODUCTIONS
P.O. Box 29431, New Orleans, Louisiana 70129

Phone: (504) 241-3803

John Hutchinson, Producer
Jean Hutchinson, Office Manager
Jon Hutchinson, Art Director

Services: Complete 16mm production service for industrial, documentary, sales and commercial films. Filmstrips and slidefilms. Technical and cartoon animation. Location unit for offshore, aerials or underwater in Gulf region. **Facilities:** Location filming, double system sound, art and animation dept., music library, in-house editing, creative staff. **RECENT PRODUCTIONS AND SPONSORS** **Motion Pictures:** "Ornamental Ironwork" (Galler House); "60 Aniversario" (Pan American Int'l); "The Giant Builders" (J. Ray McDermott & Co.); "SFPA-Where We've Been & Where We're Going" (Southern Forest Products Assn.); "Goals To Grow" (Goals Foundation Council); "SFPA Today" (Southern Forest Products Assn.); "A Bold New Approach To Deep Sea Transport" (Tug-Barge Systems Inc.). **TV Commercials:** "Goals To Grow" (Goals Foundation Council/Fitzgerald Advertising).

TENNESSEE

CONTINENTAL FILM PRODUCTIONS CORP.
2320 Rossville Blvd., P.O. Box 6543, Chattanooga, Tenn. 37408

Phone: (615) 267-4302

Date of Incorporation: 1953
James E. Webster, Pres. & Exec. Producer
Gerald Kubic, Nat'l. Marketing Dir.
Rowland Faust, Production Mgr.
Bill Smith, Dir. of Cinematography

Services: 16mm and 35mm color and b/w live and animated motion pictures; sound slidefilms; industrial sales, sales and personnel training, documentary, public relations, medical, educational and TV films. **Facilities:** Production facilities, including 16mm and 35mm cameras, sound stage and recording rooms, mobile location unit, synchronous recorders, single system cameras, lighting equipment; complete art and animation department.

Motion Pictures: "It's A People Business" (Hospital Corporation of America); "Powder Horn Mountain" (Robert Horne). **TV Commercial:** "Southern Living Mattress" (Southern Cross Industries). **Filmstrips:** "Time On Your Side" (Provident Life & Accident Insurance Company); "Model Cities" (City of Chattanooga); "Dishroom Maintenance & Cleaning"; "Machine Dishwashing"; "Care & Handling of Dishes" (Morrison Incorporated); "Granite Foundations"; "Pre-Need Monument Sales" (Coggins Granite Industries); "The Customer"; "One for The Money" (Pasquale Food Company); "Flies, Filth and Food" (Syndication of Continental Films Productions Corporation); "Cleaning & Assembling the Taylor Shake Freezer" (Taylor Freezer Company).

REEDER PRODUCTIONS, INC.

James Agee Memorial Studio, P.O. Box 10191, Knoxville, Tenn. 37919

Phone: (615) 588-8181

Date of Organization: 1964

W. Fleming Reeder, President

Services: 16mm and 35mm color and b/w motion pictures for industry, television and education. Slidefilms and other presentations. **Facilities:** Studio screening and editing rooms;

studio and location equipment. Lights, camera, sound.

RECENT PRODUCTIONS AND SPONSORS "State of the Arts" (Tennessee Arts Commission); "Three untitled films" (Oak Ridge National Lab.); "Progress Profile" (Forward Maryville Committee).

MICHIGAN

NEIL DOUGLAS PRODUCTIONS

3030 Iroquois Ave., Detroit, Michigan 48214

Phone: (313) 923-0303

Date of Organization: 1929

Neil Douglas, President

Rosalie Douglas, Secretary-Treasurer

Mary Neil Morrison, Promotion Executive

Services: Films for travel promotion service organizations in financial and public relations areas, education project documentaries. **Facilities:** Photographic studio, film projection theater; Arriflex, Paillard, etc.; sound recording on tape, access to commercial laboratory facilities.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Germany Is The Going Place" (German Tourist Office); "Austria For All Seasons" (Austrian Tourist Board); "What To See And Do On A European Tour" (European Tourist Boards Assoc.); "The New Face of France" (French Govt. Tourist Board).



THE JAM HANDY ORGANIZATION, INC.

2843 East Grand Blvd., Detroit, Mich. 48211

Phone: (313) TR 2450

Officers

Jamison Handy, President

John A. Campbell, Treasurer

W. Eugene Hunter, Executive Vice President, Automotive Operations

Russell B. Robins, Executive Vice President, General Marketing

Hughes G. Southwell, Senior Vice President, Business Theater

Branch Offices

New York: 1775 Broadway, New York, New York 10019. Phone: (212) Judson 2-4060.

Chicago: 625 N. Michigan Avenue, Chicago, Illinois 60601. Phone: (312) State 2-6757.

Hollywood: 1680 North Vine, Hollywood, California 90028. Phone: (213) HOLLYWOOD 3-2321.

Atlanta: 230 Peachtree St. N.W., Atlanta, Georgia 30309. Phone: (404) 688-7499.

Services: Comprehensive consultation services on: sales meetings, stockholders meetings, seminars, convention assistance, visualized talks, speech coaching, picturizations, meeting guides, projection equipment, meeting packages, portable stagelets, field surveys, field services, training services, quality control programs, foreman training, supervisory training, management development, motion pictures plans and specifications, storyboards, animated cartoons, filmstrips, slides, slidefilms, tape recording, disc recording, transparencies, pictorial booklets, turnover and flip charts, programmed projection, film distribution, theatrical and non-theatrical, closed-circuit TV.

HENNING AND CHEADLE, INC.

10000 Greenfield Road, Detroit, Mich. 48227

Phone: (313) 272-1000

Date of Organization: 1945

George R. Cheadle, President

John D. Joseph, Vice-President

Alan R. Hibbert, Production Director

Norman R. Kaplan, Creative Director

Frank Stephan, A-V Director

Services: A marketing communications organization offering total capabilities and facilities for the creation and production of marketing and promotional media. Services include product promotion and training, advertising, mail marketing, business meetings, programmed instruction, audio-visual equipment sales and rentals, market research and media selection. **Facilities:** Include editorial; art; photographic; slidefilm, motion picture and cassette duplication departments; complete data processing installation, plus mailing and fulfillment departments.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Speaking of Oil"; "Tires and Buyers"; "The Woman's Vote" (Marathon Oil Co.); "Astrotype" (Informational Control Systems); "Go With Confidence" (Ford Authorized Remanufacturers). **Slidefilms:** "Fill the Gap"; "The Ring of Quality" (Autolite-Ford Parts Division of Ford); "Very Important People" (Ford Division of Ford Marketing Corp.); "This Is Evans Products" (Evans Products); "Floor Attendant Training Program" (Owens-Illinois, Inc.). **Live Meeting:** "Secrets of the Platform Pro Workshops" (Libbey-Owens-Ford Co.). **Multi-Media:** Dealer Meetings (B. F. Goodrich). **Audio Cassettes:** "Lofcom" (Libbey-Owens-Ford).

SOUTHEASTERN & EAST CENTRAL

NATIONAL TELEVISION NEWS, INC.

(NTN Quality Films)

560 West Eight Mile Road, Detroit, Mich. 48220

Phone: (313) 541-1440

West Coast Office: 6016 Fallbrook Avenue, Woodland Hills, Calif. 91364. Phone: (213) 883-6121

Date of Organization: 1961

Howard Back, President

James O'Donnell, Vice President

Hermann Tauchert, Executive Producer

Betty Gunther, Operations Manager

Services: Production of information films, industrials, commercials, documentaries, animation, television news, sports and public service spots, 16/35mm production and editing.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "The Case against Chicken Little" (Weyehaeuser Co.); "What is a Computer?" (IBM); "More Power to You" (Detroit Diesel-Allison Division, General Motors); "Telephone stock footage reel for television use" (A.T. & T.). **Television Public Service Spots:** "Bonnie and Clyde"; "Tune-Up for Cleaner Air" (Automobile Manufacturer Assn.). Series of spots on health care (American Academy of Pediatrics).



OMNICOM CORP.

3315 South Pennsylvania Avenue, Lansing, Mich. 48910

Phone: (517) 393-7800

Date of Organization: 1942

T. James Herrmann, President

Richard G. Cole, Vice President

Services: Complete motion picture production—animation sound filmstrip and slide show presentations, TV Commercials, all related motion picture and filmstrip producer services. Complete laboratory services 16mm, 35mm and Super 8mm reduction and contact printing. **Facilities:** Sound stages, sound recording and mixing studios, editing rooms, animation stand, complete camera gear for studio and location photography. Fully equipped motion picture processing laboratory.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Revolution in Carpet Cleaning" (Carpetech); "Islands in the Sun" (American Airlines); "The New Grand Tour" (General Tire). **Multi-Media:** "You Be the Judge" (Oldsmobile). **PIP Presentation:** "Polytome & Operator Training" (North American Philips).

THE BILL SANDY COMPANY, INC.

523 Fisher Bldg., Detroit, Michigan 48202

Phone: (313) 871-1200

Date of Organization: 1971

William H. Sandy, President

Alan V. Kidd, V.P. Planning

Edward C. Brennan, V.P. Account Service

George J. Forrest, V.P. Finance & Admin.

Ralph K. Scott, V.P. Innovative Products

Malbert Middlesworth, V.P. Production

Services: Manpower Development Strategists—total systems of learning and motivation, implemented via single concept cartridge motion pictures, closed circuit television; computer system instruction; home study; programmed instruction. **Facilities:** Executive Offices and Screening Room, 523 Fisher Building, Detroit, Michigan 48202; Account Services Office and Screening Room with 35 and 16mm equipment, 2-108 General Motors Building, Detroit, Michigan 48202. Creative, Production and Computer Center, 2843 East Grand Boulevard, Detroit, Michigan 48211 (24,000 sq. ft.); Viewing rooms with 35 and 16mm equipment, 2820 East Grand Boulevard, Detroit, Michigan 48211.

RECENT PRODUCTIONS AND SPONSORS

Motion Picture: "Manpower Stability Seminar" (Chevrolet). **Slide Film:** "Dealership Training" (Chevrolet). **Audio Cassette:** "Insight" (Cadillac). **Live Seminars:** "Career Opportunities Unlimited" (Retail Automobile Dealers).

VIDEO FILMS, INCORPORATED

1004 E. Jefferson Ave., Detroit, Mich. 48207

Phone: (313) 962-3400

Date of Organization: 1947; Inc. 1959

Clifford Hanna, President

Joseph E. Barrett, Producer/Director

John Gorski, Prod. Mgr.

Lawrence Trinkaus, Asso. Prod.

Nancy Hughes, Of. Mgr.

Services: Production of motion pictures, slidefilms, TV commercials and live shows for sales training, sales promotion and public relations. Completion services include script writing, animation and live photography, music selection, sound recording and mixing, editing and conforming. **Facilities:** Sound

High-End Kinescope, Jumbo and Stereo, M...
...and complete equipment for all...
...location

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "We Have Temporarily Lost Our Sound" (Save Orchestra Hall Committee); "Galavant" (United States Steel); "John Considine TV Commercial" (Michigan Epilepsy Center); "Shocks To Run With" (Monroe Auto Equipment Co.); "Coals to Kilowatts" (Detroit Edison Company); "Job Entry Training Program"; "Truck Selling" (General Motors Corporation) **Slidefilms:** "Show and Sell" (Firestone Tire & Rubber Co.); "Midast Shock Treatment" (Midast International Corporation)

PORTAFILMS, INC.

4180 Dixie Highway, Drayton Plains, Mich. 48020

Phone: (313) 674-0489

Date of Organization: 1947

William H. Murray, Treasurer

John F. Warren, Treasurer

Peter Baenziger, Cameraman

Stuart Knickerbocker, Animator

Services: Designers and producers of motion pictures for business and education. **Facilities:** Own and/or rent all equipment and facilities needed for live-action, animation and stop motion.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Electrical Safety, From A To Zap"; "No Deposit, No Return" (Consumers Power); "Savings Bank For Kilowatts" (Consumers Power-Detroit Edison); "Red Coats" (AP); "The Game's The Same" (Sealed Power). **Multi-Media:** "Owens Coming Announcement Show" (Owens Corning). **TV Commercials:** Michigan Education Association.

PRODUCTION THIRTEEN

Box Z, Grand Rapids, Michigan 49501

Phone: (616) 364-9551

Date of Organization: 1967

John L. Bailey, Manager

William K. Prins, Creative Director

Linda C. DeJong, Account Executive-Sales

Werner Schneider, Director of Cinematography

Services: Motion Pictures (16mm/Super 8), documentaries, TV commercials, filmstrips, sound-slide programs. 16mm processing, printing complete producer services from concept to completion. **Facilities:** Arriflex, Auricon, Bolex, Nagra, MagnaSync, Ampex, mixing console, double 16 Siemens interlock projection, B & H printer, Houston Fearless ME 4 processing sound studios, editing, art department, projection room, music library, equipment portable for studio or location.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: untitled news release THE Upjohn Co., untitled sales film (Pro Sports, Inc.); "Paradox of Neglect: Sickle Cell Anemia" (WZZM-TV); "High Priority" (Hudsonville School District). **Slide Films:** "Where There's a Skill" (Kent Intermediate School Dist.); "The ABC's of Service" (Holly's Inc.); "Open & Close Segments" (Clark Equipment Co.); "Everyones A Winner" (Grand Rapids School District). **Multi-Media:** "Story of a Policy" (Federal Life & Casualty Co.). **TV Commercials:** Dri Slide, Inc. Republican State Central Committee, Old Kent Bank (Jaqua Adv.).

WILDING, INC.

A Bell & Howell Company

18000 W. 8 Mile Road, Southfield, Mich. 48075

Phone: (313) 353-1400

Date of Organization: 1914

Date of Incorporation: 1927

W. W. Kraft, President

W. R. Winn, Vice Chairman of the Board

R. J. Dunphy, Vice President and Controller

R. Cassell, Vice President, Creative Director—Detroit

Detroit: 18000 W. Eight Mile Road, Southfield, Mich. Phone: (313) 353-1400

J. Vivian, Vice President, Gen. Mgr.

Wilding Display Corp., 8820 Inkster Road, Romulus, Mich. Phone: (313) 946-9550

Jack Huff, Vice Pres., Gen. Mgr.

New York: 9 E. 40th St., New York, N.Y.

Cleveland: 2307 Chester Avenue, Cleveland, Ohio. Phone: (216) 771-4030

Chicago: 1345 W. Argyle St. 60640. Phone: (312) BR 5-1200

H. Roehrig, Vice Pres., Branch Mgr.

Chicago Commercial Picture Equipment

5725 N. Broadway, Chicago, Ill. Phone (312) 275-1200

Robert Younker, General Mgr.

Services: A Communication agency specializing in marketing and promotion media. Creative counselors and producers of motion pictures, slidefilms, TV commercials, industrial shows, conferences, sales meetings, displays and exhibits, graphics and audio-visual installations. Complete production services from script writing through production and all laboratory processing. **Facilities:** Chicago—4 sound stages—75' x 140' 75' x 100',

75' x 100' 75' x 100' still and motion laboratories, art and animation departments, sound transfer and interlock screening facilities, film vaults, prop and carpenter shops. Commercial Picture Equipment—15,000 sq. ft. for the manufacturing of projection equipment. Detroit-Southfield—34,170 sq. ft. housing administrative, sales, slidefilm and graphics departments. Detroit—Wilding Display—66,000 sq. ft. including 1,500 sq. ft. for film sound stage, remainder for the construction of industrial show stages and scenery, displays and exhibits, plus storage facilities for existing display materials.

OHIO

CINECRAFT INCORPORATED

2515 Franklin Blvd., Cleveland, Ohio 44113

Phone: (216) 781-2300

Date of Organization: 1937, Inc. 1947

Paul E. Culley, Pres.

Robert Haviland, Exec. Prod.

Robert Schneider, Director

John Culley, Mgr. Services

Services: 16mm and 35mm, color, b&w, production of live or animated subjects for documentary, sales promotion and training, public relations, medical and TV productions.

Facilities: 75' x 60' sound stage, recording studio, mixing room, editing rooms, art dept, Oxberry animation motion picture and film strip.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The New Sound of Power" (Ford Motor); "Executive Vertigo" (Harvest Publishing); "Projection 70 Food" (Standard Oil, Ohio); "Images" (Eaton Corporation). **Slidefilm:** "The Lollipop Dragon" (S.V.E.).

EDWARD FEIL PRODUCTIONS

1514 Prospect Avenue, Cleveland, Ohio 44115

Phone: (216) 771-0655

Date of Organization: 1953

Edward R. Feil, Producer

Naomi Weil, Script Department

Services: Production of industrial, institutional, sales, public relations and promotion films; films for television. **Facilities:** Scripts, camera, editing, and sound recording available for location or studio production.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Sutures, Needles and Skin Closure Materials" (Ethicon, Inc. through Frances Payne Bolton School of Case Western Reserve University); "Lions Fight for Sight" (Lions Eye Clinic at St. Vincent Charity Hospital); "50th Anniversary of Roxboro Jr. High School P.T.A." (Roxboro Jr. High School P.T.A.); "It Happened by Accident" (The Medical School of Case Western Reserve University); "Improving Machinability with Leaded Alloy and Carbon Steels" (Coppeweld Steel Company through The Bayless-Kerr Company).

VISUAL METHODS, INC.

3910 Carnegie Ave., Cleveland, Ohio 44115

Phone: (216) 431-0700

Date of Incorporation: 1963

Katherine B. Howe, President & General Mgr.

Donald H. Howe, Technical Consultant

Services: Preparation of original material for visual aids, including art work, type, photography and processing. **Facilities:** Art Department, photo studio, full camera equipment and processing lab.

RECENT PRODUCTIONS AND SPONSORS
Multi-Slide Programs: For Austin Co.; B. F. Goodrich Chemical; Harshaw Chemical Co.; Seagram Distillers; Calvert Distillers; Harris Seybold So.; Stouffer Foods; Price Waterhouse; Consolidated Natural Gas.

LASKY FILM PRODUCTIONS, INC.

3705 Lonsdale Street, Cincinnati, Ohio 45227

Phone: (513) 271-5833

Date of Organization: 1949

Max Lasky, President, Executive Producer

Elizabeth C. Peters, Treasurer

H. H. Nieberding, Secretary

Services: Producers of motion pictures for industry and television. **Facilities:** Completely equipped sound studio and laboratory for 16mm production

CINEGRAPHIS INCORPORATED

4653 Glendale Ave., Toledo, Ohio 43614

Phone: (419) 382-6974

Date of Organization: 1970

William E. Philips, President

Clyde A. Sluhan, Treasurer

Marian E. Sluhan, Secretary

Theodore Markwood, Asst. Secretary

Services: Offering pre-production, full production and post production services for 16mm and 35mm documentary, industrial, educational, promotional and travel films. Associates located throughout the U.S. available for all areas of customized film and audio-

visual production. **Facilities:** General offices, silent studio and complete editing department. The latest in flexible, efficient production equipment is available for specific production needs.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: American Enterprise (Pilot series); "New Devices" (Blue Cross/Carr Eye); "A Search For True Grit" (Master Chemical Corp./Focus Unlimited); "A Moment in History" (Foreign language version/Owens Corning Fiberglas, Inc.); "Unlimited New Product Introduction" (Alcoa Chemical, Play, II, Marketing & PR, United Education Branch); "McKenna Politicals" (Fluorway & Gibbs); "Richard The Lion Hearted" (Fall Semes); "Moore Food Focus" (Unlimited); "Wedding Day" (James G. Mitchell); "Look of Love" (World Gospel Mission).

WILLIAM DITZEL PRODUCTIONS

933 Shroyer Road, Dayton, Ohio 45419

Phone: (513) 298-5381

Date of Organization: 1966

William G. Ditzel, Owner

Services: Write and produce motion pictures, filmstrips, TV programs, commercials, and meetings. **Facilities:** Auricon, Beaulieu cameras, Ampex Nagra Sound; editorial facilities music library. 30' x 50' studio with front screen projection.

RECENT PRODUCTIONS AND SPONSORS
Motion Picture: "Systems Building" (Dues Development). **Slidefilm:** "Flashback" (Res Inc.). **TV Commercial:** "Airtemp Heating" (Chrysler Airtemp); "Clean Light"; "Conversations Pieces" (Ditzel Syndication).

ED LANG, INC.

73 Westpark Road, Dayton, Ohio 45459

Phone: (513) 433-3133

Date of Organization: 1966

Edward R. Lang, President/Treasurer

William M. Cromer, Secretary

Jack Amendt, Vice President

Suzanne Kuennen, Creative Director

John Rabius, Head Sound Engineer

Services: Creates and produces TV commercials, documentary, industrial and travel films. **Facilities:** Completely equipped, air conditioned sound stage with 50 ft. cyclorama screen projection set-up, Eclair and Beaulieu cameras, sound system is Altec Lansing, Nagra, Stancil Hoffman, recording, dubbing, mixing and interlock systems.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "1970 Hambletonian and Little Brown Jug" (United States Trotting Association); "Riding High—Pontiac" (E. F. MacDonald); "Take Another Look" (Ali Laboratories); "Red Raiders" (David K. Burman); "Dayton Power & Light" (Willis, Case, Harwood); "Take a Closer Look" Frigidair (Darc, Fitzgerald, Sample); "Famous Recipe" (Kircher, Helton & Collett); "State Fidelity" (Weber, Geiger Kalat); "Pocket Pacs" (Eastman Mfg Co.); "Dayton Mail" (Penny, Ohmann, Neiman); "Dryad" (Creative Consultants).

CHICAGO

ACADEMY FILM PRODUCTIONS, INC.

123 West Chestnut St., Chicago, Ill. 60611

Phone: (312) Michigan 2-5877

Date of Incorporation: 1950

Bernard Howard, Pres. & Exec. Producer

Chap Freeman, Writer-Director

Services: 16mm and 35mm motion pictures, slidefilms, slides, presentations for TV conventions, meetings and sales aids for broadcast industry, education, and business. Specializing in sales promotion and medical films. Editing, writing, recording, titling. Writing, directing, production services. **Facilities:** Cameras, lights, animation, cables, microphones, dollies, recording equipment, etc., for complete production and shooting, sound stage.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Hunger March" (American Freedom From Hunger Foundation); "Abb. Eban Meeting" (Jewish United Fund); "A New Leaf" (Mogen David Wine Corp.). **TV Commercials:** "Piper's Carpeting" (Caruso-Malla Pollack Adv.). **Slidefilm:** "To Answer Your Questions" (Chicago Construction Laborers Union).

GILBERT ALTSCHUL PRODUCTIONS, INC.

909 W. Diversey Parkway, Chicago, Ill. 60614

Phone: (312) 525-6561

Date of Organization: 1954

Gilbert Altschul, President

Bruce Colling, Executive Vice President

Len H. Slaton, Vice-President

Services: Production of motion pictures, slide films, slide presentations and videotapes for

industry, education and government. Facilities: Sound stage; editing, recording and animation facilities.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Challenge of Change" (Brunswick); "We'll See Tomorrow" (National Safety Council); "People; Bringing Life to the City"; "Why People Buy" (Journal Films).
Multi-Media: "Reach Out for the 70's" (Arnar-Stone); "Rainbarrel" (S. C. Johnson & Sons).
Slidefilm: "Face in the Window" (CUNA).



BETZER PRODUCTIONS, INC.

450 E. Ohio Street, Chicago, Ill. 60611
Phone: (312) 664-3257
Date of Organization: 1967
Joseph G. Betzer, President
Helen A. Krupka, Vice President
Arthur F. Ellis, Production Manager
C. O. H. Haroldson, Mgr. Financial Films Division
Oscar Herz, Art Production Manager
Services: Motion pictures, slidefilms, TV films and commercials (live and animated), visual sales and training materials. **Facilities:** Creative staff; production and art departments; editing room; insert stage; 35mm and 16mm equipment for studio or location shooting; planning and production of supporting visual and printed materials.

CINE-MARK CINE-VUER

(Divisions of Krebs Productions, Inc.)
730 North LaSalle Street, Chicago, Illinois 60610
Phone: (312) 337-3303
Branch: 5316 E. Osborne Road, Phoenix, Arizona 85081. Phone: (602) 959-4614
Karl P. Fisch, Vice President
Date of Organization: January 1969
Clyde L. Krebs, President
Larry Kelly, Vice President, Secretary
Frank L. Brown, Vice President, Cine-Vuer Division
Karl P. Fisch, Vice President, Southwest
Paula Latham, Production Coordinator
Services: Producers of motion pictures, slidefilms, sales meetings, training seminars, industrial shows, conventions, theatrical short subjects, and counsellors on AV projection equipment in the field, through complete meeting room design. **Facilities:** Creative and marketing services, producing through producers and free-lance specialists.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Threshold of Tomorrow" (Masonite Corporation revision); "A Trail for All Seasons" (States of Arizona, New Mexico & Texas, American Petroleum Institute, Eastman Kodak, and others); "Tomorrow is Yesterday" (Bank Administration Institute); "Consumer Panel Reactions—Trash Masher" (Whirlpool Corporation); "Stay On The Main Line" (Hostess Cakes). **Slidefilms:** "Cooking Col. Sanders' Kentucky Fried Chicken"; "TLC shortening"; "Sanitation Management"; "Safety Management"; "Making Associated Products"; "Merchandising"; "Equipment Maintenance"; "Personnel Recruitment"; "Security Management"; "KFC Crispy Chicken" (Kentucky Fried Chicken); "Return on Investment" (Chicago Display). **Sales Meetings:** "72 Sales Meeting" (ITT Continental Baking); "Sales Hostess Motivational Selling" (Kentucky Fried Chicken); "Seven-Eleven Automotive Products" (S. C. Johnson Co.).

CONTACT: Business Communications
1726 1/2 Sherman Avenue, Evanston, Ill. 60201

Phone: (312) 475-4656
Date of Organization: 1959
Sidney H. Mayer, Jr., President
Samuel J. Needham, Vice-President
Services: Scriptwriting and research, planning, direction, and production; sound slidefilms, slides, motion picture, videotape, recordings, and live presentations; consultation and full production of multi-screen and multimedia industrial shows. **Facilities:** Available as required.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "A Perfect Glass of Beer" (The Sales Balanced Cooler) (Jos. Schlitz Brewing Co.). **Multi-Media:** "Discover Encore" (Encore Beer). **Slidefilms:** "The Old Milwaukee Story" (Old Milwaukee Beer); "The Sales Balanced Cooler"; "The Lone Stranger Has a Problem"; "The Care and Storage of O.S."; "Shelf And Cooler Positions" (Jos. Schlitz Brewing Co.); "New Beer In Town"; "Encore On Draught" (Encore Beer).

HAROLD DASH ASSOCIATES, INC.
333 North Michigan Avenue, Suite 1628, Chicago, Ill. 60601

Phone: (312) 782-3722
Harold Dash, President
Douglas Sylvan, Executive Vice Pres.
Frank Warrington, VP. Sales
Henry Behrens, Manager-Production
Services: Producers and Communication Consultants for Marketing: Total Communications consultants for Marketing Programs; com-

plete writing, creative planning and photography for 16mm and 35mm motion pictures; total creative planning, design and visualization of Live Business Trade Theatre, Sales & Distributor Meetings; Training Programs; Public Relations Programs; Sound Slide Films; Arts and Graphics.

RECENT PRODUCTIONS Meetings: Two major product announcement meetings (Motorola Consumer Products Div.); National Product Announcement Dealer Meeting (Motorola-Canada) Annual Corporate Presentation (Consolidated Foods Corp.); Annual Meeting (Chicago Convention & Tourism Bureau). **Brochures:** World-Wide Facilities Brochure (Marsh & McLennan, Inc.); Annual Report (Chicago Convention & Tourism Bureau). **Slides:** Slide Sales Presentation—Community Support (Chicago Convention & Tourism Bureau). **Slidefilms:** Four Major Employee Benefits Programs (Marsh & McLennan, Inc.). **Special Production:** Civic Salute to Chicago Symphony Orchestra (Chicago Convention & Tourism Bureau). **Motion Pictures:** Strategy of Risk (Marsh & McLennan, Inc.); Sturdi-Bilt S-R System (Unarco Industries); Your Perfect Sleeper (Serta, Inc.); Chicago (Revision) (Chicago Convention & Tourism Bureau).



CAL DUNN STUDIOS, INC.

141 West Ohio Street, Chicago, Illinois 60610

Phone: (312) 644-7600
Branch: 1040 N. Las Plamas, Hollywood, California 90038
Phone: (213) HO 9-9011, Alan S. Lee, Manager
Date of Organization: 1947
Cal Dunn, President
Mike Dunn, Vice President Sales Director
Multi-Media Production
Ray Mueller, Director, Cameraman
Ruth Reidy, Office Manager
Karen Beyer, Producer
Lew Glanville, Electronic Engineer, Multi-Media
Phil Weintraub, Road Show Manager, Multi-Media
Tom Sinnott, Special Effects
Bobbi Stamm, Casting Director
Don Podell, Comptroller

Services: Motion pictures, multimedia presentations, and slidefilms for sales training, promotion, product information, employee indoctrination and special purposes; TV commercial and productions. **Facilities:** Sound stage, insert stages, recording, transfer and sound mixing, working kitchen, Oxberry animation stand and equipment; complete animation, inking and painting depts.; hot press title department; editing, interlock screening rooms, carpenter shop, creative and administration facilities.

RECENT PRODUCTIONS AND SPONSORS

Motion Picture: "The Surgeon" (American College of Surgeons); "Something to Smile About" (Warner Lambert Pharmaceutical Co.); "Laser Beam Film #709" (Inter Probe Corp.); "Toppers of '71" (Hobart Mfg. Company). **Multi-Media:** "The Second Genesis" (Consumers Power Company); "Opportunities of the 70's" (I. C. Industries); "The Northamerican Revolution"; "People"; "Trademark" (North American Van Lines); "The Egg" (Grey-North Advertising); "National Restaurant Association Presentation" (Alan Fishburn & Associates); "Paradise Island"; "Go with the Pros" (Hobart Mfg. Company); "Cunard Lines Presentation" (Dechert, Hampe & Company); "The Year of the Team-Hires"; "The Year of the Team-Crush"; "Something New Under the Sun" (Crush International, Inc.). **Slidefilm:** "Estimating & Selling"; "Packing"; "Loading the Van"; "Selling the National Account" (Greyhound Van Lines); "Tariffs" "The Voice of Greyhound"; "The Ticket Agent" "How to Get There From Here" (Greyhound Transportation Div.); "Going Greyhound"; "Greyhound, The Profit Line" (Greyhound Passenger Service Div.). **Slidefilm:** "Greyhound Package Express"; "Greyhound Baggage Service"; "Tracings & Processing Of Lost, Delayed & Damaging Baggage" (Greyhound Package Express Div.); "A Most Fastenating Process" (Camcar Screw & Mfg. Co.); "The Call is for Help"; "The northamerican Way"; "Man in the Middle"; "This is northamerican"; "It's Your Happiest Move" (Northamerican Van Lines). **Feature Films:** College for Fun and Profit—Fatal Pleasure. **Television:** Various.

FILMACK STUDIOS

1327 South Wabash Avenue, Chicago, Ill. 60605

Phone: (312) 427-3395
Date of Organization: 1919
Joseph R. Mack, President
Ira Singer, Vice President, Adm.
Pat Cascio, Production Manager
Services: Motion pictures; filmstrips, and slides for television, industry and education. Educational training programs, sales meetings, creative services, script writing, storyboards. **Facilities:** Studio for live and still photography, sound recording studio, music libraries and sound effects. Complete

CHICAGO

Black & White and color laboratory services. 16mm and 35mm animation and filmstrips on Oxberry animation stand. Artwork, titles, hot press. Laboratory editing, processing and printing. Complete slide equipment.
RECENT PRODUCTIONS AND SPONSORS
Not available

FIRE ESCAPE LTD.

10 East Huron, Chicago, Ill. 60611
Phone: (312) 787-2665
Date of Organization: 1969
Dick Asch, President, Executive Producer
Services: Production of short films and television commercials.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Most Important Thing in the World" (Pioneer Screw & Nut Co.); "Blood Is Life, Pass It On" (National Red Cross); "There's More To It" (WLS Radio); "Precious Tissue" (American National Red Cross); "Foam Game" (Sears Roebuck & Company); "A Reflection Of The Whole Eye" (St. John's Mercy Medical Center).



GOESSL & ASSOCIATES, INC.

612 No. Michigan Ave., Chicago, Ill. 60611
Phone: (312) 787-5300

Marvin E. Goessl, President
Verna S. Goessl, Secretary-Treasurer
Stephen F. Hanna, Executive Producer
William Snowwhite, Executive Producer/Sales
Paul A. Conner, Art Director
Wadsworth Creekmore, Production Manager
Services: Creative design, finished art, color key, slides and slidefilms. **Facilities:** Art & photography department, processing and lab, slide mounting.
RECENT PRODUCTIONS AND SPONSORS
Multi-Media Shows: "1971 National Convention for Wheeled Vehicles" (Rupp Industries, Inc.); "American Association of Blood Banks" (Fenwell Laboratories, Division of Baxter Laboratories); "Open House 1971 Convention" (Motorola Inc.); Chicago Board of Trade.
Training Programs: "How to Pass the CPA Examination" (Alexander Grant & Co.); "Transportation Systems" (Sanderhoff & Associates); "Marketing Concepts" (Residential Planning Corp.); "Hospital Safety" (National Safety Council). **Slidefilms:** "Fast Company" (Johnson Motors); "Stock Rupp for Profit" (Rupp Industries, Inc.); "The Market and the Medium" (American Hospital Association Magazine); "1971 Trucks" (International Harvester Co.).

MIKE GRAY ASSOCIATES

2125 North Clark, Chicago, Illinois 60614

Phone: (312) 528-1500
Date of Organization: 1964
Mike Gray, Jim Dennett, Chuck Olin, Brenda Bierbrodt

KARTEMQUIN FILMS, LTD.

1921 N. Fremont, Chicago, Ill. 60615
Phone: (312) 324-7668

Date of Organization: 1967
Gordon Quinn, President
Gerald Temaner, Secretary/Treasurer
Jerome Blumenthal, Producer/Director
Services: 35/16mm motion picture services. Specializing in cinema-verite style documentaries and educational films. **Facilities:** Complete 16mm production facilities, including wireless sync-sound camera and 3 Steenbeck editors.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Close-Up" (Telesport); "What the F are These Red Squares?" (Kartemquin); "Joyce" (Jay Litan); "Swap" (Kartemquin). **Videotape:** "Labor History Workshop" (S. Lynd).

KELLOCK PRODUCTIONS INC.

1037 Woodland Drive, Glenview, Illinois 60025

Phone: (312) 724-0515
Date of Organization: 1964
James A. Kellock, President & Treasurer
James A. Kellock, Jr., Vice President
Albert S. Bradish, Vice President-Production
Services: Writing, production of motion pictures, slidefilms, business shows. **Facilities:** Two sound studios on ground level 100' x 60' with 30' clear to roof, 3000 amps, 120V AC power; screening room, lighting equipment; camera; sound, editing, carpenter shop, make-up and dressing rooms; commissary.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "For Every Wheel that Rolls" (Firestone); "At this Very Moment"; "No Ice, Please"; "Crash Fire"; "Welcome to the Hospital Corps" (U.S. Navy).

WILLIAM N. KIRSHNER & COMPANY, INC.
1037 Woodland Ave., Glenview, Ill. 60025
Phone: (312) 729-3030

William N. Kirshner, President
Mervin W. La Rue, Assistant Secretary
Robert K. Larson, Secretary
George Elnick, Creative Director

Services: Production of audio-visual programs for marketing, sales promotion, training and public relations; motion pictures, slide program, slidefilms, industrial and business presentations, videotape programs for business. **Facilities:** Two sound stages; three production studios; writing, photography and art department; recording, animation; editing; projection and interlock equipment.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Lupinus Mark IV" (Lupinus Clean); "Computerized Electrocardiograms" (Telemed). **Slidefilms:** "Abbottability" (Abbott MFL); "Teen-Mail" (Kayser Communications); "Bigger Profits Through Better Selling" (Vance Publications).



LA RUE FILMS, INC.

SCIENTIFICOM Division

708 North Dearborn, Chicago, Ill. 60610
Phone: (312) Superior 7-8656-57

Date of Organization: 1947
Mervin W. La Rue, Sr. FBPA, Chairman

Board
Gunter H. Doetsch, President, Exec.

Producer
Katherine Russell, V.P., Asso. Producer

Olita Kins, Art Dir.

Services: Motion pictures, slidefilms, cinematography, cinematography, and slide reproduction (all sizes). Specialists with in-depth experience in scientific, medical, and educational films. Consultants: planning, production, utilization of audiovisual media. Distributors of AV equipment. **Facilities:** Studio, sound and camera equipment; animation stands; time-lapse, high-speed facilities. Explosion-proof cameras, lighting equipment; micro, macroscopic setups.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Insertion and Maintenance of Subclavian Catheters" (Univ. of Pennsylvania); "Intravenous Fluid Infusion: Basic Theory and Practice" (Abbott Laboratories); "Otoplasty" (Univ. of Illinois Medical School); "History of Lake Michigan"; "Celebration"; "Orchids" (SCD). **Slidefilm:** Intravenous Hydration (Abbott Laboratories).

LEWIS MOTION PICTURE ENTERPRISES

410 N. Michigan Ave., Chicago, Ill. 60611
Phone: (312) 644-6400

Herschell G. Lewis, Chairman
Alex Ameripoor, Production Mgr.

Allen Kahn, Production Manager
Louise Downe, Talent Contact

Services: 35mm and 16mm commercial, industrial, features, editing, screening, art dept., location photography for other producers, industrial shows. **Facilities:** Mobile unit. Filming in Chicago, Miami, Los Angeles. Script dept. Complete packaged production unit. Multi-media projection.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "C.A.R.S." (Convenience Auto Rental); "Blow A Bubble" (Tarco Toy Co.); "Year Of The Yahoo" (feature film); "This Stuff'll Kill Ya!" (feature film). **Slidefilm:** "Hit The Crest" (Crest Foods).

JACK LIEB PRODUCTIONS

1230 W. Washington Blvd., Chicago, Ill. 60607

Phone: (312) 243-2600

Date of Organization: 1946

Jack H. Lieb, President

Warren H. Lieb, Vice-President

Donald J. Richter, Sound Engineer

Charles R. Kite, Editor

Services: 16/35mm motion picture production; industrial, theatrical TV, sales promotion, institutional and sales training; specialists in travel promotion films, TV productions, spots and shows. Filmstrips and sound slidefilms. Script writing. **Facilities:** Complete studios, sound stages, RCA 35mm and 16mm magnetic and optical recording, Hi-fidelity magnetic mixing, Nagra-16mm sync recording. Editing, musical score facilities, echo chamber, sound stages; editing rooms.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "How To Succeed Without Really Flying"; "Brother"; "Super Jets & Super Safety" (Fed. Aviation Admin. (FAA)); "What's In A Name" (Golden 50 Pharmaceutical Co.); "How To Read Successfully" (Macmillan Co.); "Chromacolor Tube" (Rauland/Zenith); "Laredo" (Pa Ka Ge Productions); "Dance As Art" (Chimera Foundation for Dance). **Slidefilms:** "Gourmet Egg" (Ralston Purina Co.); "Animals" (Captioned Film For Deaf-HW).

DON LOGAY PRODUCTIONS INCORPORATED

410 N. Michigan Ave., Wrigley Bldg. Suite 550, Chicago, Ill. 60611

Phone: (312) 527-9210

Date of Organization: 1966

Don Logay, President

Services: Writer-director-producer of live and/or Multi-Media shows for industry... sales meetings, conventions, Trade Shows & Special events. **Facilities:** A complete creative production service for Dramatized meetings and Industrial shows—Nationwide network of Models & Performers for trade shows & conventions.

RECENT PRODUCTIONS AND SPONSORS
Live & Multi-Media Presentations: "Fresher Air Fair" (Standard Oil); "Let's Put It All Together" (Arvin Industries); "Superyear" (Stewart-Warner Corp.); "National Sales Hostess" (Kentucky Fried Chicken); "Follow-Thru '72" (Owens-Corning Fiberglass); "Miss World USA & Robot" (Maremont); "Go/70 Show" (Stewart-Warner); "Make It Happen" (International Harvester); "PC-45 Intro" (General Electric).

BURT MUNK PRODUCTIONS, INC.

56 E. Walton Place, Chicago, Ill. 60611

Phone: (312) 337-0034

Date of Organization: 1961

Burton M. Munk, President

Mary Abraham, Business Manager

Services: Creation and production of motion pictures, slidefilms and related materials for business communication. Sales meeting and convention services. **Facilities:** Creative writing, planning and production.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Posturepedic Makes The Difference"; "Sealy Presents Television, 1971"; "New Dimensions in Rest"; "Posturepedic, Unique Back Support Sys." (Sealy); "The Brush Fighter with Muscle" (Dow Chemical); "More Than Meets the Eye"; "The Final Touch" (Zenith Sales Corp.). **Slidefilms:** "Highlights 1971"; "Highlights 1972" (Zenith Sales Corp.); "Leadership and Service: Your United States League" (United States Savings and Loan League).

FRED A. NILES

COMMUNICATIONS CENTERS, INC.

1058 W. Washington Blvd., Chicago, Ill. 60607

Phone: (312) 738-4181

Date of Organization: 1955

Branch Offices: New York: 108 West End Ave., New York, 10023. Phone: (212) SU 7-8770. Charles Ticho, Vice President.

California: 5545 Sunset Blvd., Hollywood, 90028. Phone: (213) 462-7311. Lionel Grove, Vice-President.

Fred A. Niles, President

Norman C. Lindquist, Vice-President, Sales

William E. Harder, Vice-President, Multi-media

James Miller, Production Manager

Services: TV commercials; industrial films; sales training films; business theater; sound slidefilms; TV shows, Marketing and merchandising programs, theatrical short subjects. **Facilities:** 100,000 sq. ft. of space; 3 sound stages; Five editing rooms complete sound dept.; carpentry, electric, paint and prop depts.; screening room; art dept.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Jaws of Life" (Hurst Performance Corp.); "1972 Promotion" (American Oil Company); "Two for Fox" (Elanco Corporation); "Changing Cowboy" (American Hereford Association); "Honest to Goodness" (Banquet Foods); "Proving Ground" (Hendrickson Truck Co.); "Challenge of the Decade" (The Conference Board); "Heavy Walled Vessels" (Chicago Bridge & Iron); "Packing—Jet Style" (Delta Air Lines); "Growing" (Ashland Oil Co.); "Polka Dot Leaves on a Purple Tree" (Hallmark); "With Tools He Is All" (Machine Tool Ind.); "Glory Is... Glory Was" (Creek Tourist Organization). **Slidefilms:** Moody Bible Institute, Cinch Manufacturing Company, Household Finance Corporation, Gillette.

PEOPLE REACHING PRODUCTIONS

1460 Sandburg Terr., Chicago 60610

Phone: (312) 642-3789

Date of Organization: 1969

Sue Leven Sager, Creative & Prod. Supv.

Dorothy Eastline, Promotion Director

Honore Singer, Talent Coordinator

Services: Package A/V presentations for radio, TV and live groups. Product or sponsor-subject oriented features from inception through guaranteed placement.

RECENT PRODUCTIONS AND SPONSORS
TV Films: "Threatened Treasures" (Fisherman's Information Bureau); "Crafty Capers with Styrofoam" (Dow Chemical Company); "Progress Is..." (American Soc. Civil Engineers) Multi-Media: Pet Food Institute.



PILOT PRODUCTIONS, INCORPORATED

1819 Ridge Avenue, Evanston, Ill. 60701

Phones: (312) Davis 8-3700

(312) Broadway 3-4141

Date of Organization: 1940; Inc. 1952

C. Robert Isely, President

Robert L. Dedrick, Executive Vice President

Bob Luce, Vice-President, Prod.

C. Don Sheldon, Treasurer

Connie Andersen, Filmstrip Department

Chris Irely, Sales Promotion

Services: Complete creative and production

facilities for motion pictures and filmstrips. Research, writing, photography, sound recording, editing, and stripfilms services to industrial and business films. **Facilities:** Shooting stage; complete kitchen facilities; 16mm Mitchell and Arriflex camera equipment; battery packs for field work; Ampex-Magnasyn and Nagra recording equipment including DuKane 30/50 signal generator double system projection.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "This is the Life" (Recreational Vehicle Institute); "Land Awash" (Koppers Company); "Vacation Safety" (National Safety Council); Series of 6 selling film (Starcraft Company); "The 675" (Clark Equipment Company). **Sound Filmstrips:** "The Real Meat Business" (Tyler Refrigeration Div. Clark Equipment Company); "Pike River Cleanup" (Kiwanis Circle K); "Route Salesmanship" (Linen Supply Association of America); Complete sales training program—hours of cassettes, programmed learning books, test materials and leader's guide. (National Association of Cemeteries); "A Way to Care" (United Methodist Church).

PRODUCERS GROUP, LTD.

323 W. Randolph St., Chicago, Illinois 60606

Phone: (312) 372-2028

91011, Phone

Branch: 1430 St. Vago St., La Canada, CA

91011, Phone: (213) 790-3715. Genl. Mgr.

Jack Willoughby, ASC

Date of organization: 1968

Lee W. Gluckman, Jr., President, Exec.

Producer

Budd Blume, Vice President Creative D.

rector

Jack Willoughby, ASC, General Manager

Dir. Photography

Services: Motion picture, slide film, multi-media, videotape creation and production, scripting, graphics, photography, design, un-managing, music. Assemble crews, location; sub contracting. **Facilities:** Full mixed media layout. Others tailored to production.

RECENT PRODUCTIONS AND SPONSOR
Motion Pictures: "Allied Mills" (Avco Ltd. "HYGAS Newscip" (American Gas Assn. Institute of Gas Technology); "Baja" (Masey-Ferguson-Warner Bros.). **Multi-Media:** "Crush International" (Cal Dunn Studios "Sears-1H (Graphics)" (Henry Ushijima Film Inc.); "National Restaurant Show" (Equi Mfg. Corp.); "Gas Shortage" (American Gas Assn.); "Dynamic Gas II" (Northern Illinois Gas Co.); "Monopoly" (Illinois Bell Tele. Co.); "Police Guardian II" (Enstrom Corp.); "Pollution" (Interlake, Inc.).

SPORTLITE FILMS

20 North Wacker Drive, Chicago, Ill. 60606

P.O. Box 24-500, Speedway, Ind. 46224

Phone: (312) 236-8955—236-8488

Date of Organization: 1955

Al D. LeVine, Producer

Jack Paige, Sales Manager

Jane Gallagher, Controller

Robert Decker, Counsel

Services: Producer and distributor, 16mm Color and B & W/Sound films, film library—500 1/2 Hour titles; Stock sports footage—sound effects/instructional; recreation entertainment (Golf, baseball, tennis, football, basketball, auto racing, boxing). **Facilities:** On location cameramen and equipment per diem basis; opticals—Sponsor ID from rough overlays to completed products. Arris Eclair, B & H 70 DRS, Nagra & Uher recorders; Experienced, creative staff.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Johnny Lightning Strikes" (Synd.); "Diary of a Tournament Player" (Carling's); "Lifetime Sports" (Award Films); "Formula 1 Racing" (Synd.); "Sebring Revisited" (Synd.).

TELECINE FILM STUDIOS, INC.

100 S. Northwest Highway, Park Ridge, Ill. 60068

Phones: Park Ridge: (312) 823-1418

Chicago: (312) 763-5818

Date of Organization: 1952

Byron L. Friend, President

June A. Friend, Secretary/Treasurer

Ellen Milgrom, Audit-Finance

Roy Barwig, Director of Photography

Sound

Dean Garrison, Pro-Mgr

Services: Motion pictures, filmstrips, live meetings, new products introductions, trade show participation, 35mm or 16mm studio or location, TV commercials, editing, recording, mixing, interlock screening, recording, script writing, filmstrip animation. **Facilities:** Multiple camera, continuous shooting equipment, 35mm and 16mm cameras, Arris Eclair, etc.; magnetic recorder Ampex, Nagra etc., sound stage 30' x 45' five channel recording and mixing.

RECENT PRODUCTIONS AND SPONSOR
Motion Pictures: "Communications" (Mastrola); "Small Group Strategies" (IDEA); "The Coach and the Team" (Mastrola); "Tribal" (Welch Productions). **Slidefilm:** "Introduction" (G. D. Searle).

TELEVISION PRODUCTIONS, INC.

3200 W. West Lake Avenue, Glenview, Ill. 60025

Phone: (312) 729-5215

Date of Organization: 1969

Scott H. Kane, Operations Director

Paul J. Minadeo, Chief Engineer

Paul R. Ballantine, Director of Market & Sales Development

Services: Complete commercial, industrial, instructional production facilities. Film to tape, slide to tape, or tape to tape transfers. Electronic editing for 2" Quadraplex, IVC and Ampex 1", and EIAJ 1/2" video tape formats. Location and studio production of all non-broadcast video tape services. Commercial broadcast and CATV programming, industrial, educational and instructional applications, consultant services, pre-production and post-production services and distribution. Quadraplex mastering if desired. **Facilities:** 2 IVC 300 Broadcast Color Plumbicon cameras with 10:1 zoom lenses, complete color film chain, full production switcher with special effects including chroma key, professional audio systems, complete lighting facilities. Ampex 1200 B 2" VTR with electronic editing, full line of 1" and 1/2" VTR's. **RECENT PRODUCTIONS AND SPONSORS** **Motion Pictures:** "Memos To Management" (Western Electric); "Robert-Marc Beauty Box" (San Siro Prod.); "Topsy Hair Pieces" (Chicago); "Various Spots" (Chicago Daily News).

ZAPTEL STUDIOS, INC.

615 North Wabash Ave., Chicago, Ill. 60611

Phone: (312) Superior 7-2755

Date of Incorporation: 1955

Owen Zapel, President & Executive Director

Services: Producer of animation for TV commercials, industry and education. Live action for all purposes. Audio visual productions for sales presentations, slidefilms, filmstrips, Show Case Programmatic. Optical and animation. **Facilities:** Studio, animators, artists, layout, lettering, hot press, 16mm and 35mm projection; 35mm optical and magnetic interlock. Editing with 16mm and 35mm Moviolas, no animation stands. Masters series Oxberry with Aerial Image projector.

OTHER ILLINOIS CITIES

MONTY MANN PRODUCTIONS

(A Div. of Colind Photography, Inc.)

1327 N.E. Adams St., Peoria, Ill. 61601

Box 165

Phone: (309) 676-0723

Date of Organization: 1964

Monty Mann, Executive Vice-President & Executive Producer

Paul W. Heimberger, President of Corporation

Services: Industrial, business, sales, training, technical livestock, agricultural, historical, documentary, educational, religious, travel, etc., motion pictures: TV films and commercials; slide and filmstrip presentations; producers services, sales meetings, research; writing; artwork & titles; sound recording. **Facilities:** Motion picture & still cameras; Oxberry animation; sound recorders, cassette duplicators; editing equipment; impulsive equipment.

RECENT PRODUCTIONS AND SPONSORS **Motion Pictures:** "Hubbard Land" (Hubbard Milling); "Plan Purina" (Purina International); "The Story of Fred Jones Quality" (Ford Manufacturing Plant). **Filmstrips:** "Fight Disease With Nutrition" (Hubbard Milling); "Educational Filmstrips" (McKnight & McKnight).

ARNIE MIDLASH & THE GROUP

(Formerly Persuasion Systems)

539 North Linden Avenue, Oak Park, Ill. 60302

Phone: (312) 848-8081

Date of Organization: 1965

Arnold Y. Midlash, General Manager

Henry Puckhaber, Production Director

Services: Multi-media, automated multi-screen presentations; training programs; corporate and selling communication. **Facilities:** Script, graphic design, still and motion photography, 4-inch and cassette audio recording and duplication.

RECENT PRODUCTIONS AND SPONSORS **Live Show:** "Genetic Agent In Arthur's Court" (Continental Assurance Co.). **Motion Pictures:** "The Delco Decade" (General Motors); "Threshold" (National Hemophilia Foundation); "The Fund" (CNA Investor Services). **Multi-Media:** "We're In Business" (Continental Assurance).

MARK ANDERSON FILMS

311 West University, The Manor, Champaign, Ill. 61820

Phone: (217) 356-0345

Branch Office: Mark Anderson Films, Box 478, Memphis, Tennessee

Date of Organization: 1964

Mark Anderson, Owner

Services: Complete motion picture production facilities, television commercials, promotional films, slide presentations, and multimedia. **Facilities:** Script, studio and location production, titles, graphics, editorial, complete animation services.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Baldwin: Energy for the 70's" (Illinois Power Co.). **TV Commercial:** "United Fund of Champaign"; "Illinois Power Co." (Harpham Adv.).

BILL MORROW

MOTION PICTURE PRODUCTIONS

D.B.A. GLIESSMAN STUDIOS

112 North Walnut, Champaign, Ill. 61820

Phone: (217) 356-6408

Date of Organization: 1964

Bill Morrow, Owner

Services: Complete motion picture production, television programming and commercial display films, slidefilms. Complete commercial photography services. **Facilities:** Script, studio and location production, equipped for synchronous sound (Mitchell or Auricon). Title and graphic preparation including animation facilities. Screening, recording, editorial, creative and office space. Interlock facilities, multiple editorial setup, Arriflex, production, Magnasync sound and Moviola equipment.

MORTON GOLDSHOLL

DESIGN ASSOCIATES, INC.

420 Frontage Road, Northfield, Ill. 60093

Phone: (312) 446-8300

Date of Organization: 1942

Morton Goldsholl, President, Exec. Prod.

Mildred Goldsholl, Secretary, Producer

John Weber, V.P., Studio Director of Design

William Langdon, V.P. Film Administration

Tom Freese, V.P. in Charge Prod.

Services: Producers of motion pictures and slidefilms for business, industry, television and education. **Facilities:** Sound stage, 16mm and 35mm cameras, Moviolas, Oxberry animation stand with Aerial Image; Ampex, Nagra and Magnasync sound recorders, editing equipment.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "American Hospital Film" (American Hospital Association); "Reading: A Gift for Life" (Scott Foresman); "The Measure of You" (Stratford Squire International Ltd.); "HAIR" (MGDA); "Lens Distortion and Strobe Experiments" (MGDA); "Honeymooners" (International Minerals & Chemical Corp.); "Bell & Howell-Presentation Film" (Bell & Howell). **TV Commercials:** American Hospital TV Comm. (American Hospital Association); Series of 6 Commercials (Alberto Culver); Johnny Carson Clothes (Hart, Schaffner & Marx); Lipton Iced Tea (Lipton Tea); Christmas Opener (Commonwealth Edison Co.); Counter Revolution (Sears); Love in the Kitchen (International Minerals & Chemical Corp.); Nice To Get Home To (Restonic); The Associates (The Associates); Commonwealth Edison Corporate Tag (Commonwealth Edison).

ROBERT BRUCE HICKS & ASSOCIATES

Suite LL-G O'Hare Inn, 6600 N. Mannheim Rd., Des Plaines, Ill. 60018

Phone: (312) 827-5131 X 1159

Date of Organization: 1963

R. B. Hicks, President

V. N. Hansen, Vice-President

R. O. Hicks, Secretary-Treasurer

Services: Motion pictures, filmstrips and slides for business communications. Collateral printed materials. Producers of trade shows, conventions and sales meetings. Presentations. Sales incentive programs. **Facilities:** Offices in Chicago and the O'Hare Inn. Associates in several cities. Studio facilities rented as required.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Serving All Mankind" (Brower Co.). **Promotional Programs:** (Recreational Vehicle Industry) (Chicago Board of Trade); "The Tennis Pro" (Theatrical Feature). **Multi-Media:** 1971 Marine Trades Exhibit.

HENRY USHIJIMA FILMS, INC.

2250 East Devon Avenue, Suite 121, Des Plaines, Illinois 60018

Phone: (312) 297-2155

Detroit Office: 13981 13 Mile Road, Warren, Michigan 48093

Phone: (313) 293-0770

Date of Incorporation: 1962

Henry Ushijima, president

Larry Bergwall, Vice President, Sales

Ruth Ushijima, Secretary, Treasurer

Services: Producers of motion pictures, television programs, television commercials and slidefilms.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Target 85, Fourth and Goal, IHI" (Sears, Roebuck & Co.); "Annual Report Film" (Baxter Laboratories, Inc.); "Our World

ILLINOIS KANSAS

Underwater" (Chicago YMCA); "Heritage of Ballantines" (Hiram Walker, Inc.); "Cummins Diesel" (Price, Weber and Asso.); "Lunch-O-Ree" (Boy Scouts of America).

MATT CO ASSOCIATES, INC.

3309 N. Chapel Hill Rd., McHenry, Ill. 60050

Phone: (815) 385-5568

Date of Organization: 1960

Richard J. Matt, President & Exec. Director

William M. Fraser, Vice President

Jerry Olson, Production Manager

Services: Motion picture and slidefilm production, including theatricals. TV commercials, sponsored industrials, sales and training films. **Facilities:** Recording, music scoring and editing; 16mm and 35mm editing rooms, Moviola equipped; 16mm and 35mm projection. 16 Eclair NPR, Arriflex and B&H and 35mm Arriflex and Eyemo Cameras; Nagra sound equipment; sound stage, complete studio and portable lighting; special camera-boat, airplane, and truck.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Tomorrow's Machine Today" (Miller Formless Company, Inc.). **TV**

Commercials: "Skee Horse '72"; "50 HP"; "4 V's"; "Fishing Motors" (Johnson Motors/Baker, Johnson, Dickenson); "Dick Pope" (Champion Spark Plug/J. Walter Thompson).

TV Shows: "Our Changing World"—141 segments to date (Nightingale-Conant Corp.).

TV Special: "The Greatest Show On Water ... at Cypress Gardens".

CAVALCADE PRODUCTIONS, INC.

P.O. Box 801, Wheaton, Illinois 60187

Phone: (312) 668-6363

Date of Incorporation: 1948

Dale McCulley, President, Writer-Producer

Harold B. Mackenzie, Secretary

Loreen R. McCulley, Treasurer

Services: Production of industrial and educational motion pictures and sound filmstrips, and TV spots. Patented "Cinemastage" process for industrial show production. **Facilities:** Arriflex camera; 35mm and 120 still cameras; editing; 40 x 40 sound stage with variety of set components; Baby dolly; Mole-Richardson mike boom with perambulator, recording and lighting equipment.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Dekalb AgResearch TV Spots" (Dekalb AgResearch); "To Improve and Enhance" (Illinois Legislative Council); "More Than A Name" (Dekalb AgResearch); "Water/Music" (Cavalcade); "You Can Make It Happen" (United Fund).

KANSAS

CENTRON CORPORATION, INC.

West Ninth at Avalon Road, Lawrence, Kansas 66044

Phone: (913) 843-0400

Date of Organization: 1947

Branch Office: Suite 625, 1255 Post St., San Francisco, Calif. 94109. Phone: (415) 771-1844

Arthur H. Wolf, President and Exec. Prod.

Russell Mosser, Executive Vice-President and Treasurer

J. W. Newsom, Dir. of Sales

James E. Bannister, Asst. Dir. of Sales

Services: Motion Pictures, slidefilms and sales meetings for public relations, sales, training, education and television, sales meetings. Sports photography. Color and/or black and white still assignments. Animation and recording services. **Facilities:** New studio and office facilities, sound stages, voice studios, editing rooms, sound rooms, etc. cameras; complete lighting and sound equipment for studio and location. Complete animation.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "The Rock and The Hard Place" (Farm Credit Admin.); "No Magic Wands" (Central Kans. Diagnostic & Remedial Education Ctr.); "Springfield Gun" (National Right-To-Work Committee); "All The Children Are Poets" (United School Dist. Humboldt, Kans.); "Intelligence Series" (U.S. Navy); "Tractor School for Teens"; "Some Old Farm Problems Can Be Solved by Electronics" (Deere & Company); "Damage Control-Hazardous Atmosphere Testing Equipment"; "Asroc Direct Loader Operation"; "Meteorological Series" (U.S. Navy). **Filmstrip:** Skelly Oil Co.

LIBRARY FILMSTRIP CENTER

3033 Aloma, Wichita, Kansas 67211

Phone: (316) 682-9225

Services: Production and distribution of 35mm filmstrips, 16mm and 8mm filmstrips, all DuKane products, projectors, recorders—Pulser, lens, lamps, head sets, speakers, etc. Pixmap cabinets for cassettes, tapes, filmstrips, phonodiscs, tables, book carts. Black stereo screen in wall or tripod.

RECENT PRODUCTIONS AND SPONSORS
Filmstrips: "Dissection of a Frog", "Anatomy of Color", "Dewey Decimal Classification".

MARSH FILM ENTERPRISES, INC.

Post Office Box No. 8082, Shawnee Mission, Kansas 66208

Date of Organization: 1969

Mrs. Alan R. Marsh, President

Services: Production and distribution of 35mm filmstrips, 16mm and 8mm filmstrips, all DuKane products, projectors, recorders—Pulser, lens, lamps, head sets, speakers, etc. Pixmap cabinets for cassettes, tapes, filmstrips, phonodiscs, tables, book carts. Black stereo screen in wall or tripod.

RECENT PRODUCTIONS AND SPONSORS
Filmstrips: "Squeegie Learns About Drugs", "Drug Abuse: It's Your Decision", "Ecology: Spaceship Earth", "Ecology: Balance of Nature" self

MINNESOTA

COUNTRYMAN-KLANG, INC.

905 Park Ave., Minneapolis, Minn. 55404

Phone: (612) 332-2538

Date of Organization: 1956

Thomas C. Countryman, President

Floyd A. Klang, Exec. Vice-President, General Manager
 James Sugimura, Vice President, Head of Still Dept.
 Robert Edwards, Producer/Creative Dir.

Services: Producers of industrial, educational, sports, sales, sales training, TV commercials multimedia presentations and filmstrips, 16mm and 35mm, and advertising sales photography. **Facilities:** 4500' stage, animation. Mitchell, Arriflex, dollies. Lighting and sound equipment for studio or location. Complete recording with Nagra. Four Magnasync interlocks and multi-channel mixing. Music library and producers services.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "A Winning Team", "Toro Snowthrower for Winter '71" (Toro Manufacturing); "Mud Cat", "Mud Cat—Industrial Application" (National Car Rental System); "Be Someone Who Cares" (United Fund); "Glasspar '72—The Sleek Fleet" (Larson Boats '72" (Larson Industries); "South To Alaska" (3M Company); "Untitled Film (Arctic Survival—Feature length for theatrical release).

EMPIRE PHOTOSOUND INCORPORATED

4444 W. 76th St., Minneapolis, Minn. 55435

Phone: (612) 920-3020

Date of Incorporation: 1945

Richard N. Jamieson, General Manager

Eugene R. Ehlenz, Adm. Mgr.

Averill M. Kronick, Sr. Dir.

Services: Production of motion pictures, multi-media presentations, slidefilms, TV commercials and sales meeting presentations. Complete facilities, including interlock projection. Editing tape and magnetic film recording, disc and tape music libraries available. Complete sound department, including magnetic film and tape recorder, desk, and tape music libraries, original sound effects library, fully equipped motion picture and sound studio facilities.

LOW & ASSOCIATES, INC.

980 West 79th St., Minneapolis, Minn. 55420

Phone: (612) 884-7524

Date of Organization: 1959

R. Glenn Low, President & Producer

Robert C. Petersen, Director of Photography
 John M. Wordelman, Sales Mgr.
 Jon J. Baltex, Editor

Services: Writing and production of motion pictures, TV commercials, sales shows, producer's services. Distributors: rear-screen Super 8 projectors. **Facilities:** New studios with extensive location and location facilities. Arriflex, Eclair cameras, lenses, 35mm and 16mm projectors, Nagra Magnasync, and Hoffman sound equipment, music

library, electrical interlock, complete mixing, editing, lighting equipment.

RECENT PRODUCTIONS AND SPONSORS
 "Now" (Minneapolis Gas Company); "ACCS" (Honeywell, Inc.); "Among the Nation's Best" (Northrup-King Co.); "Welcome to Capp Homes" (Capp Homes); "NAPCO Truck Conversions" (NAPCO Industries, Inc.). **TV Commercials:** Northrup-King Co., Capp Homes, Farmers Union Central Exchange.

JIM MCGOVERN & ASSOCIATES

773 University Avenue, St. Paul, Minn. 55104

Phone: (612) 225-2256

Date of Organization: 1969

Jim McGovern, Presiden-Scripting, Production

Patricia McGovern Brissette, Musical Commercial Dir.

Dwayne Brissette, Art Director

Thomas McGovern, Original Musical Scores

Services: Fully conceptualized film scripting, storyboards, research direction and production for industry, commerce, government, institutions and political candidates. Original lyrics and music for commercials. **Facilities:** Use production facilities of major film studios.

RECENT PRODUCTIONS AND SPONSORS
Motion Picture: "Two Birds with One Stone" (Cherne Ind.). **Slidefilms:** "One to One", "Come On In—The Waters Fine" (3M).

MULTIMEDIA, INCORPORATED

1621 Hennepin Avenue, South, Minneapolis, Minn. 55403

Phone: (612) 332-3341

Date of Organization: 1968

Paul Clements, Production Manager

Terry Smith, Creative Director

Services: Complete services from script-writing through production of Motion pictures, slidefilms, filmstrips, TV and radio commercials, and multimedia presentations. Still photography, art, copy, and recording services. **Facilities:** Studio; 16mm double system sound camera system, location and studio recording, lighting, automated multi-projector presentation equipment, still photographic equipment, copystand.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "A Flower in the Desert" (Patterdell). **Multimedia:** "Kodak and Radiography", 1971 Annual Meeting, "CESD" (Eastman Kodak); "Retail Credit" (Dayton-Hudson); "It Becomes Us" (Macalaster College); **Slidefilms:** "Animal Science Story" (Univ. of Minn.); "Sales Training" (IDS); "Goals" (1st Mpls. Banks).

NORTH STAR PRODUCTIONS, INC.

2930 Emerson Ave. South, Minneapolis, Minn. 55408

Phone: (612) 827-6117

Date of Organization: 1967

W. R. Frank, Board Chairman

William R. Heideman, President

Ray Anderson, Account Executive/Producer

Leigh Lammon, Accountant

Gene Gump, Marketing

Services: Production of motion pictures, sound slidefilms, animation and graphic design, sales meeting programs, editing, 16 and 35mm projection and interlock screening; closed circuit television, videotape productions and live shows. **Facilities:** Arriflex, Eclair and Nagra 16 and 35mm camera equipment, still department, Technicolor 1000 and silent projector (distributors) Shibaden closed circuit television, LaBelle and Audiscan (distributor). Kodak, MPO Videotronic dealers.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "It's More Than A Great Finish" (3M); "Dystread" (Ziegler Equip.); "Well, Now What?" (State of Minn.). **Slidefilm:** "Here's Where It Starts" (Telex). **TV Commercials:** 2 TV spots (Model Cities Mpls.).

REID RAY FILMS, INC.

2269 Ford Parkway, St. Paul, Minnesota 55116

Phone: (612) 699-1393

Date of Organization: 1910

Howard H. Gelb, President

Ellsworth H. Polsfuss, Sales Manager/Director

Robert H. Winter, Director of Production

Dennis Anderson, Communications Consultant

Jack Wiener, Head of Sound Services

Services: Complete creative staff for motion picture (16mm & 35mm), TV commercial, slidefilm, and audio cassette production; related collateral; film distribution. **Facilities:** Arriflex and Eclair cameras; sound stage; 2 editing rooms (16mm & 35mm); complete sound department; art & animation department; lighting department; 16mm & 35mm interlocking screening rooms.

RECENT PRODUCTIONS: 26 motion pictures; 10 TV commercials; 4 slidefilms; 4 sales training programs; 3 audio cassette tape programs.

MISSOURI

CALVIN COMMUNICATIONS, INC.

215 W. Pershing Road, Kansas City, Missouri 64108

Phone: (816) 421-1230

Date of Organization: 1931

Leonard W. Keck, Chairman of the Board

William D. Heston, Vice-Chairman and

Technical Director

Donald S. Phillips, President

William M. Bowles, President Laboratory Division

Larry A. Kaufman, President Production Division

Services: 8mm Super 8mm, 16mm and 35mm color sales, training, educational, documentary, industrial films and TV commercials. Script to screen services and laboratory facilities. **Facilities:** Large sound stage with 4' x 4' x 2.5' cyclorama. Extensive location equipment; Kodachrome and Ektachrome processing and quantity release printing; complete Oxberry animation; six channel sound and music facilities; sales, lease and rental of professional motion picture equipment.

RECENT PRODUCTIONS AND SPONSOR
Motion Pictures: "High Speed Sack Sorter The Fire That Never Happened" (U.S. Post Service); "Hope For a Kingdom" (The Reorganized Church of Jesus Christ of Little Day Saints); "Various Sales Films" (Deer & Company); "The Rules of Track & Field (Official Sports Film Service); "Something I Common" (Waddell & Reed, Inc.); "Trainin Films" (Kansas City Chiefs Football Club "Documentary and Training Films" (U.S. Army); "Golf Etiquette" (National Golf Four dation); "Sales Films and an Air Pollution Film" (Caterpillar Tractor Company); "Crow Center" (Crown Center Redevelopment Corporation); "Training Films" (Western Auto "Involvement" (Association of Unity Churches "Serving Those Who Serve" (American Hospital Association); "Learning To Earn" (Pennsylvania State Department of Public Instruction); "Motivation Series" (Dartnell Corporation); "New Model Introduction Coverage F TV" (Chrysler Corporation); "Multiple Choice (Indiana State Library); "A Public Relatio Film" (Drake University). **TV Commercial:** Blue Cross-Blue Shield; Kansas City Power & Light; Jones Store Company; Interstate Brands; Sifers Chemical; Wilson Sporting Goods; Desenex.

COMMUNICO

1315 North Highway Drive, Fenton, Mo. 63026

Phone: (314) 938-5450

Date of Organization: 1969

B. F. Senseman, President

D. D. Christensen, Vice President, Sales

Mgr.

R. W. Pasek, Vice President, Motion Pictures

J. B. Willis, Vice President, Business Meetings

Services: Commercial, industrial education, training motion pictures, sales and business meeting planning and production, slides, still film and original art. **Facilities:** Three stage one insert stage, lab facilities, 60 foot limit cyclorama, 16mm and 35mm editing facilities, complete sound and dubbing.

CONFLUENCE FILMS, INC.

(Formerly S. Storck & Co., Inc.)

4746 McPherson, St. Louis, Mo. 63108

Phone: (314) FO 1-4200

Date of Incorporation: 1966

Pierre Vachon, President

Arthur Fillmore, Vice President

Lorna Robnett, Production Manager

Jane Vorisek Ford, Editorial

Services: Production of political, educational, social and industrial documentary motion pictures. **Facilities:** Office, screening room, complete location production equipment, writing, directing and editing facilities.

RECENT PRODUCTIONS AND SPONSOR
Motion Pictures: "Ozark Crafts" (National Festival of Craftsman); "Maestro Walter Suskind" (St. Louis Symphony); "To D Justly" (Worship Forum).
EDWARD H. GOLDBERGER PRODUCTIONS
 1210 Tamm Avenue, St. Louis, Mo. 63131
 Phone: (314) 647-7112
 Date of Organization: 1946
 Edward H. Goldberger, Producer/Cameraman
 E. Fred Miller, Cameraman, editor
Services: Motion pictures for documentary, newsreel and public relations, 16mm kinescopes (off/air) of local television program. **Facilities:** Equipped for studio and location filming, 16mm, 8 super, 8 mm filming, inc.

continuous cartridge Super 8mm production projection. Five cameras with full complement of lenses. Mobile phone service. **ECENT PRODUCTIONS AND SPONSORS** **Motion Pictures:** "Lake of Ozarks" (Cascade Development Corp.); "Valle Lake" (V. L. Property Assoc.) **Slidefilms:** AFAM Beacon Lodge 3; American Can Co.

HARDCASTLE FILMS

7319 Wise Avenue, St. Louis, Mo. 63117
Phone: (314) 647-4200
Date of Organization: 1930
Richard R. Hardcastle, Jr., President
J. H. Hardcastle, Producer
G. A. Gaus, M. L. Warner, Assistant Producers

Lambert Kainman, Director
Services: Production of sound motion pictures, slidefilms, TV documentaries and commercials in b&w and color; advertising, sales promotion, public relations, and training films for business, civic and religious organization; local coverage or completion service. **Facilities:** 35mm & 16mm Arriflex, Auricon Pro 600, magnetic, Eclair; sound stage, Nagra, Ampex recorders; editing rooms, Moviola; portable lighting equipment for location production.

ECENT PRODUCTIONS AND SPONSORS **Motion Pictures:** "This is the P.C." (Washington University); "Assets in Being" (Independent Colleges & Universities of Mo.); "Wizard of Oz" (St. Joseph's School for the Deaf); "Missouri and the Special Child" (Missouri Dept. of Education); "The Hunter and the Prey" (KMOX-TV).

NEBRASKA

CHAPMAN/SPITTLER INC.

1908 California, Omaha, Nebr. 68102
Phone: (402) 384-1600
Branch Office 650 North Bronson, Hollywood, Calif. Phone: (213) 461-7836
Date of Organization: 1960
Robert J. Spittler, President
Donald L. Chapman, Secretary-Treasurer
Brian Kennedy, Commercial Photo Dept.
Christie Brehm, Creative Director

Services: 16/35mm motion pictures; filmstrips; 35mm slides, slide presentations; still photography; TV films and commercials; lighting, multi-screen and Xenon interlock projection equipment available for rental. **Facilities:** Sound stage; recording studio; 16/35mm editing, sound and production equipment for location or studio. Airplane for transportation, location use.

ECENT PRODUCTIONS AND SPONSORS **M:** "I Belong" (Elanco Products Co.); "Federal Triangle" (Leo A. Daly); "Sound of the Sun" (KHJ Radio Los Angeles); "Return to the River" (Riverfront Development); "People" (Mutual of Omaha); "ConAgra Today" (ConAgra); "Elanco Agchemical National Sales Meeting" (Elanco Products Co.); "Winnebago Day" (Winnebago Industries); "I Know I Belong" (Elanco Products Co.); "Valmont Co. Lighting Standards" (Valmont Inc.). **TV commercials:** Winnebago, First National Bank, Jewell's Nest.

NORTH DAKOTA

BILL SNYDER FILMS, INC.

Studio: 1419 1st Ave. S., Fargo, North Dakota. Mailing Address: Box 2784, Fargo, N.D. 58102
Phone: (701) 232-6500
Date of Organization: 1956
Bill Snyder, President
John McDonough, Vice President
Dave Hetland, Art Director

Services: Motion picture production, slidefilm and slide production, Audiscan production, educational film production. TV Commercials, film completion services. **Facilities:** Arriflex, Eclair, Eyemo and Cine-Special cameras; Magnasync 16mm recording and 3 channel mixing and equalization. Nagra and Perfex recording and transfer. Music library, location stand, company owned aircraft. Sound stage, still department.

ECENT PRODUCTIONS AND SPONSORS **Motion Pictures:** "The Big Bobcat"; "M970 Blower Test" (Melroe Division, Clark Equipment Co.); "Accutrol System" (Velsicol Chemical Co.); "Dakota Boys Ranch" (Dakota Boys Ranch Association); "The Steiger Tractor" (Steiger Tractor Company); "Corn Husk Dolls" (self produced educational film). **TV Commercials:** "Melroe Division, Clark Equipment Company"; "Steiger Tractor Company"; "Otis Tail Power Co." (Harold Flint and Asso-

ciates Advertising Agency); "Gate City Savings"; "Twin City Federal"; "Coral Gables Federal Savings" (Colle and McVoy Advertising Agency); Travel Bureau, North Dakota State Highway Dept. (Greg Smith Associates Advertising Agency). (Vocational Education Advisory Council); (J I Case Company); (Straus Clothing Stores).

WISCONSIN

KLUGE FILM PRODUCTIONS, INC.

5350 West Clinton Avenue, Milwaukee, Wisc. 53223
Phone: (414) 354-9490
Date of Organization: 1950
Donald Kluge, Executive Producer

Services: Producer of business motion pictures and television commercials. **Facilities:** Complete camera, sound and lighting equipment for studio and location filming. **ECENT PRODUCTIONS AND SPONSORS** **Motion Pictures:** "Tell It To The Girls" (Woman's International Bowling Congress); "Big Green Line" (Milwaukee Bucks); "Innovation-71" (General Electric Medical Systems); "Hydro-Whirl" (Kohler Co.); "Hole In Your Pocket" (Allis-Chalmers).

MOYNIHAN ASSOCIATES, INC.

734 North Jefferson Street, Milwaukee, Wis. 53202
Phone: (414) 272-0644
Date of Organization: 1966
Paul J. Moynihan, President/Director Prod. Jane Moynihan, Vice-President/Creative Director

Donald J. Gorzek, Chief of Cinematography
Services: Communications team; script research, development; complete studio and location film, slide, videotape production; cinematography, sound; unit management; film, sound, videotape editing; scoring, composing; also development of ancillary graphics for communication "Packages"; consultants in marketing, film distribution; experts, cold weather photography. **Facilities:** Complete motion picture, sound, videotape production and editing equipment; Auricon, Arriflex, Moviola, Eliting, Moog Synthesizer, etc. **ECENT PRODUCTIONS AND SPONSORS** **Motion Pictures:** "New Teacher In Town" (Ken Cook Transnational); "Cheese Stands Alone" (Purity Cheese Co.); "Mosaic In Motion" (Milwaukee County); "Canada's Great Northerns" (Evinrude Motors/OMC); "Designs In Sound" (Walker Mfg./Tenneco).

PARKE-RANDALL PRODUCTIONS

Division of Parke-Randall Corp.
1375 S. 72nd St., Milwaukee, Wis. 53214
Phone: (414) 476-9760
Date of Organization: 1959
Tom A. Papke, President
Miklos Gyulai, V.P.

Phillips G. Terhune, Jr., Director
Services: Producers of motion pictures for industrial, documentary, promotional, and legal exhibition; TV commercials, sales films. Complete production services, including scripting, recording, etc. **Facilities:** Interlock projection, narration and dialog looping, complete editing, magnetic film transferring and conforming for 16mm production.

ECENT PRODUCTIONS AND SPONSORS **Motion Pictures:** "Miles to Go" (The American Freedom from Hunger Foundation); "This year we need you" (United Fund of Greater Milwaukee); "Testing the Defender" (Kane Mfg. Co.); "A Day in the Life of a Paraplegic" (Robert Habush, Attorney); "Your Future in Radio" (Institute of Broadcast Arts).

OMEGA PRODUCTIONS INCORPORATED

711 West Capitol Drive, Milwaukee, Wisconsin 53206
Phone: (414) 374-7900
Date of Organization: 1965
Ervin L. Penkalski, President
Robert Rutkowski, Vice President
Jon Stoll, Director, Sound Department

Services: Complete motion picture production services, including scripting and design. **Facilities:** Sound stage (30' x 36') and insert studio, Eclair and blimped Arriflex cameras, Colortran Hydraulic Crab Dolly, complete location equipment. Two editing rooms, 16mm Moviola editing machine. Sound facilities include recording studio, Nagra recorder and Magnasync four-channel interlock.

ECENT PRODUCTIONS AND SPONSORS **Motion Pictures:** "Point Beach Nuclear Plant — The Growing Years" (Wisconsin Electric Power Company); "The Filamatic" (The PCO, System) (General Electric Company). **TV Commercials:** "Ann Page" (Robert S. Block Advertising); "Field Meats" (Baker Johnson Dickinson Advertising).

WEST CENTRAL & SOUTHWESTERN STATES

SWANSON PRODUCTIONS, INC.

625 N. Milwaukee St., Milwaukee, Wis. 53202
Phone: (414) 271-8774
Date of Incorporation: 1966
Robert W. Swanson, President
Ronald G. Johnson, Vice President
Elizabeth Swanson, Secretary
Karl Gengler, Treasurer

Services: Production of industrial motion pictures, sales films, commercials for TV etc. **Facilities:** Motion picture center with sound stages, offices, projection, recording and editing facilities, 16mm Arriflex cameras 4 channel mix facilities, 100,000-watt heavy lighting.

ECENT PRODUCTIONS AND SPONSORS **Motion Pictures:** "The Fashion Makers" (Borg Textile Group); "Measuring the Purchasing Man" (National Association of Purchasing Men); "Quality Control" (Bucyrus Erie Co.); "Report to Management '71"; "Speaking of Growth"; "In Disposers the Time is Now"; "Automotive Dynamic Testing"; "Auto Lab" (A. O. Smith Corp.); "Power to Progress" (Allis Chalmers Mfg. Co.); "Return from the Road"; "Plan 15 1/2"; "Farewell George Toggelbohl" (Korman-Swanson Corp.); "Ecology in Action" (Grede Foundries); "Telesel" (Telesel Corp.); "Joe Dimaggio-commrcl." (Muscular Dystrophy); "Camelot 1970 commercials"; "Legend Lake" (N. E. Isaacson Inc.).

ARIZONA

AZTEC FILM PRODUCTIONS

2818 North Country Club, Tucson, Arizona 85716
Phone: (602) 326-6736
Branch: 1517 S. Robertson, Los Angeles, CA 90035. Phone: (213) 462-3374. Rob Townsend in charge.
Date of Organization: 1964
Ken Byrnes, President
Charles Quinn, Executive Vice-President

Services: 35mm, 16mm production, reduction from 16mm to Super 8 and Regular 8 cartridges. **Facilities:** Complete motion picture equipment, editing facilities, sound facilities, etc.

ECENT PRODUCTIONS AND SPONSORS **Motion Pictures:** "The Baca Grande/Colorado's Pleasure Country" (Baca Grande Corp.); "Kachina Village" (Big Park Development Co.). **TV Commercials:** Horizon Corp.; Ford Motor Co.

CANYON FILMS, INC.

834 N. Seventh Ave., Phoenix, Ariz. 85007
Phone: (602) 252-1718
Date of Organization: 1953
Ed Cooperstein, Exec. V.P. & G. M.
Bob Allen, V.P. Prod. & Creative Svcs.
Bill Chase, Exec. Dir. & Sup. Editor
Jim Berry, Dir. Photography
Don Jessup, Dir. Sound

Services: Motion picture producers for industry, television, advertising and education. TV spots; sound slidefilms and theatrical films. Contact shooting or editing for outside producers. Art, animation and script services. **Facilities:** Two sound stages, sound recording facilities. Newest of production equipment. Narration studio; portable and set lighting, camera crane and sound available to out-of-state producers.

ECENT PRODUCTIONS AND SPONSORS **Motion Pictures:** "Anatomy of a Commercial" (Eastman Kodak-J. Walter Thompson). **Slidefilms:** "This Way to Success"; "Spencer's Dream" (Elba Systems Corp.). **TV Commercials:** Phelps Dodge, Salt River Project.

SWARTWOUT FILM PRODUCTIONS

6736 E. Avalon Dr., P.O. Box 476, Scottsdale, Arizona 85252
Phone: (602) 945-8496
Date of Organization: 1965
Kenyon Swartwout, Partner
Charles Swartwout, Partner

Services: Business, documentary, educational and public relations motion pictures and filmstrips, integrated instructional and promotional packages. Art and animation service. Casting and talent services. **Facilities:** 16mm Arriflex Bolex and Bell & Howell cameras; 35mm Arriflex camera; 1/4 inch tape and 16mm magnetic sync sound recording equipment; 16mm and 35mm interlock projection facilities; multi-channel 16mm dubber. Complete sound stage.

ECENT PRODUCTIONS AND SPONSORS **Motion Pictures:** "Life From a Stranger"

oviola. Filmstrip photography. Equipment rental, still photo laboratory. Moviola, still photography laboratory. Equipment for large quantity transparency production and super slides. Sound Stage.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Harvest On Main Street" (Frozen Food Express); "All Aboard, 1971" (Country Club Malt Liquor); "Marksman" (Jincraft, Inc.); "Seascape" (Sea Grant Program of Texas A&M Univ.); "Daybreak" (Farah Slacks); "Ride The Free Wind" (Windwept Downs, Inc.); "Deep Horizon" (Out From The Crowd); "Power Unlimited" (Strictly On Your Own); "Electromagnetic Compatibility" (series of four) (United States Army). **Television Commercials:** Seven spots—United States Marines; One spot—Falcon Gas Grill (AdMark Associates); Four spots—Alem Cigarettes—Mexico (Kenyon & Eckardt de Mexico); Two spots—Union Planters Natl. Bank (Lake, Spiro & Shurman, Memphis); Three spots—Ft. Worth Natl. Bank (Witherspoon & Associates, Ft. Worth); One spot—Texas Electric Service Co. (Witherspoon Associates, Ft. Worth); Five spots—Washington Star Newspaper (Cargill, Wilson & Cree, Richmond); TV Campaign—Dick Gill for Congress (Gill for Congress Committee—San Antonio).

VISUAL PRESENTATIONS, INC.
1221 Round Table Drive, Dallas, Tex. 75247
Phone: (214) 638-5880
Date of Incorporation: 1961
Frank Boazman, President
J. Bert Rodriguez, Vice-President,
Producer/Director
Robert E. Bethard, Vice President, Director of Photography
Services: Production of TV commercials; industrial and training films; syndicated TV series; animation; slidefilms and filmstrips. **Facilities:** 35/16mm production facilities. Air-conditioned sound stage. Close-circuit television. Recording facilities.

WYNNE AWARD FILMS
3905 Main Street, Dallas, Texas 75226
Phone: (214) 823-2871
Date of Organization: 1970
David E. Wynne, President
Yves Vezna, Production Manager
Services: Motion picture production—location services; photography-sound. Unit managing; will assemble location crews, gather props, talent, scout locations, build sets etc. **Facilities:** Soundproof insert stage—still photography—slide presentations, editing and oviola.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Sales Presentation Film" (John E. Mitchell Co.); "Promotional Film" (Exchange Bank of Dallas); "Sales Training Film" (Chem-Search Corp.). **TV Commercials:** Six Flags Over Texas" (Southern Baptist). **Slide Presentation:** Clinton E. Frank. **Production Coordination:** ABC-TV "Make A Wish".

NEW MEXICO

FILM MAKERS, INC.
5231 Central Ave. N.W., Albuquerque, NM 87105
Phone: (505) 842-5853
Ned Judge, Genl. Mgr.
Fred Baker, Operations

Services: Complete production services for motion pictures, slide-tapes, and videotapes, and multi media. Also South West location shooting. **Facilities:** Air conditioned sound stage 30' x 40'. Completely equipped editing rooms, sound mixing and interlock projection. Arri-BL and Nagra IV.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Goals for Albuquerque" (Albuquerque Goals Committee); "Cochiti Lake" (Great Western Cities); "The Three S's" (The Oral Language Program); "English as a 2nd Language" (S.W.C.E.L.).

All the Facts You Need

Concise, accurate data on film production sources who have supplied minimum reference data required for reader guidance makes this Annual Production Review the most authoritative producer reference guide in the world.

COLORADO

BARBRE PRODUCTIONS, INC.
(A Division of Mullins Broadcasting Co.)
2130 S. Bellaire Street, Denver, Colorado 80222

Phone: (303) 756-8383
Branch Offices: 1028 N. La Brea, Hollywood, Calif. 90038. 2 West 45th St., New York, N.Y. 10036
Alvin G. Flanagan, President
Edwin C. Metacalfe, Genl. Mgr.
Paul J. Shreve, Exec. Prod.
Paul F. Emrich, Asst. Mgr.
Edward C. Simmel, Dir. of Marketing

Services: Complete 16/35mm film production, plus color VTR production. Producers of motion pictures, TV Commercials, specials and programs. Sales, documentary, PR, educational and medical films. Complete services. **Facilities:** Complete studio, sound stage, theater, editing and titling, animation stand. Arriflex-Eclair, Nagra sync systems. 16mm/35mm interlock, film recording. Ampex tape recording, 16mm Mauer Eclair cameras, 16/35mm Arriflex cameras. Color cameras, high band color videotape recorders, film islands.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Rocky Mountain Conquest" (Chaparral Industries, Inc.); "Business Practices" (Coronet Films); "Miracles—A Story of Faith, Hope & Therapy" (Easter Seal Society); "The Troopers Are Coming" (TV Syndication). **Videotape:** "Probe" w/Dr. Albert E. Burke (TV Syndication). **Multi-Media:** Denver Convention & Visitors Bureau; Cyclo Manufacturing Co.; Los Angeles Police Department. **TV Commercials:** Alberto Culver (N. W. Ayer); Chrysler (Cunningham & Walsh); Colorado Natl. Bank (Campbell-Mithun); Frontier Air Lines (Tracy-Locke); Union Planters Bank (Lake-Spiro-Sherman); Arizona Public Service (Jenning & Thompson); Houston Natural Gas.

THE CREATIVE FILM GROUP
7901 E. Bellevue Avenue, Englewood, Colo. 80110

Phone: (303) 771-5230
Date of Organization: 1966
Bob Geddy, Manager/Creative Director
Robert J. Belton, Director of Production/
Cinematographer
Evelyn Richie, Business Manager
Rob Wallace, Audio Director

Services: Motion pictures, TV films and commercials. Radio jingles and radio commercials. Complete production from script to screen. **Facilities:** Creative, writing and art departments; 16mm Arriflex equipment; studio, screening and editing rooms; single channel recording studio with latest Ampex equipment.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Birth of a Building" (Denver Technological Center); "Tool Carrier" (Eversman Manufacturing Company/Broyles, Allebaugh & Davis, Inc.). **Slidefilm:** "The Art of Making Important People Happy" (Midland Creative Marketing/Broyles, Allebaugh & Davis, Inc.). **TV Commercials:** "Springtime" (Midland Federal Savings/Broyles, Allebaugh & Davis); "Balloon" (Midland Federal Savings/Broyles, Allebaugh & Davis); "Aunt Minnie" (American National Bank/Broyles, Allebaugh & Davis); "Passbook" (Milwaukee Federal Savings/Perry-Metzger Advertising); "Windfalls" (First National Bank of Oregon).

MARSHALL FABER PRODUCTIONS
121 Mariposa Street, Denver, Colorado 80223

Phone: (303) 255-3694
Date of Organization: 1963
Marshall L. Faber, Producer

Services: Complete motion picture production in 35 and 16mm, theatrical or non-theatrical films, industrial, training, sales, fund raising, educational films and television commercials. Specialists in political television spots and food commercials. Originators and producers of 2 1/2 D animation technique. Location specialists for western atmosphere spots using cattle, cowboys, mountain scenery. Offer producer services in all production facets including consultation services on Super 8 release. SAG signator. **Facilities:** 10,000 sq. ft. Sound stage, preview room and dubbing stage, art department, cutting rooms, still laboratory, practical kitchen for food preparation, portable equipment for location shooting, scene dock, carpenter shop, natural echo chamber.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Wilderness Country" (Idaho Dept. of Commerce and Development); "Honeywell 103T Sales Film" (Honeywell Photo Products Division); "Rangers and Corned Beef" (Spencer Meats). **Television Commercials:** Syndicated bank spots slugged as Fishing, Golf, Restaurant, Kitchen, Swimming

SOUTHWEST

Pool, Automobile, College; Boise Cascade; National food commercials, some in 2 D technique, others standard live commercials.

J P I DENVER
1420 Larimer Square, Denver, Colo. 80202

Phone: (303) 623-0167
Date of Organization: 1959
Jack E. Carver, President
Garris Hagen, Vice-President
Elizabeth McNary, Sec.-Treas.

Services: Motion pictures, TV films and commercials (live & animated); live shows; meeting presentations; still photography. **Facilities:** Creative, writing and art departments; animation; 16mm and 35mm production equipment; studio or location sound recording; editing. Moviola still photo equipment.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Horsetails" (Public Service Co. of Colorado); "Advertising" (Public Utility Advertising Association). **TV Commercials:** Public Service Company of Colorado, National Ski Patrol System, Capitol Federal Savings, Mile Hi Kennel Club, First National Bank of Colo. Springs, Central Power & Light Company, Southwestern Public Service Company, Pacific Power & Light Company.

STAN PHILLIPS & ASSOCIATES
2245 West 30th Avenue, Denver, Colorado 80211

Phone: (303) 433-3873
Date of Organization: 1964
Stanley C. Phillips, Owner
James Aitken, Production Mgr.
James W. Petersen, Business Mgr.
R. W. Atchison, Technical Director

Services: Complete 16/35mm film production including special effects, puppets and miniatures, character and technical animation, studio and location photography, scripting and editorial services. Camera repair service for professional motion picture and still photographic equipment. **Facilities:** 35mm animation stand, 35mm aerial-image optical printer, art and editing rooms, 600 sq. ft. shooting stage, and full complement of 16/35mm photographic and lighting equipment.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "A Snort History" (Colorado Department of Health); "Forces of Change" (National Park Service); "Why Somatic?" (H. C. Price Company). **TV Commercials:** Environmental Protection Agency; Denver Police Department; Mountain Empire Dairymen's Assn.; Chevron Oil; Majestic Savings; Colorado Springs Natl. Bank (Jack Campbell Agency). **Multi-Media:** "Evol-Invol" (Colo. Language Arts Society); "Around the World in 80 Days" (Bonfils Theatre); "Nutcracker Ballet" (Colo. Concert Ballet); "An Altogether Unusual Opportunity" (Univ of Denver).

PRODUCTION HOUSE, INC.
4150 Fox Street, Denver, Colo. 80216

Phone: (303) 433-3334
Date of Organization: 1965
Charles Bennett, President
James Emerson, Vice-President, Production Mgr.

Services: 16mm motion pictures, radio production and radio and television commercials, film strips, presentations. **Facilities:** Sound stage, editing rooms, dressing rooms, projection and conference rooms, Ampex, Arriflex, Mole-Richardson.

RECENT PRODUCTIONS AND SPONSORS
TV Commercials: "Albuquerque National Bank" (Mellekas & Pettingell); "Mountain Bell" (Henderson, Bucknum); "Safeway" (Henderson, Bucknum); "Empire Savings" (Hull-Mefford-Curd); "Fashion Bar" (Fletcher Adv. Agency).

SANDERSON—TIMES MIRROR
8065 East 40th Avenue, Denver, Colorado 80207

Phone: (303) 399-7250
Date of Organization: 1960
Paul Sanderson, President
Ken Jordan, Director, Aviation Education
Frank Johnson, Dir. Flight Systems

Services: Audio visual presentation of aviation education, subjects, both record/film & cassette film. Over 30 titles in library.

SPENFILM CORPORATION
2920 Pearl Street, Boulder, Colo. 80302

Phone: (303) 442-7100
Date of Organization: 1969
Spencer Nelson, President

Services: Design and production of television commercials, industrial films, educational films, public relations and dramatic and docu-

BRAVURA FILMS

2259 Old Middlefield Way, Mountain View, California 94040
Phone: (415) 969-2130
Date of Organization: 1969
John R. Armstrong, Partner
Robert C. Kalsey, Partner
Services: Motion Picture Production. Facilities: Staff, Studio, and Equipment.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "KSJO Radio Sales Film" (Gary Dahl & Assoc.); "Sacramento Gold" (Gary Dahl & Assoc.); "Schilling Division—1972" (GPR/Clinton E. Frank, Advertising); "Eggs" (Self); "The Drunk", "Morning Mood", "Cloisters" (Self). **TV Commercials:** for Richard Irvin Advertising; Michelson Advertising; Gary Dahl & Associates; Meyers & Muldoon Advertising; Cunningham-Manning Advertising; Cancilla, Rehn & Associates.

CARM-LAR PRODUCTIONS

P.O. Box 133, Los Alamitos, Calif. 90720
Phone: (213) 596-5526X379
Date of Organization: 1969
Larry Gillmore, Executive Producer
Carmen Gillmore, Associate Producer
Services: Motion picture production, photography-sound and unit managing. Assembly location crews. Facilities: Complete Arri motion picture equipment. Nagra Tape Recorder, quartz lights, editing: Moviscop, Moviola
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Molokai-USA" (Kaluakoi Corp., Honolulu, Ha.); "POW/MIA Mothers Interview", "A Flurry of Navy Wings" (U.S. Navy).

LOS ANGELES AREA

LEM BAILEY PRODUCTIONS

7934 Santa Monica Blvd., Los Angeles, Calif. 90046
Phone: (213) 654-8197
Date of Organization: 1953
Lemuel J. Bailey, President
John R. Reeve, Exec. Vice President
Bernice Davis, Secretary-Treasurer
Jean Bartel, Vice Pres. Foreign Relations
Services: Motion picture production, full editing services, Stock film library, foreign consultation service, motion picture consultant.
Facilities: Motion picture production, all cases
RECENT PRODUCTIONS AND SPONSORS
"Sparkles in the Wheel (Motorcycle Special)" (Don Podlas); "Childrens World: Holland", "Childrens World: Switzerland" (John Tedford).

BFA EDUCATIONAL MEDIA

(A Division of
Columbia Broadcasting System, Inc.)
2211 Michigan Ave., Santa Monica, Calif. 90404
Phone: (213) 829-2901
Irwin H. Braun, President
Rex Malcolm, Director of Product Development
Don Sykes, Dir. of Production
James Ganzer, Dir. of Marketing
Services: Editorial and production supervision (for industry) of public relations training films and AV materials for business and industry.

CASCADE PICTURES OF CALIFORNIA, INC.

6601 Romaine St. Hollywood, Calif. 90038
Phone: (213) 463-2121
TWX No. 910-321-3928
Date of Incorporation: 1948
Branch Office: New York, 209 E. 48th St., New York, N.Y. 10017, Phone: (212) 355-5360. Paul Domitrovich, Eastern Sales Mgr.
Illinois: 8 South Michigan Ave., Chicago, Ill. 60603. Phone: (312) 641-1828. Pat Gorsen, Midwest Sales Mgr.
Vaughn Paul, President
Roy Seawright, Senior Vice President
William Sterling, Vice President, Dir. of Sales/Marketing
George B. Setiz, Jr., Vice President in Charge of Editorial Div.
Ron Seawright, Producer, Educational Div.
Services: Complete creative staff for the motion picture production of TV Commercials, industrial, educational technical and public service films starting from script to final prints. Facilities: Air conditioned studios, offices, conference rooms, with all film production facilities on premises. Five stages, recording and dubbing rooms. 16/35/70mm (6 track) projection rooms; complete 16/35mm cameras; editorial, animation and sound department.
RECENT PRODUCTIONS AND SPONSORS
N&T, U.S. Navy, Harvest Years Publishing, U.S. Marines, P&G, 3M, Harper and Row, Scripps Institute of Oceanography.

CATE & MCGLONE FILMS

1850 North Whitley Avenue, Hollywood, Calif. 90028
Phone: (213) 465-1118
Honolulu Office: Ilikai Marina Towers, 1765 Ala Moana Blvd. E 1480 Honolulu, Hawaii 96815, Phone: 946-3565
E. D. McGlone, President
Services: Specializing in Historical documentaries and travel promotion films about Hawaii. Facilities: Offices, editorial and stock film library; others rented as needed.

R. B. CHENOWETH FILMS

1860 E. North Hills Drive, La Habra, Calif. 90631
Phone: (213) 861-9909
Date of Organization: 1955
Robert B. Chenoweth Producer
Gloria Chenoweth Producer
Services: Motion pictures and slidefilms for industry, school and television. Production services. Facilities: Complete production facilities for motion picture and slidefilm production.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Titles (Lockheed-California); "Fairchild Safe Car", "Auto Safety Compliance Tests" (Digitels Corp.). **TV Commercial:** "Old Automobile Crash" (Allstate). **Slidefilms:** "The Weiser Story" (Weiser Lock Co.); "Automotive Transmission Repair" (32 films) (SCROC).

COMMUNICATIONS GROUP WEST

6430 Sunset Boulevard, Hollywood, Calif. 90028
Phone: (213) 461-4024
Date of Organization: 1969
Sidney Galanty, President
Services: creative and production—concept to finished production. 35mm, 16mm corporate, sales, documentary, educational, filmstrips, multimedia, training, distribution. Facilities: Editing rooms, sound stage, screening room.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "You meet the nicest people" (General Telephone & Electronics); public service TV spots (United States Dept. of Labor); "Newspaperability" (Crown Zellerbach); "Sales 1971" (Olympia Beer).

CORPORATE PRODUCTIONS

6063 Sunset Blvd., Hollywood, Calif. 90028
Phone: (213) 466-4326
Date of Organization: 1971
Bill Loudon, President
Dick Ridgeway, E.V.P.
Tim Emmons, National Sales Dir.
Services: Complete business communications services. Motion picture production facilities which include 50' x 100' sound stage and capability for world-wide location shooting. Specialists in institutional filming for corporate, public relations, and sales purposes with collateral experience in slide presentations and audio cassettes. Facilities: Associate Company: Paisley Productions, television commercial production.
RECENT PRODUCTIONS AND SPONSORS
Newly Established Company.

DATA/FILMS

2626 Temple St., Los Angeles, Calif. 90026
Phone: (213) DUinkirk 5-3911
Date of Organization: 1960
Charles (Cap) Palmer, Executive Producer
David Bowen, Quality Control
Iona Harrison, Manager
Services: Sales company for release-prints of Parthenon Pictures. Production company 8mm "Data/Films" for instruction, skill, training, and sale aids. Facilities: Operates as an affiliate of Parthenon Pictures, Hollywood.
(See listing of Parthenon Pictures—Hollywood)

JERRY FAIRBANKS PRODUCTIONS OF CALIFORNIA

826 North Cole Avenue, Hollywood, Calif. 90028
Phone: (213) 462-1101
Date of Organization: 1929
Branches: Washington, D.C. 22024; 1245 Fourth Street, S.W. Phone: (202) 554-4823. Col. Richard F. Fender (ret.), Representative
Jerry Fairbanks, President
Leo S. Rosencrans, Creative Director
Services: Sponsored films for business/industry, colleges, universities, government; education films for classroom instruction; feature motion pictures for theatrical release; film and tape shows for television. Facilities: Full studio facilities: sound stage; 16/35 camera units including Multi-Cam process; 16mm, 35mm and magnetic sound recording and re-recording; editing; opticals; blue screen, film and music libraries; animation, and music staffs.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Thunder Stealers" (U.S. Navy); "We Learn to Read", "Amaluk

CALIFORNIA

& Sivalu" (Producer); "Microwave Antenna" (U.S. Navy); "Brink of Disaster" (Education Program); "Security is . . ." (U.S. Navy); "Land of the Sea (TV Version)" (Alcoa).

DIMENSION FILMS

733 N. La Brea Ave., North Hollywood, Calif. 90038
Phone: (213) 937-3506
Date of Organization: 1962
Gary Goldsmith, President
Edward Schuman, Vice-President
Services: Writing and production of documentary and educational films. Facilities: Offices and editing rooms.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Ivan and His Father", "Can a Parent Be Human", "Wait Until Your Father Gets Home", "I Owe You Nothing", "Mom, Why Won't You Listen?"

FILM COMMUNICATORS

5451 Laurel Canyon Blvd., North Hollywood, Calif. 91607
Phone: (213) 766-3747
Ray Jewell, President
Jack Meakin, Supervisor of Production
Mrs. Addie Stober, Office Mgr. Exec. Sec.
John Shouse, Sup. Editor
Richard Anderson, Treasurer
Services: Complete film production services on all types of non-theatrical motion pictures, slide films, filmstrips and TV commercials; separate production services—editing, updating existing films, music and sound effects scoring and maintaining client film libraries. Separate division for sales and rental distribution of educational and training films. Facilities: Complete modern offices—client conference room equipped with Siemens 16mm interlock projector—shipping department—storage facilities—4 completely equipped editing rooms including 3-16mm moviolas—complete photographic equipment including NPR Eclair sync camera, 3 additional cameras, Mole-Richardson Quartz indoor-outdoor lighting equipment adequate for 60' x 100' area—Nagra recorder with related sound equipment.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Split Second Safety" (The Rucker Co.); "Another Man's Family", "Have A Wonderful Evening" (National Fire Protection Assoc.); "Yankee Sails The Baltic" (Capt. Irving Johnson); "Fire In My Kitchen" (National Fire Prot. Assoc.); "A Safer Way Down" (U.S. Forcraft Corp.); "What A Way To Build A Railroad" (Southern Pacific); "It's Time To Light The Fire" (National Fire Prot. Assoc.); "F-111 Aerial Refueling" (U.S. Air Force); "Mine Countermeasures-Equipment", "Mine Countermeasures-Planning" (U.S. Navy); "In A Fire-Seconds Count" (National Fire Prot. Assoc.); "California Fire Disaster 1970" (Fire Dept. Instructors Conf.); "Principles of Ventilation In Fire Fighting", "Principles of Salvage & Overhaul In Fire Fighting" (Fire Dept. Training Assoc.); "Why Hospital Costs Are So High" (California Hospital Association). **TV Commercials:** "Big River" (Perm-Phillips Land Corp.-Neil-Elliott); "The Cluttered House", "No Escape" (National Fire Prot. Assoc.).

FILMFAIR COMMUNICATIONS

10900 Ventura Blvd., Studio City, Calif. 91604
Phone: (213) 877-3191
Gus Jekel, President
Ben Norman, Exec. Producer, Director Educational Services
Services: Live action and animation films, for education and industrial accounts. Facilities: Two stages, complete editing rooms, animation cameras
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Protein, Bio-Energetics" (John Wiley Co.); "Infections of Middle Ear" (P.R.I.); "The Arctic Night" (Westinghouse); "Last of the Mustangs" (Philip Morris Co.).

FINE ARTS FILMS, INC.

11632 Ventura Blvd., Studio City, CA 91604
Phone: (213) 980-3034
Date of Organization: 1958
John Wilson, President
Stevens Glick, Treas. Burr Fredricks, Sec. Burr Fredricks, Treas.
Services: Fine Art approach to films, art, live strips, animation. Facilities: Film studio, three stages, low budget animation camera.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Black Dimensions in American Art" (Carnation); "Hickory Dickory Dock" (Ruth White); "Big Yellow Taxi" (Warner Bros.); "Reaching" (Christian Science Church).

BUSINESS SCREEN

stage with offices, craft rooms, and projection theater adjoining. Full professional equipment in camera, sound, lighting, editorial and projection; 35 mm and 8mm. Access to all Hollywood resources.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Precinct Worker Training" (Nat'l. Asso. Mfrs.); "The Supervisor and Equal Employment Opportunity" (U.S. Civil Service Comm'n); "What's It All About, Harry?" (Bell System Version); "We Gotta Save Joe's Bar & Grill" (Script only); "Tumbling—Primary Skills" (BFA-CBS); (8mm "packages" or Private Eye: See VIDICOM-8 listing).

PLAYHOUSE PICTURES

1401 N. LaBrea Ave., Hollywood, Calif. 90028

Phone: (213) 851-2112
 Date of Organization: 1952
 Adrian Woolery, President
 Mary Matthews, Secretary/Treasurer
 Ted Woolery, Producer
 Jim Pabian, Director

Services: Production of live action and animated industrial, educational and entertainment films and TV Commercials. **Facilities:** Complete creative and production staff for 16/35mm color and B&W films story through release point.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Recruiting Series" (U.S. Navy); "Doctor" (Carnation); "Roll Out" (Ford Motor); "Sugar Duds" (Holloway Candy); "Pick a Spot" (Remington Rand).

PRICE FILMAKERS, INC.

3491 Cahuenga Blvd., Hollywood, Calif. 90068

Phone: (213) 851-3777
 Date of Organization: 1965
 Gerald Price, President
 Christine Kevin, Advertising & Research Director

Services: Award winning industrial and educational film production and distribution. Specialist in ear protection/noise pollution films. **Facilities:** Full production and distribution facilities.

RECENT PRODUCTIONS AND SPONSORS
Motion Picture: "Hear-It Takes Two". (Independent Production).

PURPOSE FILM CENTER

2625 Temple Street, Los Angeles, Calif. 90026

Phone: (213) 385-3913
 Date of Organization: 1968
 Charles Palmer, Executive Producer
 Audrey Kaczinski, Promotion Mgr.
Services: Remaking and adapting sponsored films for print sale and rental, specializing in business subjects and youth sports. See complete listing under Parthenon Pictures.

RIVIERA PRODUCTIONS

6610 Selma Avenue, Hollywood, Calif. 90028

Phone: (213) 462-8585
 Date of Organization: 1953
 Branch Offices: Ohio: 3303 Rumson Rd., Cleveland, Phone: (216) RE 1-6076. Pat Rancati, Eastern Representative, Wisconsin: 340 Westmoor, Brookfield (Milwaukee). Phone: (414) SU 2-8815. Robert Zens, Midwest Representative.

F. W. Zens, Executive Producer
 Leif Rise, Associate Producer
 Cliff Bertrand, Associate Manager
Services: Complete motion picture production from script to final prints for industrial, educational, public relations, advertising, sales, medical, religious, technical, theatrical motion pictures; TV programs and spots. **Facilities:** Executive office; studios; editing rooms; projection room; sound recording and mixing. Location equipment, musical and sound effects library.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Europe on Four Wheels a Day" (Renault, Inc.); "Tigers in the Sky" (Sky Tigers, Inc.); "Long Legs, Trailer" (Manson Distr. Co.); "Reflections Trailer" (Manson Distr. Co.).

ROCKET PICTURES, INC.

1150 W. Olive Ave., Burbank, Calif. 91506

Phone: (213) 849-6078
 Date of Incorporation: 1943
 Dick Westen, President
 John Russo, Exec. Vice President, Sales
 Don Bartelli, Vice-President, Production
Services: Creators and producers of ready-made and custom made communications for business and industry, advanced and adult education. Areas include recruiting, training, selling, public relations. Media utilized: filmstrips, records, tapes, motion picture, manuals, booklets, charts—from idea thru completion. **Facilities:** Own building with shooting stage, art, writing, camera, editing, and distribution facilities under one roof.
RECENT PRODUCTIONS AND SPONSORS
Slidefilms: "How Much Does It Cost" (DuBois

Chemicals); "What Will Du-Gu Do?" (DuBois Chemicals); "Now To Sell Real Estate Successfully" (Better Selling Bureau).

F. K. ROCKETT PRODUCTIONS, INC.

5451 Laurel Canyon Blvd., North Hollywood, Calif. 91607

Phone: (213) 985-1090
 Date of Organization: 1924
 Thomas H. Cole, President
 Dixon Q. Dern, Secretary & Treas.
 Jay Loughrin, Executive Producer
 A. P. Price, Sales Mgr.
 Dorothy Green, Op. Mgr.

Services: Motion picture and filmstrip production services from scripts to answer prints. Live action & animated TV commercials. Specializing in public service, sales and training, and educational films for industry and government. **Facilities:** Equipped for all phases of film production.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Mexico Today", "Iberia At The Time Of Conquest", "Mexican American War", "1910 Revolution", "Heroic Mexico" (Community Colleges).

JACK ROURKE PRODUCTIONS

3805 W. Magnolia, Burbank, Calif. 91505

Phone: (213) 845-3709, 849-4911
 Date of Organization: 1946
 Jack Rourke, President
 Bill Hagens, Vice President
 Merle Kinney, Production Manager
 Henry Edwards, Publicity & Promotion

Services: Complete or partial service for 16 and 35mm audio-visual productions; idea development, planning to completion; documentaries, TV commercials, TV "specials", etc. **Facilities:** Equipped for writing photography, editing, music scoring, sound recording & dubbing; 16 and 35mm screening rooms and sound stage.

RECENT PRODUCTIONS AND SPONSORS
Video Tape: "Sportsmen's World Awards" (City of Hope); "Council Debate" (Participating). **Live:** "Stop Arthritis Teletthon" (Arthritis Foundation); "How Do You Vote Specials" (Participating). **Motion Picture:** "Celebrity Party" (Participating).

ROBERT SANDE PRODUCTIONS, INC.

3493 Cahuenga West, Hollywood, CA 90068

Phone: (213) 851-4224; (213) 656-4814
 Date of Organization: 1958
 Robert L. Sande, President, Executive Producer

Katherine Sande, Vice Pres., Secretary
Services: Creators, producers of films for business, advertisers, education, entertainment. Second unit services for Eastern Prod. **Facilities:** Offices and cutting rooms, insert stage, animation, art and camera services.
RECENT PRODUCTIONS AND SPONSORS
 "Kids, Parents and Pressures", "Self Esteem", "Responsibility" Educational films dist. by B.F.A.

SUPER 8MM PRODUCTIONS

505 North Bush Street, Anaheim, California 92805

Phone: (714) 635-7975
 Date of Organization: 1969
 Dudley H. Hosea, Director of Photography
 Fred L. Walterreit, Production Director

Services: Production of sales, demonstration, and training motion pictures using Super 8mm format for original photography. Production services are directed toward customers where budget is an important factor, and where the Super 8mm size can be used to advantage. Location photography in plant and office. **Facilities:** Scripts, Super 8mm Beaulieu cameras, titles, editing and narration.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Care and Responsibility of Pets" (National Cat Protection Society); "Garlic And Song", "The Bulls At Pamplona" (self).

SUTHERLAND LEARNING ASSOCIATES, INC.

8425 W. Third, Los Angeles, Calif. 90048

Phone: (213) 655-2822
 Date of Incorporation: 1943
 John E. Sutherland, Chairman of the Board
 Dan E. Weisburd, President
 Jack Ferrucci, Alan P. Sloan, Vice Presidents

Services: Complete production of live-action and animation films sound filmstrips, text materials from research and script development through release printing, multimedia systems. Industrial, documentary, public relations, sales promotion and educational films. **Facilities:** Complete 16mm and 35mm live action and animation production and editing equipment.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Elective Cardioversion" (The Use of Injectable Valium" (Hoffmann-La Roche Inc.). **Motion Picture, Slidefilm, Tape, Manual packages:** "Excavation" (Laborers-AGC Education and Training Fund); "Bilingual Multimedia Learning System" (San Antonio Independent School District).

CALIFORNIA



UNIVERSAL COMMERCIAL-INDUSTRIAL FILMS

100 Universal City Plaza, Universal City, Calif. 91608

Phone: (213) 985-4321
 Date of Organization: 1968
 Branch Office: Suite 100, 1411 N. Woodward Ave., Birmingham, Michigan 48011 313-645-2744

William N. Burch, President
 Nick Singer, Production Manager
 Adam Carroll, Post-Production Manager
 Bruce Green, Producer-Director
 Charles Brandt, Mid-West Sales Manager

Services: The production of 16 and 35mm Industrial, Educational and Art Films, as well as the complete planning of sales meetings and conventions. **Facilities:** The facilities of Universal City Studios.

RECENT PRODUCTIONS AND SPONSORS
"Naval-Academy One" (United States Naval Academy); "Silks, Sulkies, Speed" (United States Trotting Assoc.); "Museum Without Walls" (Universal-Educational & Visual Arts); "72 Chevrolet Introduction Film" (Chevrolet Div. G.M.); "Profile of a Doolie" (United States Naval Academy); "A Matter Of Pride" (Phillips Petroleum). **Multi-Media:** "Sales Promotion & Sales Meeting" (Phillips Petroleum).

JOHN URIE & ASSOCIATES

5831 Sunset Blvd., Los Angeles, Calif. 90028

Phone: (213) 466-7701
 Date of Organization: 1959
 John Urie, President
 Richard Urie, Vice President

Services: Creating and producing TV commercial, institutional and industrial films, motion pictures, television tape and film shows. **Facilities:** Production offices, editorial facilities, 2 sound stages, animation department and print sales division.

RECENT PRODUCTIONS AND SPONSORS
TV Commercials: "Ice Canades" (Ice Canades); "Olympia" (Bolsford, Ketchum); "Georgia Pacific" (McCann Erickson); "Pacific Telephone" (B.B.D.O.); "Standard Oil Calif." (B.B.D.O.).

GEORGE VAN VALKENBURG PRODUCTIONS

5060 Hood Drive, Woodland Hills, Calif. 91364

Phone: (213) 346-4472
 George Van Valkenburg, Writer/Exec. Producer

Marlene Calaway, Associate Producer
 David Goldhor, Director of Photography
Services: 16mm film and videotape production for television and industrial film clients, specializing in Science—Technology. Treatments, scriptwriting or complete production. British affiliate provides library and search. USAF BOA Contractor. **Facilities:** Eclair cordless sync unit, complete editing facilities. KEM horizontal table.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "A Heatshield for Aircraft" (NASA Ames Research Center); "El Camino in the 70's" (El Camino College); "IBM Computer Class" (National Television News); "To Keep Southern California Moving" (Auto Club of So. Cal.); Scripts for all DC-10 Maintenance Training Films (McDonnell Douglas).

VIDICOM-8 INFORMATION SERVICES

2625 Temple St., Los Angeles, California 90026

Phone: (213) 385-3912
 Date of Organization: 1969
 Charles Palmer, In Charge

Services: Development and marketing of ultra-small sound projectors; (Private Eye and Informer). Production of Super 8 Learning Packages (multiple cartridges); self-funded and custom production for sponsors. **Facilities:** Sound stage, titling stage, offices, full equipment for sound recording and transfer, photography editing.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Diving—For Fun and Fame" (Self); "Wearing Your Contact Lenses" (Self); "Action Baseball" (Loop Version—Athletic Institute); "Why Can't They Hear?" (Upjohn); "TV Commercial Testing Units" (Haug). (Plus market-testing short films for private eye prospective users).

VISUALS UNLIMITED

(Doug George Associates)
 1137 N. Cole Avenue, Hollywood 90038

Phone: (213) HO 2-2480
 Date of Organization: 1954
 Herber J. Huffman, President
 Ernestine E. Huffman, Office Manager
 Bertil I. Carlson, Vice President
 Stephan D. Marsteller, Repair and Service
Services: Motion pictures; slidefilms; slides;

sales and meeting presentation. Presentations equipment, motion picture facilities. Sales and marketing, advertising and promotion. Sales and marketing. Labels & D. K. K. sales & marketing.

RECENT PRODUCTIONS AND SPONSORS
Slidefilms: "World of Pearls" (Ken Air Corp.); "Financial Paths to Wealth" (California Properties); "Keys to Health" (Public Education Publications); "The World of the Future" (M. B. Scott Adv.); "Movie Game" (Joffe Stevens Productions).

JERRY WARNER & ASSOCIATES

8615 Santa Monica Blvd., Los Angeles, Calif. 90069

Phone: (213) 655-4884

Date of Organization: 1968

Jerry Warner, President/Exec. Prod. Dir.

V. M. Warner, Vice-President/Treasurer

John C. Thiele, V.P. Production

J. C. Woltz, Mktg. Dir.

Ted Allen, Camera Dept.

Douglas Robertson, Editorial Dept.

Services: Planning, writing and production of industrial and sponsored motion pictures; TV commercials: live staging for industry, sales meetings, pageants, programs and government films. **Facilities:** Film, videotape sound stages, rehearsal stages, studio staff planning and creative writing departments, prop department, casting service, camera, lighting, location equipment, transportation, special effects, recording scoring and dubbing, laboratory, editorial services.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "One to One" (JWA); "Standard Openings and Billboards"; "Mechanization" (U.S. Postal Service); "Something Special" (U.S. Navy Nurses); "Wool Commemorative" (Wool Association); "New Concepts in Food Service" (Elster's Div.). **Slidefilms:** Security Pacific Bank, Frigidaire.

WEXLER FILM PRODUCTIONS, INC.

1616 No. Curson Ave., Los Angeles, Calif. 90038

Phone: (213) HO 2-6671

Date of Incorporation: 1961

Sy Wexler, Owner-Producer, Director-Cameraman

Helen R. Wexler, Office Manager

Services: Education and medical-educational motion pictures. Specialized services of 16mm and 35mm production, color printing, animation and equipment design. **Facilities:** Office, art dept., animation camera, editing, projection room, 55' x 45' stage.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Families" (E. C. Brown Trust); "Hospital Cancer Program" (American College of Surgeons); "Happy Family Planning" (Wyeth Laboratories); "What About Tomorrow" (Nat'l Dental Assn.); "Intra-Articular Injection" (Upjohn Co.).

OTHER SOUTHERN CALIFORNIA CITIES

COPLEY PRODUCTIONS

7776 Ivanhoe Ave., La Jolla, Calif. 92037

Phone: (714) 454-0411

Date of Organization: 1956

Branch Film Libraries: 434 West Downer Place, Aurora, Ill. 60506, Phone: 312/892-9465, Mrs. Helen Hansen; 313 So. 6th St., Springfield, Ill. 62701, Phone: 217/544-5711, John L. Satterlee; Suite 421 Land Title Bldg., 235 Broadway, San Diego, Calif. 92101, Phone: 714/234-7111, Thomas Pike; c/o 1139 Waieli St., Honolulu, Hawaii 96819, Phone: 31-778, Jack Heintz; The Sacramento Union, 1910 Capitol Ave., Sacramento, Cal.

G. Howard Matson, Jr., Producer-Manager
 Frank L. Willey, Edit. Supr., Assistant Mgr.
 Jay D. Skidmore, Head Cameraman
 Bill Leavenworth, Sound Engineer

Services: Production of industrial, documentary, sales promotion, public relations, training, educational motion pictures and sound slidefilms, specializing in newspaper operations. **Facilities:** Complete production facility includes 16mm camera equipment; 35mm slide camera; 16mm magnasync recording and re-recording equipment; interlock projector; lighting equipment; fully equipped editing room; shooting stage; film distribution and maintenance equipment.

KEPNER-TREGOE, INC. MEDIA SYSTEMS DIV.

4630 Campus Drive, Newport Beach, Calif. 92660

Phone: (714) 540-4752

Date of Organization: 1958

John S. O'Brien, Mgr.

Michael Bishop, Prod. Mgr.

William Kelsay, Head Writer

Tamara J. Mann, Exec. Asst.

Services: Design and production of audio-

visual marketing, training and informational programs for business, government and education. Complete script to screen service. **Facilities:** Creative staff and all phases of audio production available.

RECENT PRODUCTIONS AND SPONSORS
Slidefilms: "The Money Machine" (Midast International); "The Huth Bender" (Huth Manufacturing Co.); "Plus Services"; "People Helping People" (Methodist Hospital of So. Cal.); "Principles of Air Conditioning" (Toyota Motor Sales, USA, Inc.) (14 program series); "Handling International Mail" (U.S. Postal Service) (11 programs); "The Cessna Citation" (Cessna Aircraft) (5 programs).

SCOPE PRODUCTIONS, INC.

950 North Van Ness, Fresno, Calif. 93755

Phone: (209) 268-0251

Date of Organization: 1966

Robert Beeching, President

Bryan Wilhite, Vice President

P. McKim, Secretary/Treasurer

Christine Wilhite, Film Sales

Services: Complete motion picture production service, including scripting. Training film, TV commercials, documentaries, TV series, multi-media design and production. **Facilities:** Film editing, motion picture production, offset printing, graphics Black and White still photo lab.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Macrame" (M. W. Phillips/Scope); "Raku" (R. Trojan/Scope). **Slidefilm:** "Sales/Promo" (California Farmer Magazine). **TV Commercial:** Fresno Philharmonic. **Multi-Media:** "Graphics" (Bread & Elektra Rec).

ROGER TILTON FILMS, INC.

241 West "G" St., San Diego, California 92101

Phone: (714) 233-6513

Date of Incorporation: 1954

Branch: 6640 Sunset Blvd., Hollywood, Calif. 90028, Phone: (213) 467-3191.

Roger Tilton, President

Phillip R. Rosenberg, Production Supervisor

Dale Stuckley, Photog./Editor

Doris Lins, Comptroller

Services: Motion picture and filmstrip production, TV commercials; government and industrial films: live action and animation. **Facilities:** 60' x 60' sound stage, offices, editing rooms, theater (16/35mm), 16/35mm cameras, 100 K lighting, standing sets, full sweep cyc, vehicles.

OREGON

GRAPHICS-WEST

1660 Willamette, Eugene, Ore. 97401

Phone: (503) 344-1625

Date of Organization: 1970

Dan Pelletier, Advertising Services

Nada Zawodny, Commercial Artists

John Lynch, Commercial Photographer

Services: Commercial film and photo service, 16mm and filmstrip production, script-writing, recording, AB editing. Title art and title production. **Facilities:** Cinema-Beaulieu DS mobile system, still b&w or color photo facilities storyboard, layout, artwork, editing and cutting, mixing and recording. All sizes still equipment with all combinations of optics.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Madill 052 Spar-Yarder" (Madill Ltd. & Western Equipment Co.); "Two for the Show" (Graphics-West).

NORTHWESTERN INCORPORATED

MOTION PICTURES & RECORDINGS

011 S.W. Hooker St., Portland, Ore. 97201

Phone: (503) 224-3456

Date of Organization: 1953

Robert M. Lindahl, President

Sheldon Goldstein, Vice-President, Exec.

Producer

Dan Biggs, Producer

John Mincey Jr., Director of Photography

Brian Ratty, Producer

Charles Peters, Prod.-Coord.

Services: Sponsored films for industry, TV commercials and programs, sound slide films, multi media presentations with digital programmers, still photography, scripts, storyboards, animation, titling, scoring. **Facilities:** 16mm and 35mm photography, stills, Dynalens image stabilizer system remote trucks, lighting, cutting rooms, animation stand and camera, music and effects library, 5 channel interlock projection system. Recording 16mm or multi channel to 8 track.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Recreation in the Pacific Northwest" (Corps of Engineers); "Great American Look for 1971" (Georgia Pacific Corp.). **Multi-Media:** "The Recording Machine" (Northwestern Inc.). **Slidefilms:** "Phone Tone", "Phone Power" (American Telephone & Telegraph Co.).

VISUAL INTERPRETATION ASSISTANCE, INC.

13865 NW Cornell Rd., Portland, Ore. 972

Phone: (503) 645-1169

Date of Organization: 1968

John P. Healy, President

Sief Wildschut, Vice President

Services: Still photography, motion picture sound recording and multi-media presentations (all subjects). **Facilities:** Indoor all day studio for still and cinema, 8-track stereo sound studio, complete production facilities for still, cinema (up to editing) a multi-media.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Centralia closed circuit water system" (Pacific Power & Light Co. Cann Erickson); "Jantzen holiday 1972" (Jantzen, Inc.); "Centralia land restoration" (M. Cann Erickson PP&L); "Porsche-Audi" (U. Bank) (Cole & Weber); "United Vintne Heublein" (United Vintners); "Kids for Hire" (Cole & Weber); "Oregon Food Buyers" (Rog. Colatorti/Weber, State); "Spring/Summer 1972" (Line introduction) (Jantzen, Inc.). **Slidefilm:** Sales Presentation (Pendleton Woolen Mill).

MARVIN ALBERT/MOTION MEDIA FILM

1003 Lenora, Seattle, Wash. 98121

Phone: (206) MU 2-4442

Date of Organization: 1968

Marvin Albert, Writer/Producer/Director

Services: Concept, research, writing, production, directing, photography, editing, sound and consulting services for motion picture and television producers. **Facilities:** Edit studio, Eclair 16mm equipment, Nagra.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Train to the Interior" (Alaska Railroad). **TV Commercials:** "Where It At?" (Generosity) (U.S. Forest Service). **Other Sponsors:** Pal Productions; Cole Weber; Cinecrest, Inc.; Bozell & Jacobs; Cann-Erickson; King Screen Production NABA; Dinner & Klein; CETV.

CAMERON FILM PRODUCTIONS COMPANY

222 Minor Avenue North, Seattle, Wash. 98109

Phone: (206) 623-4103

Date of Organization: 1955

Richard W. Cameron, President-Producer

L. H. Zwilmeyer, Vice President, Director

Chief Editor

Donald Egerstrom, Chief Cameraman

Buela Armstrong, Film Librarian

Services: 16mm and 35mm sales, advertising public relations and training motion picture shorts. All services from initial research final utilization. **Facilities:** 16mm and 35mm cameras; 16mm and 35mm animation a stop-motion camera, Magnasync and pulse sync sound systems for studio or location. 2500 sq. ft. shooting stage; Studio screening room, 16mm and 35mm edit equipment; dubbing equipment with optical and mag. playback; 16mm sync magne interlock equipment.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Drivers Who Die" (Dept. Motor Vehicles-State of Washington); "Pacific Eight Football Highlights" (Humble Oil Refining Co.); "Seattle Sonics Basketball Highlights" (Seattle Sonics); "Simpson Newsreel 1971" (Simpson Timber Company). **Commercials:** "Drinking Drive Series" (Dept. Motor Vehicles).

COFFIN & COMPANY, INC.

619 E. Pine St., Seattle, Washington 981

Phone: (206) 325-5820

Date of Organization: 1966

James L. Coffin, Grand Panjandrum

Barbara Coffin, Lord Privy Seal

Larry G. Nelson, Privy Councillor

Bradford E. Landreth, Knight Commander

Marilyn M. Martin, Charge D'Affairs

Services: Animated and live action motion pictures and filmstrips; underwater photography, ski footage, illustrations, animal xerology, multi-media productions, 3-dimensional displays and laser projections. **Facilities:** Complete animation capability, including 16mm Acme system animation stage with Acme camera. Computer calculated camera moves. Live action capabilities. Complete editing facilities. Xerox produced animal cells.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Gauss-Bonnet Theorem" (Carl B. Allendoerfer); "Equivalent Set" (Carl B. Allendoerfer); "A.I.T. Presentation (A.T.&T.); "Rate Case" (Pacific Northwest Bell). **Slidefilms:** "Orientation Program (A.T.&T.); "PNB Slide Show" (Pacific Northwest Bell). **Multi-Media:** Paradigm Cable (Pacific Northwest Bell); Good Usage Post (Pacific Northwest Bell); Telephone Conversation Tapes (Pacific Northwest Bell). **Commercials:** David Stern, Secure Product Pacific Northwest Bell, Farrell's Ice Cream Parlor Restaurant.

NORTHERN FILMS

Box 98—Main Office Station, Seattle, Wash. 98111
 Phone: (206) 282-6362
 Date of Organization: 1952
 Louis R. Huber, President
 Lydia M. Huber, Vice President
 Helen Bertram, Secretary
 Services: Educational, promotional and public relations motion pictures, 16mm color and B&W. Facilities: Bell & Howell, and Eastman motion-picture cameras; Hasselblad, Maflex and Contax still cameras; wide assortment of lenses; field-operations truck; magnasync recorder, multi-channel sound editing; high-fidelity tape recorders; music and sound-effects libraries.

KING SCREEN PRODUCTIONS

Division of King Broadcasting Company
 320 Aurora Avenue, North Seattle, Wash. 98109
 Phone: (206) MU 2-3555
 Date of Organization: 1966
 Bernard Roederer, General Manager
 Peter D'Amelio, Sales and Distribution Manager
 Dick Gilbert, Creative Manager
 Ron Rolla, Production Mgr.
 Paul Preuss, Supervisor, Independent Production.

Services: Complete motion picture production facilities, both 16mm and 35mm, in studio and on location; educational, commercial, industrial, entertainment and documentary production for television, promotional, or theatrical release. Facilities: Cameras (Eclair, Arriflex, Mitchell), sound recorders (Nagra, and IV), sound mixers (Magna-Tech, Estrex, channel 16/35), camera mounts, animation and editing rooms (4 Movielas), room for music libraries and 17-hour sound effects library, and offices.

RECENT PRODUCTIONS AND SPONSORS
 Motion Pictures: "The Family in the Purple House", "Crab Fisherman", "Me and My Inses", "Grandma Lives in Our House", "The Day Grandpa Died", "Hey, Cab", "From the Face of the Earth", "Magic House", "Down, Decibel Down", "The Drowning Bay", "Rik Satie and the King of the Beans", "International System of Units", "Black Thumb", "Lonch Shell", "Post Office", "Zoo", "The Labor", "220 Blues", "The Treasure—In an Heritage", "At Bullfrog Lake", "Henry's Simple Machine", "Tondo—A Round out Round", "The Tragedy of the Commons", "Ships North to Prudhoe Bay", "Alone in the Sea", "Spend, Spend", "Career Awareness: The Alternative", "The Boy Who Wrote the Wind".

HAWAII



CINE-PIC HAWAII

1847 Pacific Heights Road, Honolulu, Hawaii 96813
 Phone: 5332677
 Date of Organization: 1947
 George Tahara, Producer
 Lloyd Stone, Writer
 Teri Tai, Sound
 Tiki George, Music Editor
 Services: Complete 16mm production for motion pictures and TV. Facilities: Arriflex M. & BL, Auricon 600, Nagra Neopilotone, Estrex, and Magna-synch magnetic recorders; Auricon Optical; Magna-synch dubbers and mixers. Stock shots; music library; animation, producer service.
 RECENT PRODUCTIONS AND SPONSORS
 Motion Pictures: "Community Library" (State Library Services); "The Island of Maui" (Ford Dealers); "The Mission Houses" (Mission House Museum); "Pinepeeler" (FNIC Corp.).
 Commercial: Sony, Hamm, Bishop Trust, Hawaiian Bank, Crown Corp.

CANADA

CANAWEST/MASTER FILMS LTD.

815-17 Avenue S.W., Calgary 3, Alberta
 Phone: (403) 245-2266
 Date of Organization: 1955
 David Mintz, President
 William Marsden, Vice-Pres., Operations Mgr.
 Robert Willis, Vice-Pres., Film Director
 Marc Le Poole, Cinematographer
 Services: Motion picture and sound film strips for industry, education and tourism. Television commercials, live-action and animated. Services to independent producers. Facilities: Auricon Super 1200, Arriflex, Beaulieu, Bolex, and special cameras; art and animation de-

partment; editing and cutting rooms, full lighting; recording and dubbing.
 RECENT PRODUCTIONS AND SPONSORS
 Motion Pictures: "Edmonton Klondike Days" (City of Edmonton); "Where There's Water" (Duck Unlimited-Canada); "Aladdin Land" (Gov't of Alberta); "Flight of Dreams" (Wardair); "Raise More-For Less" (Can. Seed Growers Ass'n.). Slidefilms: "Lake Bonavista 1. Winter-2. Summer" (Keith Homes). TV Commercials: "Keith Homes", "Calgary Stampede" (Francis, Williams, Johnson & Payne).

LEW PARRY FILM PRODUCTIONS LTD.

1759 Capilano Road, North Vancouver, B.C.
 Phone: (604) 988-2755
 Date of Organization: 1947
 L. M. Parry, President-Producer
 E. H. Parry, Secretary-Treasurer
 R. J. G. Richards, Solicitor
 Services: Motion picture production, industrial, films, feature films, television programming, packaging. Facilities: Offices and studio.
 RECENT PRODUCTIONS AND SPONSORS
 Motion Pictures: "Power and the People" (B.C. Hydro & Power Authority); "Miners with Green Thumbs", "The Vital Giant", "Futures in the Rock" (Mining Assn. of B.C.); "Giant Mascot" (Giant Mascot Mines Ltd.).

WESTERN FILMS LIMITED

757 St. Mary's Road, Winnipeg 8, Manitoba, Canada
 Phone: (204) 253-0064
 Date of organization: 1964
 G. T. Henning, Pres.
 E. F. Henning, Vice President
 G. T. Brazzell, Sec. Treas.
 C. K. Wong, Chief Cinematographer
 R. Sanders, Senior Editor
 E. Smith, Production Mgr.
 Services: 8mm, 16mm, 35mm Motion pix, TV films and TV commercials, live & animated. Facilities: Creative dept., animation, sound recording & mixing studio. Rentals.
 RECENT PRODUCTIONS AND SPONSORS
 "TVC's for K-Tel International, Manitoba TVC" (Gov. of Manitoba); "Powerline" (For Atomic Energy of Canada); "Two Medical Films" (Winnipeg General Hospital), "TV Pilot".

AGINCOURT PRODUCTIONS LTD.

1550 McCowan Rd., Agincourt, Ont.
 Phone: (416) 291-9111
 Date of Organization: 1969
 John F. Bassett, President
 H. Sherman, Production Chief
 Mrs. C. Taylor, Story Editor
 Services: Complete production services. Facilities: Complete crews, scripting, direction and production, screens facilities.
 RECENT PRODUCTIONS AND SPONSORS
 Motion Pictures: "Face-Off", "Rowdy Man".

CHETWYND FILMS, LTD.

10 Banigan Drive, Toronto 17, Ontario
 Phone: (416) 421-8820
 Date of Incorporation: Ontario—1950
 British Columbia—1960
 Branch: Chetwynd Films, Ltd., 1164 Melville St., Vancouver 5, B.C.
 Phone: Code 604; MU 5-0027. A. P. Gardner, Mgr.
 Arthur Chetwynd, President & Gen. Mgr.
 Gerald S. Kedey, Vice Pres. Production & Finance
 Marjory Chetwynd, Vice-President & Secretary-Treasurer
 Robin Chetwynd, Mgr. Sales & Production

Services: 35/16/8mm motion picture production, color and b&w, for education, sport, travel, industry, advertising, public relations, television, including research, writing, photography, editing, tiling, printing, set design and artwork. Slidefilms and filmstrips. Full complement microphones; voice recording studio; small sound stage; sound cutting; music & effects library.
 RECENT PRODUCTIONS AND SPONSORS
 Motion Pictures: "Grey Cup '70" (Labatt Breweries of Canada Limited); "Canada We Love You" (General Motors of Canada Limited); "Stanley Cup '71" (National Hockey League Services Inc.); "Jean Beliveau" (Jean Beliveau Inc.); "Help Is... Roadside First Aid" (Department of National Health & Welfare); "It's Only Money" (Canadian Life Insurance Association).

JACK CHISHOLM FILM PRODUCTIONS LIMITED

Ste. 102-4 New Street, Toronto 5, Ontario
 Phone: (416) 925-2281
 Date of Organization: 1956
 J. J. Chisholm, B.S.A., President
 M. di Tursi, M.A., Secretary-Treasurer
 M. Baker, Librarian
 J. Davey, C.A., Director
 Services: Industrial, educational motion pictures, extensive stock shot library. Two million feet of 16mm original color—Five million feet feature. Facilities: Complete editing facilities—location camera—sound equipment.
 RECENT PRODUCTIONS AND SPONSORS
 "Go North" (Ontario Department of Lands &

CANADA



CRAWLEY FILMS LIMITED

19 Fairmont Avenue, Ottawa, 3, Ontario.
 Phone: (613) 728-3513
 Date of Organization: 1939
 Branch Offices: 93 Yorkville Avenue, Toronto, Phone: (416) 929-3337; Mrs. O. J. Reynolds, Mgr.: 1260 University Avenue, Montreal 2, Que., Phone: (514) 861-9449.
 Henry Strub, Mgr. Associated Laboratory Company: Graphic Films Limited, 19 Fairmont Ave., Ottawa 3, Ont. Phone: (613) 728-3513.
 F. R. Crawley, C.A., President
 Graeme Fraser, Vice President
 Thomas Glynn, Vice President Special Projects
 William O'Farrell, Director of Production
 Paul Harris, Creative Director

Services: Motion pictures and slidefilms for Canadian and United States industry, government, education and television; plus recording, editing, animation and extensive laboratory services for producers, independent cameramen, 10 Provincial governments and other organizations from coast to coast. Facilities: 42,000 sq. ft. studio buildings, 40-acre studio lot, two sound stages and two recording studios. 21 cameras: Mitchells, Maurers, Bell & Howells, Arriflexes, Cine-Specials and Newman-Sinclair; blimps, dollies, 375,000 watts of lighting equipment, with generator and transformer station; RCA 35mm and Maurer 16mm Optical recordings; 1 1/2-channel and 1 6-channel re-recording theatres: Stancil-Hoffman 35/16mm magnetic recording; Magna Tech 3 track pick-up, and Stancil-Hoffman 35/16/17.5mm mag. recording; Nagra/Ampex/Rangertone and Stellavox 1/4" recorders; all Zenon 16/35 projection facilities; animation department with Saltzman stands; engineering development facilities; 35/16mm laboratory; casting files; music library; trucks and trailers, electronic service dept., and stock shot library.

RECENT PRODUCTIONS AND SPONSORS
 "Multiplicity" (Canadian Pacific); "Chance to Change" (Bulkley Valley Forest Industries); "Somebody Here" (Industrial Development Bank); "The Hydrographer" (Dept. of Energy, Mines & Resources); "New Forests for Old" (Council of Forest Industries of B.C.); "What Kind of World Do you Want" (Canadian Council of Professional Engineers); "Power from Labrador" (Churchill Falls Corporation); "Exports—Who Needs Exports" (Canadian Export Association); "The Essence of Life" (Canadian Red Cross Society); "Canada at 8:30" (Volkswagen Canada Ltd.); "Highland Valley" (Rio Algom); "Great Danish from Denmark" (Robin Hood Multifoods Ltd.); "Somebody Here" (Industrial Development Bank); "Slips & Falls—Striking Against Objects" (Industrial Accident Prevention Association).

ROBERT J. MEYER PRODUCTIONS

32 Tweedsmuir Ave., Dundas, Ontario
 Phone: (416) 628-8314
 Date of Organization: 1958
 Robert J. Meyer, Producer, Writer, Editor
 Services: Motion pictures for industry and commerce, government. Multi-Media Slide shows, filmscripts. Facilities: Creative department; studio, titles; 16mm production equipment; sound recording.
 RECENT PRODUCTIONS AND SPONSORS
 Motion Pictures: "The Systems Approach to Building Design" (The Steel Co. of Canada); "20th Anniversary Niagara Grape & Wine Festival" (Niagara Festival); "This is Western" (The University of Western Ontario).
 Multi-Media: "Poverty Is" (The United Church of Canada).

MOTION PICTURE CENTRE LIMITED

10 Banigan Drive, Toronto, Ontario
 Phone: (416) 421-8820
 Date of Incorporation: 1953
 G. S. Kedey, President
 Norah Kedey, Secretary/Treasurer
 Services: Motion pictures and slidefilms for TV, industry, sales promotion, staff training, religious, travelogues and public relations use. Facilities: Arriflex cameras, Magnasynch and Ampex recording equipment, editing, writing, screening facilities.
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THE MAKING OF THE BRIDGE AT LATITUDE ZERO

BY DONN F. BATES

INDONESIA! The very word has a far off ring to it. However, in this era of the jets and super jets, the vast oceanic distances continue to shrink bringing exotic, remote places ever closer.

Lying at the underbelly of the vast continent of Asia is the Indonesian archipelago of some three thousand islands stretched out in a chain three thousand miles long. And lying across the Equator like a bridge between continents is the island of Java, the focus of Indonesian life—both spiritual and political.

One of the most dramatic links between "The Spice Islands"—as the Republic of Indonesia was once known—and the modern world is, of course, its airline—Garuda Indonesian Airways. With a fleet of modern DC-8's and DC-9's built by the McDonnell Douglas Corporation at Long Beach, California, this relatively new airline is bringing people from all corners of the earth to the Republic of Indonesia for business and tourism.

To document the fantastic growth of this multi-island republic and its intrinsic beauty, Garuda Indonesian Airways, through its representatives at Long Beach, California, requested the cooperation of the McDonnell Douglas Audio-Visual Center, located in Santa Monica, California, in the making of a film that would reflect the image of present day Indonesia.

So it was that this writer, who would direct the film, together with cameraman Walt Tufts arrived at Kemayoran Airport in Djakarta—capital city of Indonesia—with cameras, lights and sound recording equipment to begin production of a half-hour film that would ultimately take us around the world.

It was the Fourth of July—a time for celebrations back in the United States—but for the crew it was just another day of planned photography.

Before sunrise two minibuses loaded with equipment, a crew now

numbering six—including four Indonesian technicians provided by Garuda—and Sylvie Suradji, who was to become the "star" of our film, drove out of Djakarta into the Javanese countryside.

Sylvie Suradji—young, photographable from any angle, demure and retiring in the manner of most Indonesian girls of twenty—was the key-stone of our film, "The Bridge at Latitude Zero."

Sylvie, actually a stewardess trainee, was selected from a number of students at Garuda's training center in Djakarta to symbolize the new Indonesia.

Sensing that through Sylvie we could tell the story of Garuda's efforts to become one of the major airlines of the world during Indonesia's strides forward as an emerging republic, she was selected to become the centerpiece of the film. And a wise choice it was, for it became apparent as shooting progressed that despite the fact that Sylvie had never "acted" prior to this time nor had any knowledge of film making, she was turning in a remarkable performance.

At first we had thought directing Sylvie might be difficult due to our limited knowledge of "Bahasa"—the official language of Indonesia—and her sparse English vocabulary. But as scene after scene went into the can—some of which required *real* acting on her part (including tears and unrestrained joy) all our worries disappeared. She was a trouper, sharing the discomforts of early calls, long days and difficult locations, asking only after a take if it had been "baik"—good in Bahasa.

Technically speaking, film making in Indonesia is not always easy. While shooting exteriors for example, the equatorial sun presents a contrast range problem which must be mod-



Walt Tufts, left; Donn Bates checking angle through camera. Photographed on country road in Java.

fied using reflectors and/or supplemental lighting. Since electricity is not normally available in rural areas and reflectors of a smaller size (because of shipping and packing limitations) may be used, much care must be taken in calculating exposures. Even in cities where connections to electrical power can be made when shooting interiors, the photographer must guard against low voltages which produce a less than desirable Kelvin Temperature. Batteries for camera power should be charged only in hotels where the voltage (110 in shaver outlets) is nominally close to the posted rating.

Careful attention to maintenance details will usually insure trouble free shooting unless the unexpected happens—which is to be expected.

With ten days of shooting in and around Djakarta now canned and shipped to Santa Monica for processing, we moved on to new locations.

Flying out of the capital city in a DC-9 the crew, Sylvie and Alidin Doena, Director of Marketing for Ga-

Donn F. Bates is Producer, Director, Film and Television Communications, McDonnell Douglas Corporation

da Indonesia Airways, took up a leading that would bring us to the island of Bali.

Near Denpasar—principle city of Bali—the majestic Bali Beach Hotel rises at the water's edge, supplying even the most discriminating traveller with luxurious services and accommodations. This would be "base camp" for our stay in Bali as we followed Sylvie into Hindu temples, topping the hotel arcades and dining western style" in the Bali Beach'sajah Room—a restaurant of magnificent proportions.

There we were able to capture on film both ends of the cultural ethic in Bali. At one end was the staging and filming of the traditional Balinese dance of welcome—the "Pendet" dance—while later that night, working to lip-sync playback, a trio of singers in the hard "rock" tradition belted out songs of the times to enthusiastic audiences.

Bali, the magic island had again worked its spell on us but we were brought back to reality by having to repack all the equipment and board a Garuda DC-8 at one-thirty in the morning for the long haul to Sydney, Australia—next location on the itinerary.

Sydney at that time of year—July—was enjoying its winter. The average temperature of 40 degrees fahrenheit as a far cry from the furnace-like temperatures of Bali and Sylvie, never having experienced the cold, simply shivered and got on with the job.

Then, two days later we were deposited in Singapore which turned out to be hotter even than was Bali. By this time the director and cameraman were fading just a bit but Sylvie smiled her incomparable smile and—got on with the job.

The famous "Tiger Balm Gardens"—a sort of Oriental Knott's Berry Farm—was the locale for a number of scenes as were numerous other locations in the city during our two day stay.

A telephone ringing insistently in the hour before dawn in Singapore signals another early morning departure.

Again, Halliburton cases, cast and crew board a Garuda DC-9—this time for a three hour flight back into Indonesia to an island lying to the north of Java.

Sumatra, the "Young Giant" nearly four times the size of Java, is the fifth largest island in the world.



Sylvie Suradji in typical Balinese dress.

We would touch down at Medan, a seventy year old city on the Delhi River.

Because our next destination was some hundred miles overland our usual complement of equipment, baggage and crew—now augmented with the addition of another half-dozen P.R. types, government officials and local Garuda representatives—were loaded into a caravan consisting of four ancient taxis and a wheezing land rover for the trip inland to one of the most beautiful places on this earth.

Lake Toba, formed by the cataclysmic explosion of a volcano some 375 thousand years ago, lies like a

jewel embedded in the mountains of Northern Sumatra. Its quiet beauty, devoid of all but the most meager commercial trappings, is a film maker's paradise.

Scouting locations in an open boat we explored cliffs and coves where white faces are seldom seen. In point of fact, as our boat neared one promising location, the "Toba People" we had seen watching us earlier disappeared into the tangle of foliage at the water's edge. When we questioned our boat's helmsman he explained that these shy people—only fifty years removed from cannibalism—were wary of the "Magic" of alien visitors.

Nonetheless, we were able the next day to capture on film some of the most interesting footage exposed thus far on our odyssey using Sylvie in Sumatranese costume and in modern dress to delineate the duality of cultures now present in the Lake Toba area. Climbing out of the valley of the lake the next morning, we looked back on its crystal depths with a real sense of regret at having to leave it behind.

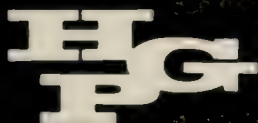
With the smell of jet fuel (always an exotic one for this writer) hanging in the moist evening air at Medan Airport, jet engines once again came up to take-off power and we were airborne on a southerly track inbound to Djakarta.

Four more days of intensive shooting in and around the new Garuda facilities and the city itself added more red lines through those portions of the script marked "O.K.—Completed."

For some strange, sadistic reason it seems that all the world's airlines have made it mandatory for international travellers to arrive at airports in the wee small hours of the morning.

And so it was that we few, we happy band of brothers and Sylvie, arrived in the pre-dawn darkness at

continued on page 108



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paradox

continued from page 18

magazine, which has the highest regard for the contribution of the script-writer to sponsored films.

I'd like to suggest a compromise that will solve the problem both for the producers and for writers without offending any clients. I agree that it's not a good idea to have a long, boring list of individual credits at the end of an industrial film. And I also agree that the production film should have a separate credit at the end in order to establish a valid and continuing company image. But I like the kind of credits that I first saw used in productions by "On Film". A lot of contemporary filmmakers, like "Q.P.I." use the same title idea today.

At the end of the film there is a single professional credit title which says something like this: "This film was made by the following people:" And then there is a brief list of the names of the eight or ten principle people who worked on the film. It includes the director, writer, cameraman, designer, art director, editor, sound man, etc. It does not identify their specific function or contribution, but most people in our industry know what we do. Most important of all, it prevents anyone who is *not* on the list claiming that he wrote, directed, or edited the picture. It is then followed by the production company's credit which is usually combined with the end title if there is one.

And now that you've had enough time to think about how *you* would have handled the problem of the other panel member claiming my picture, I'll tell you how *I* handled the problem. While the picture was still running, I wrote a note and handed it to the other writer. It said: "I wrote that picture you crooked S.O.B.!" He read the note calmly, let the picture run to the end, then read the note to the audience, and said, "I've admired that script so often that after I showed the picture half-a-dozen times I convinced myself that I had actually written it myself. I apologize to Stan for having claimed the film, and I apologize to the audience for having deluded them, and myself. But I don't apologize to anyone for having screened the film. Everybody should see it. It's a very good picture."

Well, Readers, the other writer got a big round of applause. In the immortal words of the greatest con-man ever to appear on the silver screen W. C. Fields, "You Can't Cheat An Honest Man!"

Latitude Zero

continued from page 107

Diakarta's Kemayoran Airport for airlift to our next destination.

Some seventeen hours later—again in darkness—we deplaned in the city of antiquities—Athens—another truss in Garuda Indonesian Airways' bridge to the West.

It seemed a strange melding of two diverse cultures as we photographed Sylvie in traditional Indonesian costume (called "Sarong Kebaya") against the background of ancient Greece's Parthenon and the Temple of Zeus.

It was stranger yet for Sylvie who, until she had begun her studies with Garuda Indonesian Airways, had never been more than a few hundred kilometers from home in central Java.

Amsterdam is the European hub of Garuda's international operation and it was here that the final scenes needed to complete the film were acquired. Flight training simulators, maintenance hangars and language laboratories were filmed as well as the scenic canals and the shopping arcades of the city of Amsterdam.

Then it was over.

The grinding weeks of travel, hard work, joys, disappointments and creativity had culminated in a final "ting" as the last frames of a hundred foot roll of film cleared the camera gate.

Now there were a few moments for rest, for talk, for a quiet glass and for the inevitable tears (not solely confined to Sylvie) that would be shed as little gifts were exchanged on the evening prior to our mutual departures.

It had been a time of discovery for all of us.

More than that, we discovered the reality of living in different cultures and the joy in making a film of this total experience that became a part of our understanding of other people and other ways.

With the film brought to completion we had added some mortar to the bricks that built "The Bridge at Latitude Zero."

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CLARITY

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by Charles Palmer

A FILM FESTIVAL EVALUATION of a current documentary film concludes with the words, "The subject matter, though important and clearly presented, is so pre-digested that mental effort is not required of the audience." This was bad, they thought.

Mental effort implies suspense, and personally, I regard suspense as appropriate to the theatrical query of "What's coming next?" but not to the documentary "What's going on?" This is true in any communication medium, but particularly true in films, though regrettably not evident to cinema critics and festival judges. I think that often their problem is that they have worked mostly with print; and film is, philosophically, different to the point of full reversal.

Watching a movie on a screen is like looking at a parade through a window. You can't check back to what's gone past, you don't know what's coming next, and what's moving past you at the moment must be comprehended, related, and "put on file" during the limited time it is visible.

This imposes special obligations on the film-maker, particularly in documentary. His images and action must be so clear and vivid that they "read" instantly without ambiguity, and their relationship to the theme-line must be quickly apparent. Hence, I think the corn of direct statement is preferable to the confusion of over-subtlety.

To achieve this free-flowing clarity, since the viewer cannot "look back to the previous page," the parade of thoughts should proceed in a straightforward and logical progression. It's fine to compel the viewer to think—but to think about the *raison d'être* of the total film; about the theme or overall objective, not about subordinate details. Dog-legs and backtracks and asides, characteristic of print, risk our losing the film viewer while he re-orientates, and clutters the "parade of impressions" by which the message of a film must be developed. Since the film, by its very mechanical nature, must move along steadily without allowing time for figuring things out, its ideas must be distilled to simplicity, and presented one at a time; with each idea developing naturally into the

next, moving in the pedagogic progression from the familiar to the new.

And it follows that the words which express the ideas in the narration or dialogue must be so arranged that their significance and relationship are obvious as they are heard, without the need of back-thinking by the viewer. For one example, take a nicely turned passage from a current film narration; *secure yet precarious, pleasant yet perilous, rewarding yet demanding; such is the inner life of a champion.* This has a nice rhythm and is impressive and clear on the typed narration page. But by the time the film's Narrator eventually discloses his grammatical subject, the viewer has lost track of the passed-by modifiers. Whereas if we announce the subject first, at the beginning of the thought, then the viewer is equipped to mentally relate the subsequent modifiers one by one as they parade past this ear, viz: *The life of the champion is secure but precarious, pleasant yet . . . and so on.*

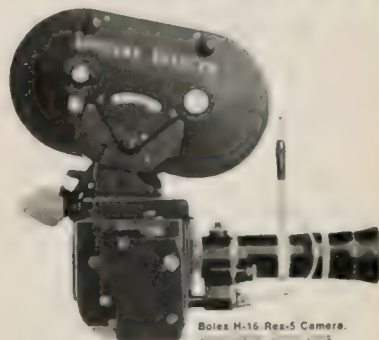
But this sort of thing the critics class as corny, because it "requires no mental effort" from the audience. Uhhuh. But, may my New-Wave friends forgive me the heretical word—it is *clear*. And a touch of clarity in the gab would have freed the viewers to give their attention to the images; which in turn would have gained significance from words which now had meaning rather than just sonority. And most important, the viewers would have been liberated from resultless puzzle-work to devote their "mental effort" to the overall theme which the movie presumably has made to impart.

Straightforwardness is corn only to the self-conscious. And personally, I think the latter is the greater sin.

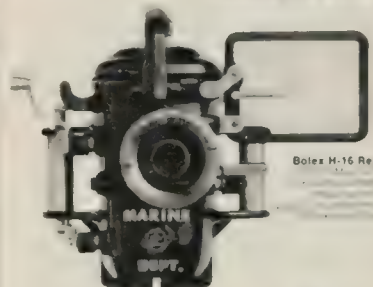


Charles "Cap" Palmer is Executive Producer of Parthenon Pictures of Hollywood.

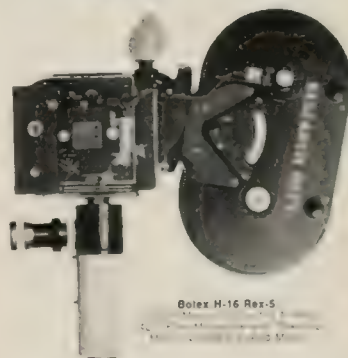
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REVIEWS AND PREVIEWS OF NEW VISUALS

Happiness Is Skiing

Sears Roebuck set out some years ago to establish itself as a leading supplier of nationally-recognized high-quality sporting goods. An important part of the public relations aspects of this program has been a series of films linking Sears with such leading figures in the sporting world as mountain climber Sir Edmund Hillary, fishing and baseball luminary Ted Williams, or very recently Shirley Englehorn, women's golf champion.

Newest in the series is *Happiness Is Skiing*, which features Othmar Schneider, a former Olympic ski champion, demonstrating modern techniques to the Jansen family of Littleton, Colorado, representing a family typical of the millions now attracted to the snow slopes each winter.



Ski-champ Othmar Schneider (l.) and ace cameraman Herbert Raditschnig (r.) showing special camera rig for action shots.

Behind the camera is Herbert Raditschnig, himself an accomplished skier, using his special rig which suspends the camera from the front or back of his body to capture and follow the skiers in action. His shots demonstrate that happiness truly is skiing.

Whither the Mailman?

He's still with us, according to the U.S. Postal Service's new film, *More and Louder*, and probably with a yapping dog still at his heels.

But he's one of the few things not changing in the mail service as the autonomous government-owned organization takes over. The film shows innovations now taking effect in sorting, handling and delivery; and describes future developments we can expect such as instantaneous reproduction of messages.

More and Louder is playing theatres throughout the country via Association-Sterling 35, theatrical division of Association-Sterling Films.

Bay Area Rapid Transit System in New Film

Innovations in rapid transit, showing how the San Francisco Bay Area commuter will benefit from the new system, are the subject of a new film going into production for the Bay Area Rapid Transit District.

Medion Productions, of San Francisco, will produce. Distribution will be to every available group audience, as well as television saturation.

What To Do About Discontented Employees

A how-to-do-it program for supervisor education examines and analyzes causes of employee discontent, explains the needs for recognizing signs of dissatisfaction and teaches proven techniques for handling such situations.

The program contains an instructor's guide, filmstrip, slides or overhead transparencies (purchaser's choice) and records or tape. It sells for \$100 from the producer, Training Services, Inc., Box 388, Rutherford, N.J.

Animated Ecology Film for Discussion Opener

Eggs is an ultra-sophisticated film on the problems of Planet Earth as seen by John and Faith Hubley.

A good film for setting the stage in discussions of where we're going in the quality of modern life, population control, religion, ethics and scientific humanism.

Film Images, 17 W. 60th St., New York, rents it.

Multi Projectors in Swimsuit Spectacular

More than 600 sales representatives and buyers from around the world crowded two ballrooms in Portland, Oregon's Hilton Hotel on August 31 for a multi-media spectacular to introduce Jantzen, Inc.'s 1972 line of swimwear and sportswear for men and women.

The 2½-hour show utilized six circular stages, 20 slide projectors, 16 round screens up to 16 feet in diameter, four motion picture projectors, 80 live models, and was automatically synchronized by a 32-channel capacity digital code multi-media computer. More than 4800 slides were used in the show, which was produced by VIA, Inc., a Portland-based creative group.

Funny Business

Harvey Korman, star of CBS's *The Carol Burnett Show*, is featured in a new series of comedy films designed for use by the business community. Korman is part of a specially-formed company, Korman-Swanson Productions, in Milwaukee, which will produce short films for sales meetings, conventions and sales training sessions.

According to Robert W. Swanson, Korman's partner in the new enterprise, "the films were designed specifically to help break the ice at high pressure sales meetings, to provide comic relief in intense sales training sessions and to attract customers into hospitality rooms at competitive conventions."

In a production entitled *Plan 15½*, one of the first three of a planned library of business humor films, Korman portrays "Old Iron Bottom," an evangelistic sales motivator hired to pep up a company's lagging sales force. In another, *Farwell, George Toggleboldt*, he parodies the universal business ritual of a retirement dinner. A third, *Return from the Road*, highlights Korman in a domestic comedy sketch on the life of a salesman spending five days a week on the road.



Harvey Korman (r.) as George Toggleboldt in new comedy series for business.

"Each film is approximately ten minutes in length and easily programmed into a busy agenda," says Korman. He further emphasized that the films were designed solely for the use of business and will not be shown on television or in theatres. The films will be available at a rental cost of \$100 each, or a purchase price of \$225, from Korman-Swanson Productions, 625 N. Milwaukee St., Milwaukee, Wis. 53202. A preview print of highlights of all three films is available for \$15, refundable when purchase or rental of films is made.

new products review

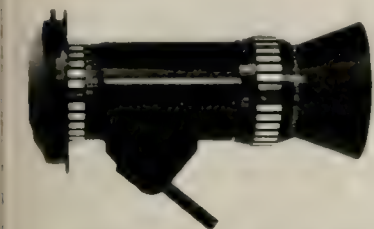
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Super 8mm Sound Projector

FAIRCHILD CAMERA & INSTRUMENT has announced a new model Super 8mm sound projector, the Agent, Model Seventy-07. Seventeen pounds. Front and rear screen projection. Endless loop cartridge. 20 minutes playing time. Price is \$395. *Industrial Products Div., 75 Mall Drive, Commack, N.Y. 11725.*

16mm Camera Lenses and Accessories

PAILLARD, INC. has a new compact Vario-Switar 17-85mm zoom lens available in C or bayonet mount for various



model Bolex cameras. Can be mounted on turret with other lenses. f3.5 to f22. 3½ ft to infinity. 11 ounces. *1900 Lower Rd., Linden, N.J. 07036.*

KARL HEITZ is marketing the Periapollar 360-degree lens, which covers a complete horizontal circular image of 360 degrees without gaps. Vertical field is 60 degrees. Lens can be adapted to most still, motion picture and TV cameras, as well as to projectors. *929 Third Ave., New York, N.Y. 10022.*

ALAN GORDON ENTERPRISES has a new line of fog effect filters said to be ideal for matching fog conditions when photographing from day to day. Can be used with both b/w and color film. No exposure compensation is needed. *5363 N. Cahuenga Blvd., N. Hollywood, Calif. 91601.*

Slide Projector

FASTMAN KODAK has announced a new series of Carousel projectors featuring "whisper-quiet" operation. Generally similar to previous Carousels, the new models, designated "H" for "hushed", have a lower blower speed made possible by the General Electric ELH quartz-halogen lamp which dissipates heat through its rear surface while reflecting light from the front. *343 State St., Rochester, N.Y. 14650.*

Camera Accessory

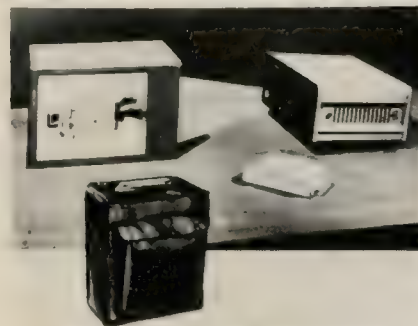
LINE 60 has introduced a new Vacuum Platform, which is a suction-mounted

camera platform for use on smooth, flat surfaces. Fastens quickly to car tops, floors, without marring. *630 Ninth Ave., New York, N.Y. 10036.*

Filmstrip Projectors

BELL & HOWELL has a new sound-filmstrip projector, the Attache 35, packed in a Samsonite case. B&H Auto-load 35mm filmstrip cartridges are used, with a cassette player built-in. Screen is 9" by 12"; illumination 55 watt, 12 volt; weight 19 lbs; AC-line power. Price is \$350. *B&H AV Products Div., 7100 N. McCormick Road, Chicago, Ill. 60645.*

LA BELLE INDUSTRIES has brought out two new accessories for the Tutor 16 filmstrip projector permitting individual presentation use. One is a fold up



screen, the Tutor Theatre, which can be packed in a new protective dust cover containing storage compartments for sales literature and extra Compapak cartridges. *510 S. Worthington St., Oconomowoc, Wis. 53066.*

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JACK C. COTTEY CO. is now offering Luxor 12 Pak Cassette Books for filming, storing and carrying cassettes. Various sizes. Some also file filmstrips with matching cassettes. 104 Lake View Ave., Waukegan, Ill. 60085.

Video Equipment

DYNASCENCES CORP. has introduced a new Editor-Programmer for tape to tape assembling and insert editing on most 1" and 1/2" video tape recorders as well as 2" Quad machines. Provides control and data storage capability for accurate "start insert" and "end insert" points. Frame by frame adjustments possible. Township Line at BlueBell Rd., Blue Bell, Pa. 19422.

VIDEO CIRCUITS has announced a one-hour extended play adaptor for the Sony Video Rover II. Snap-on design requires no modification to the Video Rover. Price is \$189.95. 324 W. Route 59, Nanuet, N.Y. 10954.

Projector Lamphouse

OPTICAL RADIATION CORP. has introduced a new, Model 1000 Xenon

lamphouse to increase light output on any 35 mm, 16 mm or slide projector. Designed primarily for small theatre or industrial A-V facility. 115 volt AC. No venting needed. Has own power supply integrally contained. Simple alignment. Manual douser. 2626 South Peck Rd., Monrovia, Calif. 91016.

Sound Transfer Equipment

BELL & HOWELL CO.'S new Super 8 Magnetic Sound Transfer Console provides transfers at 200 ft. per minute. Constant monitoring possible. Immediate inspection possible with real-speed playback. Price is \$21,500. Professional Equipment Div., 7100 McCormick Rd., Chicago, Ill. 60645.

Programmer

EDMUND SCIENTIFIC CO.'S 3-channel programmer can be used to control Carousels, dissolve units, lights. Works with any stereo recorder, reel or cassette. Price is \$199.95. 380 Edscorp Bldg., Barrington, N.J. 08007.

Inadvertantly omitted from our Production and Laboratory Equipment Buyers Guide in September/October was **Oxberry Division of Richmark Camera Service's** complete line of motion picture printers, offering step and contact printing, aerial image, beam splitters, in all formats: 8-s8-16-35-70mm. 516 Simpson Pl., Bronx, N.Y. 10455.

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JOHN DEERE'S 1971 "FARMING FRONTIERS"

OUR FARM RANCH CORRESPONDENT reports well-attended showings at this year's crop of annual John Deere

films. Following long years of tradition, the Illinois farm implement manufacturer has presented a

program of five sound/color films in dealer showrooms throughout the country.

The Ozark-oriented program, titled John Deere Farming Frontiers '71, included the following "Furrow on Film" motion pictures (italicized titles precede each description):

Cattle Rustling today is more of a problem than ever before. This Deere film dramatically depicts a cattle theft and suggests the steps a farmer can take to prevent rustling.

Farm Credit is an important management problem for many farmers. The film includes interviews with bankers and farmers who explain the importance of production and book-keeping records in credit transactions.

Hot Water Farming shows the results of irrigating farm crops with water that has been heated by industry.

Planned Herd Health Boosts Profits is a film showing how dairymen and livestock producers are profiting from monthly visits by veterinarians to their farms. The filmed report shows the dollar-and-cents results of such a plan.

Feeding of Processed Grains is a report on the benefits of feeding roasted corn, soybeans and other feeds to cattle and hogs.

The program was extremely relevant to the farmer/rancher audiences who attended regional showings as guests of their John Deere dealers. At Sanders & Stubblefield Implement Company's service/showroom in Alton, Mo. the previewers were also provided with sumptuous fish fry. Harking back to such renowned Deere features as *Doctor Jim*, with full professional casts and feature-length storylines, the new, factual approach to realistic problems and solutions offered viewers appears to be a solid gam, for both sponsor and audience.



IFPA JOURNAL

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Special Section Business Screen Magazine

November/December 1971

PRESIDENT'S COLUMN

Twelve seems to be a significant number for IFPA this year. Our 12th Annual Conference has been successfully concluded and we now start planning the next one to be held in Monterey, California in October 1972.

We now have Twelve Chapters of IFPA strategically located throughout the U.S. and in most major film production areas. Our "Cindy" is twelve years old and maturing beautifully.

The past three years have been extremely rewarding to me while serving our profession on the Board and next year promises to be another exciting year for IFPA. Our next President, Michael Rye, will lead an extremely competent team of specialists, all doing their utmost to make our Society more meaningful and beneficial to its members and the world community.

Speaking of the world—we now have international members from countries like South Africa, the Philippines, Canada, and countries in South America. Our "New Dimensions" theme of the recent conference can be-

come one of the goals for the coming year. New Dimensions at home and abroad!

This will be my last column in Business Screen as President, so it's appropriate to take this opportunity to sincerely thank those fellow members, chapter officers, and National Board members who have done so much in the past two years for IFPA's growth, stability and emergence as the outstanding professional society of the non-theatrical film industry. You can all take pride in your accomplishment and be assured that we will continue to depend on your leadership and enthusiasm next year. Many of you will be serving a second term, and this overlap with new participation is very healthy and strengthens our continuity of leadership. I personally will be just as active in my Board position of Immediate Past President in support of all IFPA activities, and for this I'm grateful. When one becomes involved, it proves to be so rewarding that sudden withdrawal is as difficult as with

drug addiction. I don't intend to be put out to pasture with so many things that still remain to be done.

For those who may read this column and who are *not* members, let me urge you to investigate and be informed on *what, who, and why* an IFPA membership is, are, and *what for*. Whether or not you can affiliate with a chapter is immaterial. You have the opportunity of being recognized as a professional in the new discipline of "communicator" or Information Specialist. We establish standards by which to measure yourself and your growth. We provide a forum for the free exchange of ideas and innovations. We offer guidance for the young and give recognition to both young and old. And we also promote executive awareness of the potential of the media and the people who work in audio-visual communication.

Let IFPA be a voice for you—and let IFPA hear your voice by becoming an active member.

—Bob Montague

CHAPTER NOTES

by BILL BLUME

The Chicago Chapter held an interesting program in September around the recently released U.S. Postal Service film, *Stamps, a National Calling Card*.

The Los Angeles Chapter delved into sound at their September meeting, featuring innovations, ideas and inventions to get better quality sound. The host was Cinesound.

The New York Chapter is meeting regularly in the 40th floor seminar room of Eastman Kodak on the Avenue of the Americas. Just organized during the summer, this new group is showing considerable vigor.

San Diego has continued a good series of programs throughout the Summer in addition to all the preparation for the 12th Annual Conference. In September, they met in the studio

of KFMB-TV for a program by Robert D. Gardner, Director of Motion Picture Production for Channel 8, concerning TV Documentaries and Commercials.

San Jose has announced a new slate of officers elected in August. Chairman is Carroll G. Whitaker, producer for Carrol Films; Program Chairman is Donald F. Decker of the Southern Pacific Transportation Company; Secretary Treasurer is Martin J. Oeltjen of United Technology Company; Publicity Chairman is John J. Kulpa, also of United Technology; and Membership Chairman is John Vincent of United Technology. The San Jose Chapter also recently recruited Cinechrome Laboratories of Palo Alto as a sustaining member and presented a plaque to John E. Hunt, Vice Presi-

dent/Sales Manager, in recent ceremonies.

The San Francisco Chapter in September featured Father Emory Tang, producer from St. Francis Productions, well known for his appearances at National IFPA conferences and the honorary IFPA Chaplain, in a program about his trials and tribulations of public service media involvement. Twelve new members were also welcomed.

The Seattle Chapter at their August meeting featured a new film, *Cyclist* by the award winning producer Bill Jansen, of KOMO-TV.

NOTE FOR: Connecticut Valley, Dallas, Ft. Worth, Inland Empire and Washington. We only left you out because your material did not arrive before our deadline. We'd like to hear from you earlier next time.

Continued on page 114

A CAMERA FOR EVERY MAN

BY CHUCK MACCRONE

Being a small "in house" film maker has its rewards, as well as some setbacks. Generally you are faced with very little help, small quarters and practically a nonexistent budget. The fact that you are a "one-man show" should scare the daylights out of you, but in most cases, only serves to motivate you to do your utmost for the boss, if for no other reason than to show him he made the right choice when he hired you in the first place. Such was my position when I joined Horex Incorporated in 1968.

Because I knew I was going to do it all myself, I selected my equipment slowly, to get maximum versatility and at a price I knew my company could afford. The mainstay of the Horex Media Department's operation is our R16B Beaulieu motion picture camera. This 16mm camera is fitted with an Angenieux 12-120 zoom lens. It has an exposure compensating device built in that eliminates the need, in some cases, for exposure readings. The camera is a featherweight by comparison to other 16mm's and it is adaptable!

I have been able to successfully adapt my R16B to a Polaroid MP-3 camera, Calumet 4x5 view camera, and to my entire (7) range of Nikon lenses.

The adaptation of the Beaulieu to the MP3 provides a rocksteady; vertical camera support, with the capability of macro and even micro motion picture photography. The mating of the two cameras is made easily by an adapter manufactured by Associate Arts Company, Box 4137-125 High Street, Portland, Maine 04101. This adapter is also used to mate the Beaulieu camera to the Calumet 4x5. The adapter is a blank 4x5 plate with several very precisely milled rings which serve to mate the "C" mount cine lenses to the 4x5 format. (See Figure #1.)

The beauty of this setup is that it is so easy. Total setup time is less than 5 minutes. By using the MP3 camera, the cameraman can check his scenes, exposures, or make a still for production books, customers, clients, etc., by simply using the roll film back which comes as an accessory on the vertical stand. With this setup, the photographer has complete interchangeabil-

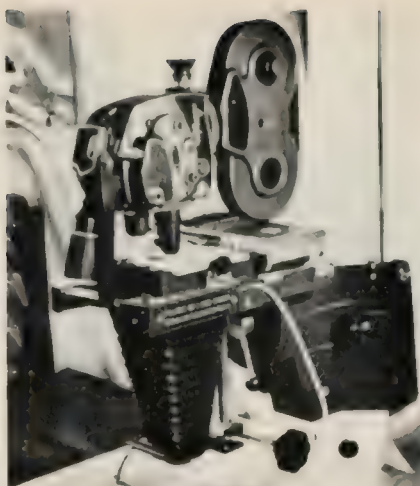


Figure 1

ity of formats, ranging from 4x5 down to 16mm.

Using 16mm type 7242 film, I photographed a regular issue 6¢ United States postage stamp—the one with the U.S. Capitol shown. If you look closely, you will see in Figure 2, one of the upstairs windows of the White House! The 16mm film was then copied, using a 35mm Polaroid lens set at F4-18 second. This object could be enlarged still more by using the extension bellows to the macro lens but suffices for this example. Exposure is no problem because of the through-the-lens exposure control on the R16B.

By using the Associate Arts (4x5 to "C" mount) adapter, the Beaulieu or any other motion picture camera using the "C" mount, can be used as described.

The smaller company "in house" photographic team is likely as not to be called to provide still photographic coverage in addition to his other a.v. work.

This is a requirement at my company. I chose the Nikon because of its wide range of accessories, its ease of handling, and because 90% of my still work is reproduced to a maximum size of 8 x 10 inches. The fact that all of this equipment is interchangeable into any format I may choose, makes the choice of this type of equipment extremely valuable.

During my correspondence with Associate Arts Company, they mentioned another adapter they had, that would permit the mating of the Nikon lenses to the Beaulieu. Figure #3 shows the setup. Using the above-mentioned setup with the 16mm mounted to the MP3 camera, I began photographing a rather common object—a one dollar bill. Figure #4 shows a 16mm frame of Mr. George Washington's left eyeball.

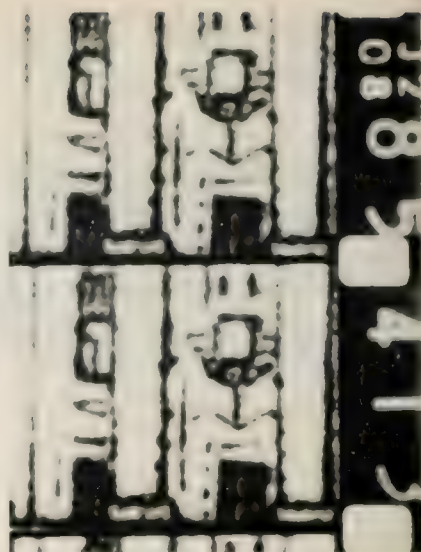


Figure 2



Figure 3



Figure 4

Because there are so many advantages and interesting experiments that one can perform using the versatile equipment mentioned above, I sometimes find myself rambling. However, if those of you who are interested would like to know more about this setup, I would be pleased to enter into correspondence with you for the purpose of passing along information.



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Ernest M. Whitley, Senior Project Engineer, Readlake Corp.; the E. I. du Pont Gold Medal; **Rodger J. Ross**, Film Consultant, Eastman Kodak Co.; SMPTE Progress Medal; **Dr. Peter C. Goldmark**, President, CBS Laboratories; SMPTE: Journal Award; **John A. Maurer**, President of Optronics Technology, Inc.; the Eastman Kodak Gold Medal; **Linwood G. Dunn**, President of Film Effects of Hollywood; the Herbert T. Kalmus Gold Medal; **Dr. Walter Bruch**, Director of Product Planning, AEG-Telefunken; the David Sarnoff Gold Medal.

New assignments at Modern Talking Picture Service will have **Fontaine Kincheloe, Jr.**, V.P. heading up a new division, Modern Media Services, which will provide programming for the CATV industry. **Jack Lusk**, Modern's Manager of Midwest Sales, has been named a vice president.



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HOLE

Wilson D. Hole has been named V.P. and General Manager of Trainex Corp., a subsidiary of Medcom, Inc. . . . **Kenneth Jones** has been appointed Vice President of Sales and Business Affairs at Consolidated Film Industries . . . **Ben Press**, former head of B & E Film Labs, has joined Bebell, Inc. Motion Picture Lab Division as Supervisor of Printing Operations . . . **Abbott Sydney** is now Vice President of Arriflex-West . . . **Kenneth Li Donnici** is the new General Manager of Optisonics Corp. . . . **J. L. "Hobby" Hobson** has been named National Sales Manager of Audio-Visual Products at Singer Company's Graflex Division . . . New vice presidents at the Bill Sandy Company, Detroit, are **George J. Forrest**, for finance and administration; **Ralph K. Scott**, for innovative products; and **Mal Middlesworth**, for production management.

Alan K. Fraser, a young executive of Treise Engineering, Inc., San Fernando, Calif. was killed in a boating accident on June 19.

Mr. Fraser, who was only 27 at the time of his death, was Vice President for Sales and Engineering for Treise and widely known as a knowledgeable authority in the film processing field.

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Two new brochures on free loan films of particular interest for industrial audiences, "Technical & Product Information Films" and "Free Loan Films for Business & Industry" are available from *Modern Talking Picture Service*, 2323 New Hyde Park Rd., New Hyde Park, N.Y. 10040.

Emotionally Involved Training Films

A new catalog of 44 training films designed to involve the viewer emotionally in real-life situations is available from *Round Table Films, Inc.*, 321 S. Beverly Drive, Beverly Hills, Ca. 90212.

"What Training Films Can Do For You"

Pamphlets, guides and film profile samples are available in a free package from *Olympic Film Service*, 161 W. 22nd. St., New York, N.Y. 10011.

How to Use Sound Filmstrips

A series of case histories telling how four companies are preparing and using sound film strips, including costs and production tips is available from *4-1 Division, Du Kane Corp.*, 2900 Du Kane Drive, St. Charles, Ill. 60174.

A New Visual Experience

A product catalog on standard and auxiliary lenses and mounting systems for all sizes of projectors, including projection charts, is offered by *Buhl Optical Co.*, 1009 Beech Ave., Pittsburgh, Pa. 15233.

"Treasure Chest of Audio-Visual Ideas"

330,000 copies of this booklet have been distributed over the past 15 years. A new 32-page edition provides latest A-V and TV developments. It is free from *Kalart Vistor Corp.*, Plainville, Conn. 06062.

Solution for Storage Problems

A 48-page catalog of Luxor cabinets for audio-visual equipment and materials is offered by *Jack C. Coffey Co.*, 104 Lake View Ave., Waukegan, Ill. 60085.

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Jack Freeman's, 2802 S. MacDill Ave., Tampa (813) 839-5374.

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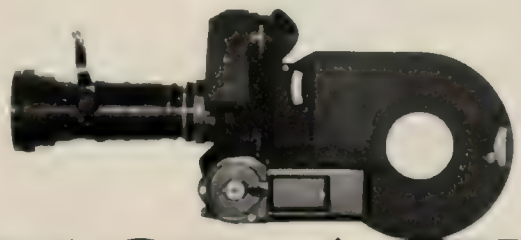
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Jury of TV Viewers Pick Best Commercial

A unique system for choosing the top TV commercial of the year was undertaken at the recent Chicago International Film Festival. 80 qualifying spots, selected by a professional committee, were broadcast over WTTW-TV to viewers throughout the Chicagoland area on October 19. Viewers were asked to vote by postcard for the top three commercials judging solely on each spot's ability to motivate interest in the product, service or idea promoted.



Wreckers smash another historic building.

Winner of this postcard vote, a real test of the ability of the film to move its audience, was *Your Heritage*, a 60-second spot created for the National Trust for Historic Preservation by Cinemakers, a New York producer. It is probably the first time a public service spot has won top prize in competition with some of the most elaborate product commercials.

Sony-3M in Cross Patent License Agreement

Sony Corporation and 3M Company have concluded a cross patent license agreement involving the manufacture and sale of magnetic tape and recording equipment.

The agreement will permit Sony to manufacture and sell the new 3M "High Energy" magnetic tape and 3M to manufacture and sell the new Sony 3/4-inch "U-Matic" videocassette equipment.

"High Energy" tape, manufactured exclusively for the past year by 3M Magnetic Products division, utilizes a cobalt-energized ferric oxide formulation to deliver what is said to be better quality signal but remains universally compatible with present equipment.

Sony has commenced the distribution of its "U-Matic" videocassette equipment in Japan and anticipates that it will introduce the same system into the U.S. market in early 1977.

The recording equipment will be manufactured and sold by 3M through its Mincom division under the Wollensak brand name. Plans for marketing the recorder by 3M are being developed.

National Education Association Honors Jamison Handy

Jamison Handy, whose innovative educational methods have kept students wide-awake in classrooms across the country since World War II, has received special recognition from the National Education Association (NEA). Mr. Handy is President of the Jam Handy Organization.

The NEA tribute was bestowed on Mr. Handy by the Association's Department of Audio Visual Instruction "In recognition of his outstanding contributions to the American people in the areas of public education, industrial and military training and to people throughout the world." The award is in the form of a montage depicting his lifework in these areas and is dedicated "The Sage of Aquarius—for making them understand."

New Photoplastic Recording Technique Announced

A method of recording images on film with the result ready for projection in a fraction of a second, without chemical processing, is being offered for licensing by the General Electric Company.

The technique, under development for several years, is called "photoplastic recording" (PPR). The brightness and clarity of the image has recently been greatly improved by the development of a thin metallic layer added to the film.

One advantage of the process is that the film is insensitive to light until just before it is used, at which time it is "charged" by exposing it to a high voltage power supply. When light strikes the film, the electrical

ges on the surface are redistrib-
i, and as a source of heat softens
layer of film, its surface is dis-
ed. When the film cools, a frac-
of a second later, the ridges are
en into a pattern that reproduces
image being recorded. If addi-
information needs to be added
, this can be done a number of
es without erasing the original
ge.

he speed of processing—in con-
t to conventional motion picture
—makes applications feasible in
puter-related microfilming, com-
s with graphic display outputs,
ary tactical situations, and in-
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effect of three dimensions—are
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General Electric indicate that some
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be reduced from months to days
the use of photoplastic recording.

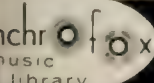
ort Takes:

ernational Video Corporation has
in construction of a new 47,000
re-foot production facility in
nyvale, Calif. The new building
accommodate 400 employees.

hes Rudd, noted CBS news cor-
pondent, will address the Calvin
on Picture Workshop in Kansas
on February 7.

ns-World Productions, CCTV di-
on of Columbia Pictures, has
eiled a new system to show cur-
motion pictures in hotel guests'
ns. In its initial test, Trans-World
telecast two major motion pictures
1000 rooms of the Regency-
tt House in Atlanta.

elle Industries, Inc., makers of
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education, recently celebrated a
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paradox

BY STANFORD SOBEL



PARADOX: The Person Who Pushes the Panic Button First Is Usually The One With The Least To Lose.

WHEN I WAS THIRTEEN I wrote a musical comedy show for my eighth grade graduation play. We had a twenty-five piece school orchestra, a cast of four adults and thirty children, and a chorus of eight-year olds from the third grade dressed as flowers. On our dress rehearsal night, our leading lady failed to show up. (In the tradition of the stage, she was also my girl friend.) We put in a substitute, and I ran over to her house, where I found her sick in bed and crying. I began to scream at her for missing the dress rehearsal, and finally she said: "What are you yelling about? I'm the one who just became a woman!"

The Panic Button has an irresistible attraction for many of the people in our business, and, like the teen-age director I was at thirteen, they're often the ones with the least at stake. I have many associates . . . and clients . . . who sincerely believe that film people do their best work when they're under pressure . . . So . . . they artificially create a sense of pressure with the idea of stimulating a high level of performance. In practice, this action is self-defeating. It doesn't take too long to figure out that when Charley says he needs the script on the 13th he really needs it on the 13th. But when Art says he needs the script on the 13th, he doesn't actually need it until the 15th, and Frank doesn't need a 13th script until the 21st, and so forth.

In my own case, I do my best work for the producer or client who levels with me . . . who tells me "I'd like it by the 13th so I can make some

changes and get it back to you on the 15th, and then show it to the client on the 21st." I lose respect for people who are less than candid with their writer, even though they explain later that they have to be that way in order to make sure the writer doesn't miss his promised deadline. My own reaction is to distrust a producer. When I learn that the script for which I sacrificed my weekend to complete on time has been sitting on his desk for three days without being read, because he didn't really need it for another ten days.

An artificial crisis brings out the cynic in me, but a true crisis brings out the professional. In fact, I would define the true professional as one who works smoothly, efficiently, and unflappably in a situation of total tension. This kind of confidence comes from being ready for the unexpected based upon prior experience. The whole film industry is a learning process, an educational environment. I have worked on very few film projects which resulted in my learning nothing new at all. And each one of those learning experiences has made me better equipped to cope with unexpected troubles when they occur without warning . . . as they often do.

Recently I was involved in a national sales meeting in St. Louis. In the middle of the morning program, a multimedia show with eight screens and 29 projectors, the electricity went out, not only in our hotel, but in the entire downtown area. Instantly, the director turned over the headset to me, in case the current came on quickly. He then picked up the dozen spare flashlights he kept in his briefcase next to his foot and a small portable bullhorn, which I had never seen him use. He quickly went up to the front of the room, and handed to the people in the first row every flashlight he had. They kept them trained on the director, who explained what had happened to the electricity. He then proceeded to tell about fifteen stories related to blackouts and blackout situations. Meantime, backstage, the projectionist was busily shutting off all

the switches to protect against surge damage when the current should come on again. When the light came on again, ten minutes later, the director received a big cheer from the salesmen in the room. He deserved it. And the show went on from there.

This ability to perform under pressure, this sense of being able to cope with the extraordinary, is the mark of the professional in business. Equally significant, however, is the ability to recognize a situation in which absolutely nothing can be done.

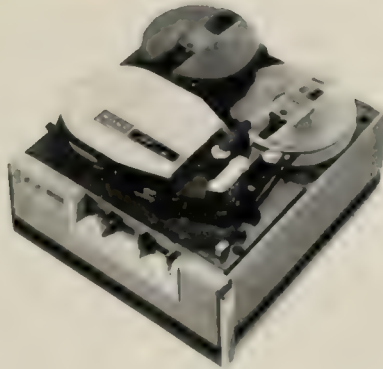
It is simply not possible to make certain kinds of pictures for certain kinds of budgets, and you are deluding your client if you do not advise him of this fact. There is absolutely no way you can get permission from the FAA to shoot helicopter photography at Kennedy Airport on a summer afternoon during the air-traffic rush-hour. The professional knows this fact, and he knows it in advance and does not waste everybody's time and money trying to do the impossible. He cannot bring a girl, either amateur or professional, into an automotive assembly plant without slowing down production on the line. You can't shoot as a gas station without interfering with the income of the dealer. The professional knows about all these limitations and takes them into account. He doesn't fight against them . . . he allows for them and copes with them.

It was at the Waldorf once that I heard the greatest comment of all about the panic button. The projectionist was trying very hard to program the dress rehearsal of a multimedia show and everything kept going wrong . . . none of it his fault. Finally the projectionist said to the client who kept rattling him by making erroneous remarks . . . "Please go away . . . you're making me nervous. I'm doing pretty well, considering I've never done this before!" That really frightened the client, who now had a genuine case of panic, because if he blew

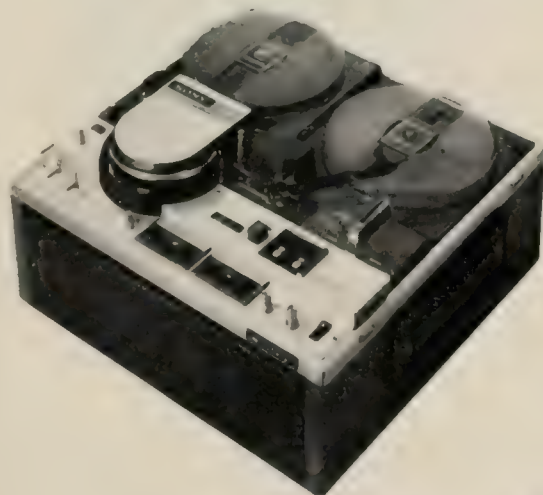
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Stanford Sobel, a free-lance writer based in New York City, has survived many panic-stricken crises during conventions and film productions he has written. He says that he sometimes feels panic as the deadline approaches for "Paradox," this column which he writes for each issue of BUSINESS SCREEN.

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Product Improvement

...turn the page

Grand Prix, First and Second Prizes for U.S. at 12th International Film Festival in Spain

COMPETING AT BARCELONA on November 2-6 against 108 of the finest industrial motion pictures from 12 European countries and Japan, United States entries at the 12th International Industrial Film Festival captured one of the two Grand Prix, a First Prize and Second honors despite one of the fewest total entries in recent years submitted by this country. The U.S. sent only eight films as compared to an average of 15 entries submitted by Britain, France, Germany and Italy.

Delegates representing national confederations of industry from 16 countries were in attendance at the week-long showings, discussion forums and awards ceremonies hosted by Spain's Organization Sindical Española, that country's national association of manufacturers. Only Belgium was not represented by films at this year's event, held in the spacious facilities of the Palacio de Congresos, Barcelona's impressive trade fair grounds.

After a dismal showing at the Festival in Florence last year, where the U.S. won no awards and was represented by only a single delegate, this country rebounded with a strong and active delegation representing such companies as IBM, Pan American World Airways, The Port of New York Authority and Westinghouse. Modern Talking Picture Service, a founding member of InforFilm, the worldwide film distribution organization, sent both its executive vice-president, Bill Oard, and vice-president and general manager, Dan Kater. Your BUSINESS SCREEN correspondent, a member of the Advisory Board of the Council on International Nontheatrical Events, was elected president of the international jury reviewing films for one Category. Kater was a member of another Category jury, with Oard named as his alternate.

The U.S. entries were sent to Barcelona under the auspices of CINE, with selections being made on behalf of the National Association of Manufacturers, the official participating

group recognized by this competition, organized over the past decade by the Council of European Industrial Federations.

Most-honored of the U.S. entries was *The Real World*, winner of the Grand Prix for films made for specific industrial audiences and a First Prize recipient in its own category for management training & human relations films. *The Real World* was produced for IBM's Field Engineering Division by FWB & Associates, Inc. of New York City. The other U.S. prize winner was *Position Counts*, honored with a Second Prize trophy. This electronics' production film was sponsored by the Superior Electric Company, Bristol, Conn. and produced by The Communicators, Inc., of Pomfret Center, Conn.



Scene from Philips film *Light*.

Probably the finest film at the Festival, however, was the other Grand Prix winner, *Light*, a superlative visualization of commercial lighting design and applications, sponsored by a frequent Festival winner: N. V. Philips Gloelampenfabriken, of Eindhoven, Holland, N.V. Multifilm, of Hilversum, Holland, also a previous prize winner at these events, was the producing company, with Hattum Hoving as the talented director.

Light became eligible for the general public interest Grand Prix honor after receiving the First Prize for "films which have the purpose of contributing to the prestige of the industry con-

cerned." It was the Grand Prix winner after strong completion from *La Lautlose Revolution*, a West German entry which won a category First Prize for its sponsor, Pharma Informatica Ciba/Geigy/Roche/Sandoz. Leonora Film, headed by Dr. Georg Munck, Boblingen-Tannerberg, Federal Republic of Germany, was the producer of this scientific research film.

Great Britain, with 15 entries in competition, was easily the Festival's major award winner with two First Prizes, two Second Prizes and two Third Prizes.

In addition to the "first" for *La Lautlose Revolution*, the Federal Republic of Germany took a First Prize honor with *Grossrohre Aus Stahl*, produced for Mannesmannrohrwerke AG by Dido-Deutsche Industrie und Dokumentarfilm GmbH, both of Dusseldorf, and two Second Prizes.

Small in area but mighty in competition, Denmark submitted only five films and took home a First Prize and two Third Prizes.

The Danish winner of top honor was *Four in the Crowd*, an informative exposition on recognizing and treating diabetes symptoms for general audiences, sponsored by Novo Industri A/S of Copenhagen and produced by Laterna Film of Klampenborg, Denmark. Laterna became the Festival's first dual-award winner when that company's production of *Know How* created for F. L. Smidth & Co. of Copenhagen also won a Third Prize in another category, depicting complex operations in a cement factory. The other Danish award-winner, a Third Prize, was *Flash Drying Cellulose*, produced by Jorgen Bagge.



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on the 51 applications for video tape recordings listed on
page 11. Originally published at \$15.00, they're available
now FREE. We want people to know more about this exciting
communications medium. Send for your
copies today...while they last.

Filmproduktion, of Copenhagen, for Niro Atomizer Ltd. of Soborg.

France was another maximum entry competitor at Barcelona with 15 entries and captured two Third Prizes. The first of these, went to *Ma Banque Par Choeurs*, sponsored by Societe Generale, of Paris. This informative film on banking services was produced for the French banking firm by Films Jean Mineur, also of Paris. The other French Third Prize Winner was *Mines D'Aujourd'hui*, an exposition of new mining techniques, produced for Secoma and Joy Ville-Gozet, mining equipment companies, by Compagnie Lyonnaise de Cinema, of Lyon.

French pride in its past record of achievement at these Festivals was assuaged greatly when *Les Artisans*, sponsored by the Confederation Generale de l'Artisanat Francais, Paris, and produced by Les Analyses Cinematographiques, also of Paris, won the beautiful City of Barcelona special trophy, given producer Georges Roze for the film's "major social and educational values."

Holland added to its Grand Prix and First Prize laurels when the Special Prize trophy of the Ministry of Information and Tourism of Barcelona was awarded to Carillon Films, of Rijswijk, for the handsome entry, *Holland Under Glass*. Producers Gerard Raucamp and Ted de Wit of Carillon shared this special honor with their director, Cas Willers. The film colorfully depicts methods for improvement in the production of cut flowers in Holland. It was sponsored by Nederlandse Vereniging voor Bloemisterij, of the Hague, Holland.

Behind the Scenes

WE BELIEVE that Europe's annual International Industrial Film Festival, despite some obvious shortcomings still apparent after 12 years of continuous growth, stands alone in the world as both a showcase for the best work in industrial film production and as a very useful meeting place for serious executives concerned with this medium within their companies and governments.

Recession in Europe and elsewhere didn't deter sizable representation from 15 countries at Barcelona Nov. 2-6; although both commercial studio, lab, and distribution people just about equalled the corporate and manufacturing association delegates, it was an ideal meeting place.

Those concerned with the quality of judgment imposed on all entries can be assured that, for the most part, it was top drawer. Underscoring our faith in film as a universal language, little difficulty was encountered in the right film getting through to all of the 25-man international jury.

The decisions were primarily based on just three key criteria: Was the specific objective of the film achieved? Was the film likely to communicate at the level of the specified audience? Judge the technical and artistic qualities of the film (consider visual quality, sound and tempo).

Although there was some close voting below the First Prize level unanimity prevailed after discussion of various differences. The same kind of consensus judgment ruled when the various Category juries assembled, as required by Festival rules, to choose the two Grand Prix winners.

A striking example of international understanding attained by this extremely diverse group of film jurists was the selection of *The Real World* as a First Prize winner in its Category and, subsequently, the sizeable majority (nearly unanimous) votes given this IBM film by the full International Jury selecting it for the Grand Prix. This U.S. entry had to win or lose as much on its English sound track as it did on its admirable humorous characterization of one "typical" day in the life of an IBM Customer Engineer. The jury members got the message all right.

In the all-too-serious world of today's business, this film's humorous slant on an extremely pertinent problem: *service to the customer* probably got to many of the jurists at Barcelona. It should also be noted that many European entries, aside from Britain's, carried English sound tracks as did those from Japan.

In our opinion, shared by many at Barcelona, IBM has a rich property for international use in *The Real World*; foreign language sound tracks would provide this worldwide concern with an excellent vehicle for improving customer relations as well as its own employee showings. All too little humor prevailed in the films at Barcelona but when it did, witness the success of Britain's Gas Council prize winner: *I'm Glad You Asked That Question*, nearest competitor to *The Real World* for the Grand Prix and the British National Coal Board's First Prize winner, *The Self-Rescue Breathing Apparatus*. Both of these Category winners were very well done animation cartoon treatments.

In contrast, another IBM entry (IBM International) was that com-

pany's imaginative *Of Men and Demons*, originally created for last year's EXPO at Osaka, Japan. This 9-minute cartoon looked like a sure winner for some kind of award in its Category. But, in the opinions of many whom we talked at Barcelona, the film's very excellence for its primary Japanese and Asiatic audiences at Osaka, treating the subject of the environment and pollution in Far Eastern mythology for its characters of artwork, was less appreciated by Western viewers than we may have supposed. Sans verbalization with only a very good music track, *Of Men and Demons* depended on its images therein failed to impress its Category jury.

We did believe, however, that another U.S. entry, Kaiser Aluminum Chemical Corporation's *Light, Strong and Beautiful*, produced by Frank Thompson, Inc., deserved some kind of honors in its Category. This film created to stimulate an awareness of the worldwide scope of the aluminum industry and the universal use of its products, was a "natural" for this international competition. All we can say of its non-award fate was that the 16mm projection print sent to Barcelona wasn't top quality or the projector let down. The jury showing happened to attend was low in lumens and a letdown in impression clearly resulted. Films like this should be shown on 35mm for the best possible projection!

We've mentioned Festival shortcomings: a lack of restricted roundtable and forum discussion which should be a gathering place for worldwide sponsor/industrial buyer executives to exchange viewpoints and problems is a *paramount need*. What are you doing with VTR? How are you country's economics affecting film budgets? How can we mutually help improve international relationships?

What we're concerned about is an obvious need for a worldwide kind of International Industrial Audio-Visual Association, bringing together men of like concerns, with or without the presence of producers, etc.

Men like this should be able to meet and work together for their common concerns: better production, more sales, etc. The Internationals are an ideal setting as the finest of industrial product from many lands are shown each annual event, airline fares are coming down! And perhaps, some day our own National Association of Manufacturers will begin to take a real active interest in hosting such a gathering in the U.S., too!

continued on page 15

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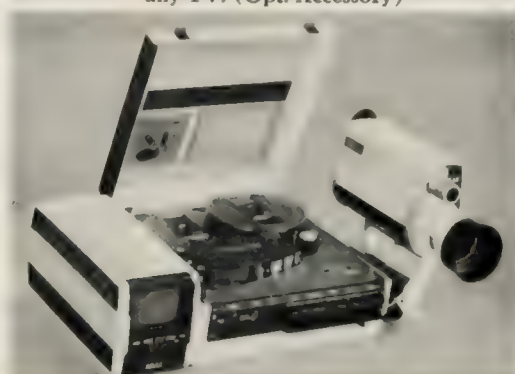
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the audiovisual calendar

FEBRUARY

Annual Calvin Motion Picture Workshop, February 7-9, Calvin Laboratory Division, Kansas City, Mo. 64108. Info: Calvin, 1105 Truman Rd., Kansas City, Mo. 64108.

National Visual Communications Association Annual Day of Visuals, Feb. 1, New York Hilton Hotel, New York, N.Y. Info: Quent Harvell, NVCA, 230 Park Ave., New York, N.Y. 10017.

MARCH

VIDCA International Market for Video cassette and Videorecord, March 5-7, Cannes, France. Info: J. Nathan, 20 West 57th Street, New York, N.Y. 10019.

Seminar/Workshop on Motion Picture Production Techniques, Mar. 6-10, National Medical Audio Visual Center, Atlanta. Info: NMAC, Atlanta, Ga 30303.

APRIL

Travel Film Festival sponsored by S. Calif. Sports and Vacation Show and Sunset Magazine, April 7-16, Convention-Exhibit Center, Los Angeles, Info: Buck Enterprises, 1665 W. Katella Ave., Anaheim, Calif. 92802.

Association for Educational Communications and Technology (AECT) Annual National Convention, April 16-20, Convention Center, Minneapolis, Minn. Info: Gerald R. McKay, AECT, 440 Coffey Hall, University of Minnesota, St. Paul, Minn. 55101.

Society of Motion Picture and Television Engineers Technical Conference and Equipment Exhibit, April 30-May 5, New York Hilton Hotel. Info: SMPTE, 9 E. 41st St., New York, N.Y. 10017.

MAY

Pacific Education Show, sponsored by British Columbia School Trustees and National Audio Visual Assn. of Canada, May 6-8, Exhibition Park, Vancouver, B.C. Info: Pacific Education Show, 2000 W. 12th Ave., Vancouver 9, B.C.

JULY

National Audio-Visual Association International Annual Convention, July 15-17, Municipal Auditorium, Kansas City, Mo. Info: NAVA, 3150 Spring St., Fairfax, Va. 22030.

AUGUST

American Management Association Education & Training Conference, Aug. 1-3, New York Hilton, New York, N.Y. Info: Clapp & Poliak, 245 Park Ave., New York, N.Y. 10017.

a-v man



Edward W. Palmer, Audio-Visual Supervisor, Public Relations Department, New England Telephone Company, and President of National Industrial Television Association, is our A-V Man in the first of a series of profiles of lead figures in the industrial audio-visual field.

HIS LONG CAREER AS AN AUDIO-VISUAL MAN, Edward W. Palmer has performed almost every task an A-V man is ever called upon to do. He is a producer (film and tape), he has supervised distribution, organized training activities, planned displays, designed and operated A-V communications centers of great imagination and efficiency. In his spare time he is a photographer, a teacher, a writer, a public citizen, and a lecturer. He is a complete A-V man, one of a breed now developing almost as an antithesis to the old characterization of an A-V man as just a "manager of equipment."

When he took his first steps on the audio-visual road back in the 1930's, Palmer studied the weaknesses of some of its practitioners then and determined to avoid them in his own career. "In the early days," Palmer says, "the A-V man in the schools was often the 'odd' teacher who didn't teach, so they put him in the back room with the equipment. As the industrial training supervisor, I was sometimes put in the job 'because he couldn't do any harm there'.

"Although the image is still there to haunt us, these things are now well in our past," Palmer believes now. "In industry today, I see the A-V man as an 'architect' for training programs or communications activities. The A-V man has to have the broad ability to design the most effective visual communications system to meet each need of his company as it arises. He should be able to constantly improve the learning and retention ability of company personnel, and to devise media to enhance the relations of his company with the community and the overall general public. As today's A-V directors are more and more given the chance to prove their value," he says, "they are moving out of the 'manager of equipment' category to become 'architects for training and development'."

Ed Palmer started with New England Telephone 35 years ago. With the exception of time spent in the U.S. Navy during World War II, he has spent most of his career in the company's Public Relations and Advertising Departments, including three years at Bell System Headquarters in New York as Display Supervisor.

At present he is Audio-Visual Supervisor, Public Relations Department, of New England Telephone, and is responsible for planning, experimentation and distribution of CCTV and audio-visual media for training.

A pioneer in CCTV for training, his ideas on practical uses of television in industry and his designs for multi-use centers have been widely adopted by business firms and educational institutions throughout the country.

Palmer's spare time activities have included many community projects, including Town Meeting Member, Reading, Mass., six years as a member of that town's School Committee, and two years as its chairman. He has also served as president of the Reading Symphony Orchestra, and is now serving on its Board of Directors.

He is best known for spearheading the civic campaign to save the Battleship U.S.S. Massachusetts, and received the Silver Anvil Award for his efforts from the Public Relations Society of America in 1966.

Palmer is at present writing a textbook on audio-visuals for industry, and has been working with teachers of the deaf on methods of television instruction for deaf children.

Two years ago Palmer was among the founding members of the National Industrial Television Association, and is serving as its president this year. The association grew out of the interest of business people who met informally to discuss their television problems. Regional and local city area groups are now forming within the association, and Palmer sees a period of great growth as video cassettes and other display devices come upon the scene.

Although a real television pioneer, Ed Palmer now sees a big future for Super 8 film. "With more and more businesses needing the convenience of cartridges and cassettes to play back their videotape productions, and with manufacturers of video cassettes having difficulty getting on the market with their products, we may see more of industry going to kinescopes of their tapes and placing them in Super 8 cartridges. When businesses who try this method as a 'temporary' method of distributing their taped material find the many added advantages of this method, they just may never switch to video cassettes when they do arrive on the market."

Whichever way—Super 8, or videotape cartridge—the software needs of the nation's industry will skyrocket, Palmer believes. "I predict that videotape software production houses will be so plentiful in the next ten years or less that Business Screen will need a second Production Review issue each year just for independent video producers."



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IAVA: Industry a guinea pig for manufacturers?

IAVA president warns A-V men against moving into new devices too fast.

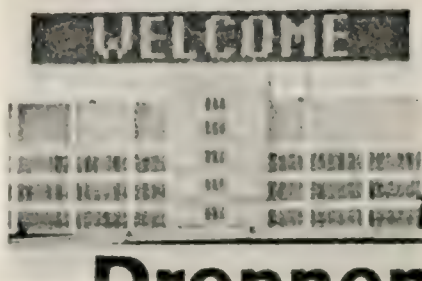
GERARD K. HALL, Director, Audio Visual Services, National Cash Register Company, and President of the Industrial Audio-Visual Association told members gathered for the semi-annual meeting in Birmingham, Alabama, October 26-29, that industry was being used as a guinea pig by some audio-visual hardware manufacturers anxious for someone to help defray the enormous costs of the development of new products for the coming estimated \$12 billion annual market for magnetic or film storage devices for the home.

"After we purchase this equipment and put it on the line, we are doing product reliability studies for them. We are doing the de-bugging for them. We are doing the experimentation that they should have been doing themselves before they ever released a product for sale," Hall said.

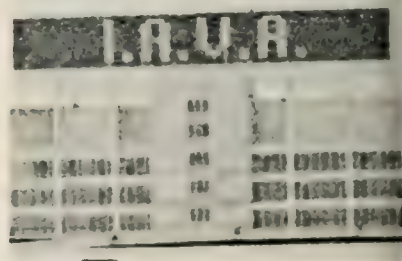
"Industry is a fine target for sales efforts by equipment manufacturers. Hopefully, by our companies' commitments to one system or another, we might help a manufacturer make his product the standard. There is no question," Hall said, "but that some of these new systems do offer some exciting benefits, but do they solve all our companies' communications problems? Will the new 'XYZ video cartridge cassette with continuous super 8 loop, monaural stereo sync sound, adaptable to front screen projection, and high band, no band, low band frequency modulator with optional drop-out compensator' handle all problems we might have? Humbug."

"The point is," he stressed, "we've got to beware of the non-compatibility of these systems, beware of duplicating and print problems, beware of reliability problems, and beware that we do not become gadgeteers rather than professional audio-visual communicators."

The IAVA group was welcomed to Birmingham by Mayor George G. Seibels, who said that "any city with



Sign on top of the Birmingham Trust National Bank welcomed IAVA members to the Alabama industrial metropolis, October 26.



IAVA President Gerard K. Hall, National Cash Register Company, warned members against gadgeteering with new cassette and cartridge devices.



Program Chairman Clyde D. Wood, American Cast Iron Pipe Company, welcomed IAVA members to Fall Meeting.



Dr. Robert Taylor (l) and E. J. McDevitt (r) of University of Alabama Medical Center demonstrate videotape and film teaching programs.

...yay that's got any walkin' around
...e will keep right up on audio-
...al communications." Birmingham
...es constant use of CCTV and A-V
...pment in several municipal de-
...ments, he told the IAVA com-
...nicators.

... J. McDevitt, Director of Dental
...at the University of Alabama Med-
... Center, described his department's
...anced facilities to visiting IAVA
...nbers. Despite a strong commit-
...nt to TV and constantly increased
... of TV for classroom teaching, and
... he 25-hour a week programming
... duced by the University on micro-
... e channels to the area's hospitals,
... Devitt said he was sometimes con-
... ed that nothing could beat 16mm
... as a shooting medium. "You can
... go almost any way, and do it
...," he said. "You can go to any
... of video display device, to large
... small screen 16mm projection, and
... Super 8, all of which we find very
... ul."

...ther way points on the busy sched-
... organized by Program Chairman
... de D. Wood, of American Cast
... n Pipe Company, were Birmingham
... thern College's unique theatre with
... sing, lowering and revolving stage,
... advanced lighting and sound
... pment; and the audio-visual fa-
... ies of the Army Missile and Muni-
... s School, National Aeronautics
... Space Administration and the
... ama Space and Rocket Center in
... ntsville, Alabama.

... Martin K Broadwell, Director, Re-
... ces for Education and Manage-
... t, as keynote speaker, offered
... A members some sharp tests for
... overing if they are truly profes-
... al industrial audio-visual men, or
... experts on audio-visual techniques
... hardware. The industrial A-V man
... look at a communications situa-
... by analyzing who is going to see
... film or filmstrip, and what be-
... oural deficiencies it is designed to
... come. Only after these criteria
... determined, Broadwell said, should
... ific techniques come into the pic-

...o round out the program, Lee
... le of Ohio Bell Telephone Com-
... y, made a slide presentation of his
... any's impressive new color tele-
... on facilities for training and other
... munications uses. Harold Daffer
... Honeywell, Inc., demonstrated a
... prompting system his department
... devised. And new product demon-
... tions were made by representatives
... Norelco, Audiscan, Coxco and
... er-Graflex.

... IAVA will next meet at Tan-Tar-A,
... e of the Ozarks, Missouri, on
... 9.



Don Peterson, Caterpillar Tractor Com-
pany, inspects mock-up of Sky-Lab at
NASA headquarters, Huntsville, Ala.



Martin K. Broadwell, IAVA meeting key-
note speaker.

Suzanne Childs, student lighting direc-
tor, demonstrates unique system at
Birmingham Southern College.



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It was a group therapy setting: ten racially mixed individuals together, in a small room, prepared to undergo some of the most intense encounters of their lives. Footage of the session could have immense impact and drama — assuming cinematographer Edmund Bert Gerard could get it all on film.

"I had no idea beforehand where any specific individual would be seated," writes Mr. Gerard, "so it was impossible to set my lights to accommodate the tremendous range in skin colors. I purposely kept one side of the room dark because 'nothing-is-supposed-to-happen-on-this-side' and because I wanted some silhouette effects. But suddenly all hell broke loose, and one of the group members on the dark side of the room broke down...two therapists rushed over to comfort him...and I had to pan, changing exposure as I went."

Normally the scene might have come out correctly on film, if Mr. Gerard was able to estimate his foot candles. But guesswork was unnecessary this time; his 16BL was equipped with 'APEC', the Arri Precision Exposure Control, which reads illumination through the camera's lens. "It immediately registered the change and allowed me to instantly compensate for the lower light level. Exposure was on the nose. As it developed, this scene was the most moving of the entire film."

Mr. Gerard has many favorable comments on 'APEC'. "Naturally the system is not automatic. It simply reads the scene and provides the cameraman with the most accurate reflected light measurement possible, continuously visible in the viewfinder scale; now all relevant picture information is always available to the cameraman's eye. Since 'APEC' I've been able to live dangerously with my lighting, yet the exposures are always in the mid-

dle of the printing scale. And I couldn't calculate how much time I've saved by not having to walk into the set with a handheld meter, to measure all the delicate lighting balances."

Events happen suddenly in documentary shooting, and they change without warning; 'APEC's main purpose is to keep the cinematographer on top of all this, working with a greater accuracy than he's ever known. States Mr. Gerard in conclusion, "after working with it for almost a year, I cannot understand how I was ever able to get along without it." The point is, now nobody has to.

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"...and then, where I'd had no idea of what the exposure should be, one of the patients broke down..."

—Edmund Bert Gerard discusses some of his experiences with the ARRI PRECISION EXPOSURE CONTROL



Awards • Awards • Awards • Awards



ricia E. Moss, Special Projects Manager, Merrill, Lynch, Pierce, Fenner & Smith, receives PRSA Award from Kalman Druck, President of Harshe, Rotman & Druck, Inc., and 1972 Public Relations Society of America Chairman. Merrill Lynch's film *The Long Happy Life of John MLPFS*, was one of 13 awards presented at the PRSA Film Festival in Washington, Nov. 14.



Herbert Rosen (l) Chairman of International Films & TV Festival of New York, presenting a gold award for best film in Newsfilm category to Otto Haas, Director of Public Relations for the Olympic Games to be held in Munich. Award Ceremonies took place in New York on Oct. 22.



Mark Whalen, Modern Talking Picture Service, receives "Cindy" Award from Miss IFPA, Cathy Coffee, for the Kaiser Aluminum film, *Light, Strong and Beautiful*, distributed by his company. Award took place at Information Film Producers of America "Cindy" Awards Banquet, October 16, in San Diego.



(left to right) James G. Damon, Jr., Manager, Audiovisual Services, IBM World Trade Corporation, Sponsor, recipient of the Excellent Mention Prize of the Hazer Institut Voor Schon Kunsten, Antwerp, Belgium for the film *Of Men And Demons* in the 7th International Labor and Industrial Film Triennial; Dr. William G. Carr, President, CINE; John T. Swift, Senior Communications Specialist, IBM Corporation—Field Engineering Division, Sponsor; F. William Bryant, Jr., Producer, recipients of the Primer Premio and the Gran Premio for the film *The Real World* in the 12th International Industrial Film Festival in Barcelona; Stan Popko, Stanart Studios, Producer, recipient of the Certificate of Merit from the 25th Edinburgh International Film Festival for the IBM World Trade Corporation film, *Astronaut Coffeebreak*. Presentations were made at Cine Award Ceremonies in Washington November 12.



Award winners at International Industrial Film Festival in Barcelona, Spain, November 6. William Walton, IBM Corporation, center, holds prizes won by his company's film *The Real World*.

editorial

AWARDS CEREMONIES celebrating the outstanding films in half a dozen film festivals took place during October and November. In addition to the International Festival of Industrial Films held in Barcelona, Spain, November 2-6, and reported by Ott Coelln in his Camera Eye column, other awards were presented by the Information Film Producers of America in San Diego, October 16; the International Film & TV Festival of New York, October 22; the Columbus International Film Festival, October 21, in Columbus, Ohio; the Chicago International Film Festival November 5; The Council on International Non-theatrical events (CINE) in Washington, November 12; and the Public

Relations Society of America, November 17, also in Washington.

In all, some 765 awards were presented to non-theatrical films at these festivals, all of them worthy of note, but presenting us with a considerable problem of what to do with this mass of data. As can be imagined, the listing of 765 awards presented during a 30-day period in one issue would take on all the physical aspects of a stock market listing in the daily newspaper.

Much as we would like to see credit given for all these award winners in our pages, space limitations force us to find some other way to honor the films which have achieved special merit. We think our traditional system of listing those which have won multi-

ple awards during the year may be the best way. In the compilation on the opposite page we have listed all films which have attained three or more major awards in 12 of the most prestigious festivals held throughout the country during 1971. (New York awards, postponed from December 1971 to February 1972, were necessarily omitted from our compilation.) Wherever possible, we have noted major credits on the film for producer, director, writer, camera, editor, and music.

We salute these "Most Honored Films" and the people who sponsored and produced them.

648 Awards Used in "Most Honored" Compilation.

SUNSET MAGAZINE TRAVEL FILM FESTIVAL: 1 Grand Prize Trophy, 5 Major Category Awards, 11 Honor Awards, 30 Certificates of Excellence. Total of 47 Awards. (17 Grand, Major Category and Honor Awards used in Business Screen "Most Honored" compilation.)

U.S. INDUSTRIAL FILM FESTIVAL: 55 Gold Camera Awards, 10 Golden Decade Awards. Total 65. (55 Gold Camera Awards used in Business Screen "Most Honored" compilation.)

AMERICAN FILM FESTIVAL: 1 "Emily" Award, 39 Blue Ribbons, 48 Red Ribbons. Total 88. (39 Blue Ribbons used in Business Screen "Most Honored" compilation.)

ATLANTA INTERNATIONAL FILM FESTIVAL: 1 Golden Phoenix, 5 Silver Phoenix, 82 Gold Medals, 49 Silver Medals, 42 Bronze Medals, 1 Golden Dove, 1 Ionosphere Award, 1 Tara Award. 1 Forward Atlanta

Award. Total 184. (82 Gold Medals used in Business Screen "Most Honored" compilation.)

INDUSTRIAL PHOTOGRAPHY AWARDS: 14 Industrial Photography Awards, 7 Honorable Mentions. Total 21. (14 Industrial Photography Awards used in Business Screen "Most Honored" compilation.)

INTERNATIONAL FILM & TV FESTIVAL OF NEW YORK: 47 Gold Awards, 9 Special Awards, 4 Grand Awards. Total 60. (47 Gold Awards used in Business Screen "Most Honored" compilation.)

INFORMATION FILM PRODUCERS OF AMERICA AWARDS: 23 Gold "Cindy" Awards, 20 Silver Cindy Awards. Total 43. (23 Gold "Cindy" Awards used in Business Screen "Most Honored" compilation.)

COLUMBUS FILM FESTIVAL: 65 "Chris" Statuettes, 286 "Chris" certificates. Total 351. (65 "Chris" Stat-

uettes used in Business Screen "Most Honored" compilation.)

NATIONAL SAFETY FILM CONTEST: 9 Plaques, 13 Awards of Merit. Total 22. (9 Plaques used in Business Screen "Most Honored" compilation.)

CHICAGO INTERNATIONAL FILM FESTIVAL: 3 Competitor Winners, 5 Honorable Mentions. Total 8. (8 Awards used in Business Screen "Most Honored" compilation.)

CINE GOLDEN EAGLE AWARDS: 269 Golden Eagles. Total 269. (269 Golden Eagles used in Business Screen "Most Honored" compilation.)

PRSA FILM FESTIVAL: 13 PRSA Awards. Total 13. (13 PRSA Awards used in Business Screen "Most Honored" compilation.)

Total Awards: 1171
Awards used in Business Screen "Most Honored" compilation: 648

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1971's MOST HONORED FILMS

THE DIFFERENCE

Winner at: Atlanta, CINE, U.S.
Sponsor: Eastman Kodak Company
Production: Eastman Kodak Creative Services
Director: John Mihal
Writers: John Mihal, Lawrence Ravitz
Editor: Carleton Vanderwaker
Camera: Robert Weaver, Dick Ham
Music: Vardi & Hambro
Distributor: Modern Talking Picture Service

WAY WE GO

Winner at: Atlanta, CINE, U.S.
Sponsor: American Telephone & Telegraph Company
Production: Henry Strauss Associates
Producer: Louis Mucciolo
Director: Edmond Levy
Writer: Harvey Yale Gross
Editor: William Freda
Camera: Michael Livesey
Music: Servi Sound

ATCH THE JOY

Winner at: CINE, Columbus, IFPA
Production: MacGillivray/Freeman Films
Producer: David Adams
Director, Writer, Camera, Sound: Greg MacGillivray, Jim Freeman
Music: Val Johns
Distributor: Pyramid Films, United Artists

DEEP SEA DRILLING PROJECT

Winner at: American, CINE, U.S.
Sponsor: National Science Foundation
Production: National Science Foundation
Producer-Director: John W. Robinson
Writer: Gene Starbeker
Editor: Bastian Wimmer
Camera: George Voellmer
Distributor: Association Sterling Films

THE ESKIMO: FIGHT FOR LIFE

Winner at: American, Atlanta, CINE
Production: Education Development Center
Producer: Quentin Brown
Director: Robert Young
Writer: Asen Balikci
Editor: Michael Chalufour
Camera: Robert Young, Ken Poste
Sound: Malca Gillson, Ken Page, Don Wellington
Distributor: Education Development Center

THE FAYETTE STORY

Winner at: American, CINE, Columbus
Production: Warren Schloat Productions
Director: Eugene & Carole Marner
Editor: Anson Schloat
Distributor: Warren Schloat Productions

FIRE ON ICE

Winner at: CINE, Columbus, New York, PRSA
Sponsor: Standard Oil Co. (N.J.)
Production: Peckham Productions
Producer-Director-Camera: John Peckham
Writer: William R. Littlefield
Editor: Hoyt Griffith

IS IT ALWAYS RIGHT TO BE RIGHT?

Winner at: American, Atlanta, Columbus, IFPA, New York, U.S.
Sponsor: Ohio Bell Telephone Company
Production: Stephen Bosustow Productions
Producer: Nick Bosustow
Director: Lee Mishkin
Writer: Warren H. Schmidt
Editor: Tee Bosustow
Music: Ken Heller
Narrator: Orson Welles

LIGHT, STRONG AND BEAUTIFUL

Winner at: Atlanta, Chicago, CINE, Columbus, New York
Sponsor: Kaiser Aluminum & Chemical Corporation
Production: Francis Thompson, Inc.
Producer-Director: Neil Tardio
Writer: Richard Olmsted
Editor: William Bruder
Camera: Alan Green, Neil Tardio
Sound: Tabby Andriellio
Music: Elmer Bernstein
Narrator: Charles Kimbrough
Distributor: Modern Talking Picture Service

MARINER-MARS '69

Winner at: CINE, IFPA, IP PRSA, U.S.
Sponsor: National Aeronautics & Space Administration
Production: Jet Propulsion Lab, NASA
Producer-Writer: Frank Bristow
Director-Editor: John Aiken
Camera: John Gregoire, Ed Fujimoto
Sound: Mike Regan & TV Recorders
Music: Eddie Norton
Animation: Graphic Films
Distributor: NASA

Presents

1971's MOST HONORED FILMS

MASTERS OF THE SKY

Winner at: Atlanta, CINE,
Columbus

Sponsor: Photo-Chuting
Enterprises
Production: Photo-Chuting
Enterprises
Producer-Director-Writer-
Editor-Camera-Sound: Carl
Boenish
Music: Michael Lloyd
Distributor: Photo-Chuting
Enterprises

NETWORK

Winner at: Atlanta, CINE, U.S.

Sponsor: American Telephone
& Telegraph Company
Production: Owen Murphy
Productions
Producer-Director: Paul Cohen
Editor: Eric Lawrence
Camera: Michael Livesey
Music: Charles Morrow

OUT OF SIGHT

Winner at: Atlanta, CINE, U.S.

Sponsor: Eastman Kodak
Company
Production: Goldsholl
Associates
Producer: Morton Goldsholl
Director: Millie Goldsholl,
Morton Goldsholl
Writer-Editor: Millie Goldsholl
Camera: Tom Freese
Sound: Morton Knapp
Music: Dick Boyell
Production Assistant: Ken
Middleham

REFLECTIONS IN SPACE

Winner at: CINE, New York, U.S.

Sponsor: Screenscope, Inc.
Production: Screenscope, Inc.
Producer-Director: Harold M.
Weiner
Writer: B. Beame
Camera: Phil Courter
Music: Emerson Myers
Distributor: Screenscope, Inc.

ROSIE'S WALK

Winner at: American, CINE,
Columbus

Sponsor: Weston Woods
Studios, Inc.
Production: Kratky Film
Producer: Morton Schindel
Director: Gene Deitch
Writer: Pat Hutchins
Distributor: Weston Woods
Studios

ST. GEORGE AND THE BLACK FALCONS

Winner at: CINE, IP, U.S.

Sponsor: General Dynamics
Corporation
Production: Motion Pictures
& TV Department, Convair
Aerospace Division of General
Dynamics
Producer: Robert B. Montague
Director: John Hynd
Writer: Nick Nicholson
Editor: William K. Woods
Camera: William McClure
Sound: Charles DeMund
Music: Jack Pleis

STAMPS: A NATION'S CALLING CARDS

Winner at: CINE, IFPA, N.Y.

Sponsor: U.S. Postal Service
Production: Charlie/Papa
Productions
Producer-Director: Donald A.
Connolly
Writer: Coe-Peacock
Editor: Frank Maniglia
Camera: Glenn Johnston
Music: Charles Sayre
Visual Effects: Dennis C.
Pilgrim
Distributor: National Audio-
visual Center

THE SOUND OF SOUND

Winner at: N.Y., PRSA, Safety

Sponsor: American Optical
Company
Production: Tom Thomas
Organization
Producer: Bill Hamilton
Director-Writer: Bob Ford
Editor: Larry Keating
Camera: Ed Lynch
Sound: Ross-Gaffney

THEY'VE KILLED PRESIDENT LINCOLN

Winner at: Atlanta, Columbus, N

Sponsor: Quaker Oats
Company
Production: Wolper
Productions

THE VOICE OF LA RAZA

Winner at: Atlanta, Chicago, N.Y.

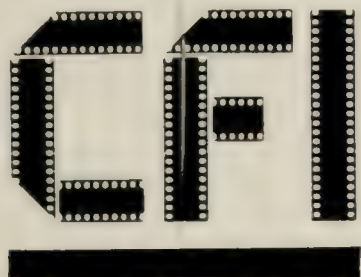
Sponsor: Equal Employment
Opportunity Commission
Production: William Greaves
Productions
Producer-Director: William
Greaves
Writer: William Greaves, Jos
Garcia
Editor: William Greaves, Joh
D'Andre
Camera: Jose Garcia, Williar
Greaves
Sound: Juan Rodriguez
Lead & Narration: Anthony
Quinn

WONDERING ABOUT THINGS

Winner at: Chicago, Columbus,
U.S.

Sponsor: The Lawrence Hall
Science, Univ. of California,
in association with Dow-
Corning Corp.
Production: Wexler Film
Productions
Producer: Sy Wexler
Director-Writer-Editor: Larry
Yust
Camera: Isidore Mankosky
Music: John Brasher
Animation: Frank Armitage

Take this 30-second



photoquiz

Don't feel bad if you fail* because you'll win a
CFI Film Footage Estimator.

1. How much will it cost me to have a 23 minute 16mm Eastman color release print made if the laboratory charges 7¢/foot?
2. How many 35mm feet would I have if I blew up my 23-minute 16mm picture?
3. What about reducing my 23-minute 16mm film to Super 8mm—how long would that be in Super 8mm?
4. How much ECO can I have developed for \$250 at 6¢/foot?

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Undoubtedly you could answer these questions. They're not really hard. But you probably couldn't do it in 30 seconds—you'd need a little more time, and perhaps even a pencil and paper.

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It's handy. It has all the information you need built right into its easy-to-read sliding scales. Answering the above questions in 30 seconds would be a cinch if you had one. And it's especially valuable for budgeting and planning.

How do you get a CFI Film Footage Estimator? Simple. Just send in the coupon on this page or write to us on your letterhead. We'll send you one with our compliments, along with any special service information you may need.

All right, send me a Film/Footage Estimator. Let me prove to myself that I can answer those questions in 30 seconds.

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State..... Zip

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1972 FILM FESTIVAL PLANNING GUIDE

A listing of film festivals and competitions
of particular interest to industrial film sponsors and producers

SUNSET MAGAZINE TRAVEL FILM FESTIVAL

Sponsored by: Sunset Magazine and H. Werner Buch Enterprises.

Dates: Jan. 6-16, 1972 (Anaheim); April 7-16, 1972 (Los Angeles).

Location: Anaheim Convention Center, Anaheim, Calif.; Los Angeles Convention—Exhibition Center, Los Angeles, Calif.

Deadline for Entries: Jan. 1, 1972.

Eligibility: Films must be produced or released after January 1, 1970.

Categories: Government produced film featuring travel within U.S.; Government produced film featuring foreign destination; Commercially produced film featuring travel within U.S.; Commercially produced featuring foreign travel; any entry featuring sports or outdoor recreation; any entry featuring travel or vacations using recreational vehicles.

Entry Fees: \$25.00 total fee for single or multiple entries.

Judging: By international panel of qualified jurors.

Awards: Sunset Magazine Grand Prize Award (\$500.00 plus trophy), and five additional category awards (\$100.00 each).

Get Further Information From: Robert N. Jordan, Festival Director, 1665 West Katella, Anaheim, California 92802.

NVCA DAYS OF VISUALS AWARDS

Sponsored by: National Visual Communications Association

Dates: February 10, 1972

Location: New York Hilton Hotel, New York

Deadline for Entries: January 1, 1972

Eligibility: No restrictions announced
Categories: Several categories for industrial films

Entry Fees: \$35 for members, \$50 for non-members.

Judging: By a qualified panel of jurors

Awards: NVCA Awards in each category
Get Further Information From: Quent Harvell, NVCA, Suite 1236-A, 230 Park Ave., New York, N.Y. 10017 Phone: (212) 686-4704

U.S. INDUSTRIAL FILM FESTIVAL

Dates: April 26, 27, 1971

Location: Palmer House, Chicago

Deadline for Entries: March 1, 1972

Eligibility: 16mm motion pictures and 35mm filmstrips produced for industry associations, government and educational institutions between March 1, 1971 and March 1, 1972

Categories: Commercially-produced, government-produced, in-plant-produced, and university produced films in 29 subject categories each.

Entry Fees: \$50.00 for motion pictures; \$30.00 for filmstrips.

Judging: On a point basis, considering such factors as effectiveness, audience motivation, clarity, photography and sound.

Awards: Gold Camera Awards in each category. Certificates of excellence. Special awards.

Get Further Information From: J. W. Anderson, U.S. Industrial Film Festival, Suite 825, 39 South LaSalle St., Chicago, Ill. 60603.

14TH ANNUAL AMERICAN FILM FESTIVAL

Sponsored by: The Educational Film Library Association.

Dates: May 9-13, 1972.

Location: New York Hilton Hotel, New York.

Deadline for Entries: January 15, 1972.

Eligibility: 16mm films produced in the calendar year 1971.

Categories: 33 major areas of education, art, culture, religion, ethics, business, industry, health and medicine.

Entry Fees: \$30.00 to \$75.00

Judging: Films are pre-screened by a qualified panel of jurors in each category and finalists are judged again in public screenings at the Festival

Awards: Blue Ribbon Trophy for First Place in each category, and Red Ribbon Award for Second Place. Also a grand prize, the "Emily" Award.

Get Further Information From: Educational Film Library Association, 17 West 60th St., New York, N.Y. 10023 Phone: (212) 246-4533.

FIFTH ANNUAL ATLANTA INTERNATIONAL FILM FESTIVAL

Sponsored by: "Forward Atlanta" (the Atlanta Chamber of Commerce), the Atlanta Art Alliance, Interfilm

Dates: June 16-25, 1972

Location: Atlanta Memorial Arts Center, Symphony Hall, Galleria and Hill Auditorium

Deadline for entries: April 15, 1972

Eligibility: Any motion picture 16mm 35mm, 65mm, or 70mm, produced 1971 or 1972, of any length or type

Categories: Five major divisions 1 competition: features, short subject documentaries, television commercials and experimental films. There are several sub-categories of competition within these major areas.

Entry Fees: All student films are accepted with no entry fee. Documentaries and short subjects are \$50.00 each. Television commercials are \$30.00 each. Experimental films are \$25.00 each. These entry fees include all return postage, insurance, and represent the complete and final entry and judging fee.

Judging: A preliminary panel of 10 qualified individuals in related areas interest screen entries and select to films in each category for final competition. The final award selections are made by a panel of five international known judges.

Awards: Golden Phoenix for Best Festival. Silver Phoenix for Best Category. Gold, Silver and Bronze Medals in individual sub-categories. Special awards for Flight, Peace, Southern and Student films.

Get Further Information From: Hunter Todd, P.O. Drawer 13258, Atlanta, Ga. 30324 Phone (404) 633-4100

INDUSTRIAL FILM AWARDS

Sponsored by: Industrial Photography Magazine

Dates: September Issue carries results of competition.

Deadline for Entries: July 1, 1972

Eligibility: Only films produced in-plant. Not for films shot by commercial producers. One film per company limit.

Categories: Sales, Advertising & Public Relations, Industrial Relations, Research & Development.

Entry Fees: \$10

Judging: By Industrial Photography Editors.

Awards: "Indy" Awards in each category.

Get Further Information From: Editor, Industrial Photography, 200 Madison Avenue, New York, N.Y. 10016

Festivals are listed in order of the date on which they occur.

11th ANNUAL INTERNATIONAL FILM FESTIVAL OF NEW YORK

Sponsored by: Industrial Exhibitions, Inc., N.Y.

Dates: October 17-20, 1972.

Location: Americana Hotel, New York.

Deadline for Entries: September 1, 1972.

Eligibility: No restrictions.

Categories: Filmstrips, Industrial, TV and Theatre commercials, Public Service, TV, cinema featurettes, Multi-Media presentations. 27 categories for industrial films.

Entry fees: Varying, depending on type of entry.

Judging: Balanced panel among advertising, industrial, marketing and production people.

Awards: Grand Award in each section of Gold, Silver and Bronze in each category. Also Special Achievement Awards.

Get Further Information From: Herbert Rosen, Industrial Exhibitions, Inc., 251 West 57th Street, New York, N.Y. 10019

INFORMATION FILM PRODUCERS OF AMERICA AWARDS

Sponsored by: Information Film Producers of America.

Dates: October 18-21, 1972

Location: Sheraton-Universal Hotel, No. Hollywood, California.

Deadline for Entries: July 1, 1972.

Eligibility: Entries submitted must have been completed or declassified between July 1, 1971 and July 31, 1972.

Categories: Three groups: Institutionally-Produced, Commercially-Produced, and Government-Produced, with 9 categories in each group.

Entry Fees: \$25.00 for members, \$40 for non-members.

Judging: Judging in preliminaries by panels of film makers and other qualified jurors, in cities of chapter locations. Blue Ribbon panel in Los Angeles selects award winners from those top rated films from preliminary screenings, in special judging. Panelists screened and selected by Film Competition Chairman.

Awards: "Gold Cindy" for First Place and "Silver Cindy" for Second Place in each category.

Get Further Information From: Film Competition Chairman, Information Film Producers of America, P.O. Box 70, Hollywood, California 90028. Phone (213) 465-4898.

11th ANNUAL COLUMBUS FILM FESTIVAL

Sponsored by: Film Council of Greater Columbus in association with Columbus Area Chamber of Commerce.

Dates: Oct. 26, 1972

Location: Columbus Athletic Club, Columbus, Ohio.

Deadline for Entries: August 1, 1972

Eligibility: Films produced 1970 to date, regardless of length

Categories: Business & Industry, Health, Mental Health, Travel, Education, Social Studies, Graphic & Cultural Arts Motion Pictures and Filmstrips

Entry Fees: 16mm films up to 44 min. \$35.00; 45 to 90 min, \$40.00; over 90 min. \$50.00. Single filmstrips \$10.00, sets up to six, \$20.00.

Judging: By panels of qualified jurors in each category.

Awards: "Chris" statuette for top award in each category, "Chris" certificates for runner-ups in each category. "The Silver Chris" for most unique film entered.

Get Further Information From: Miss Mary A. Rupe, Secretary, Film Council of Greater Columbus, 83 S. High Street, Room 408, Columbus, Ohio 43215.

29th ANNUAL SAFETY FILM CONTEST

Sponsored by: The National Committee on Films for Safety.

Dates: October 30, 1972, during National Safety Congress.

Location: Conrad Hilton Hotel, Chicago.

Deadline for Entries: February 15, 1972.

Eligibility: 16mm motion pictures on safety or accident and prevention produced or released during 1971.

Categories: Occupational, Home, Traffic and Transportation, Recreational and Sports, General. Television and Theatrical subjects, TV shorts and spots are judged separately.

Entry Fees: None. Shipping instructions, labels and transportation costs are pre-arranged by entrant.

Judging: By representatives of 25 co-sponsored national service organizations and professionals in all fields of safety. Preliminary screening in mid-March in Chicago. Final judging in mid-April in Washington. Winners are notified after judging.

Awards: Bronze plaques are awarded to top winners in each category. Awards of Merit are given to other films for special reasons of subject treatment, subject excellence and/or unusual contribution to safety. One plaque-winning film is designated "Safety Film of the Year."

Get Further Information From: Wm. E. Wentland, Secretary, National Committee on Films for Safety, 425 N. Michigan Ave., Chicago, Ill. 60611 Phone (312) 527-4800.

8th ANNUAL CHICAGO INTERNATIONAL FILM FESTIVAL

Dates: November 3 to 23, 1972

Location: Carnegie Theatre, Chicago.

Deadline for Entries: September 15, 1972.

Eligibility: 16mm and 35mm films produced in 1971 and 1972, optical sound.

Categories: Features, Short Theatricals, Student Films, Industrials, Educational Films, TV Films, TV Commercials. Industrials in 8 categories.

Entry Fees: Varying with category and length.

Judging: Qualified panels of judges in each category. Public screening of all winners during Festival.

Awards: Gold and Silver Hugo awards in each category.

Get Further Information From: Michael J. Kutza, Jr., The Chicago International Film Festival, 12 East Grand Avenue, Room 301, Chicago, Ill. 60611 Phone (312) 644-3400.

CINE GOLDEN EAGLE AWARDS

Sponsored by: Council of International Nontheatrical Events.

Dates: November 9-12, 1972.

Location: Washington, D.C.

Deadline for Entries: (1) February 1, 1972, (2) August 15, 1972.

Eligibility: 16mm or 35mm motion pictures with optical sound. Owned by American Citizen.

Categories: Agriculture, Arts & Crafts, Business & Industry, Education, Entertainment/Experimental, Environment, Culture, History, Maritime, Medical, Music, Public Health, Religion/Social & Human Relations, Science, Documentary & 35mm, Sports, Travel, U.S. Government, Amateur (Adult, Student and Youth).

Entry Fees: Professional films over 30 minutes, \$50.00; Professional films from 15 to 30 minutes, \$40.00; Professional films up to 15 minute, \$30.00 Amateur and Student films, \$15.00.

Judging: By 30 regional juries of qualified experts and by final juries in Washington.

Awards: Golden Eagle Certificates for films chosen to represent the United States in overseas film festivals.

Get Further Information From: Mrs. Anita S. Price, CINE, 1201 16th St. N.W., Washington, D.C. 20036. Phone: (202) 265-1136.

4th ANNUAL PRSA FILM FESTIVAL

Sponsored by: Public Relations Society of America.

Dates: November 12, 1972.

Location: Detroit, Michigan.

Deadline for Entries: September 20, 1972 (Entry forms deadline is September 1, 1972).

Eligibility: Entries are limited to those films sponsored by companies and/or organizations represented in the membership of PRSA, and must have been produced or released between September 15, 1971 and September 15, 1972.

Categories: 15 subject categories.

Entry Fees: \$50.00 per film

Judging: By a panel of public relations executives and film experts; judging based upon how well film meets public relations objectives as well as technical excellence.

Awards: PRSA Film Festival Award (plaque)—winner for each category.

Get Further Information From: Mrs. Rea Smith, PRSA Film Festival, Public Relations Society of America, 845 Third Avenue, New York, N.Y. 10022. Phone: (212) 751-1940.

You do everything you can to make a film right.



Hugh Zielske sells appliances. He has a hot new one for the kitchen. You made a film for in-store demonstration. But Hugh won't use the film without a fool-proof projection system. Like the Technicolor 610. It features no thread/no wind continuous loop cartridges. Hugh inserts one; turns a switch; and does his own voice-over while the film shows itself. Most important, he gets utter simplicity. Complete reliability. He can leave the film playing and tend to other customers. He can even let customers play it themselves.

Charlie Bungert has to learn to fry burgers for a franchise operation. Your sound and color film can teach him how. If he has the Technicolor 1000 Projector to go with it. Charlie couldn't run a conventional projector. And he wouldn't take the time. But anybody can run the 1000. Charlie simply inserts the cartridge. And plays your film. Until he becomes a burger master.

Now make sure it's shown.



Norm Brown has a film that demonstrates heavy construction equipment. It brings giant earth movers and rock crushers right into a prospect's office. Norm uses the film. Because his Technicolor 1300 Projector makes it easy. He wouldn't drag around conventional reel-to-reel equipment. Or keep a customer waiting while he sets it up. But this one, he wouldn't be without.

Irene Hook is an assembly line worker. You made a three-minute silent film that shows her how to insert flange A1 around amplex B and into groove C without breaking the XYZ circuit. If Irene has the Technicolor 820 Projector, all she has to do is insert cartridge A into Slot B and push button C. Irene can do it herself, right on the production line.

We think any business or instructional film is better off in a Technicolor cartridge. Let us send you a brochure with all the details.

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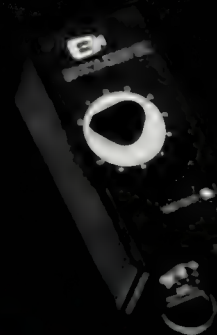
Smooth? A true servo feedback system, provides constant speed through full zoom over a wide speed range (1½ sec-4½ min).

Exclusive Joy Stick control gives gradual start/stop to and from preset maximum.

Simple? Complete control under your thumb . . . You set the rate and your thumb does the rest! The fully self-contained, compact control box, has a built-in rechargeable battery.

You get what you want, when you want it, the way you want it — simply, smoothly, silently!

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Ed Di Giulio Says:

Zoom controls have always been a pain-in-the-neck! It's almost impossible to design one that satisfies everybody. We know — we've gone through four complete redesigns over the past three years in perfecting the Model J-4. Its success is attested to in its use by Hollywood's professional cinematographers to the virtual exclusion of all other types.

But the real surprise is that a zoom control as sophisticated as the J-4 "Joy Stick" has been accepted by 16mm cameramen as well!



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picture parade

REVIEWS AND PREVIEWS OF NEW VISUALS

At 2 PM Precisely

One of these days tennis will be as important a film and TV spectacle in the world of sports viewing as golf has become. Wilkinson Sword thinks so. The international razor blade manufacturer has entered into what it hopes will be a "long and fruitful collaboration" with the Wimbledon tennis tournament in England, with Rod Laver, who well may be the greatest player of all time, and with other tennis events now developing in the U.S.

Soon to be seen throughout the country will be one of Wilkinson's initial ventures into the world of tennis, a film, *At 2 PM Precisely* which captures the great moments of the 1971 Wimbledon event.



Seen at New York premiere of "At 2 PM Precisely" are F. William Kreeck, VP & General Manager, Wilkinson Sword; Les Weiland, AE, Modern Talking Picture Service; and Rod Laver, international tennis star and Wilkinson spokesman.

Rod Laver is now appearing at previews of the film for press audiences. His booklet, *Tips on Tennis*, will be presented to all non-theatrical audiences, as well as samples of Wilkinson's bonded razor.

Next summer, Modern Talking Picture Service, which is distributing the film nationally, will circulate it to over 1800 resorts, where it will be screened as part of the regularly scheduled evening activities. Other key distribution outlets will be to tennis clubs, community groups, high schools, colleges and television stations.

At 2 PM Precisely was produced by Trans World International.

Multi-Media Package for Public Distribution

The first public distribution of a multi-media, three screen audio-visual program package is being undertaken for the feature, *Of Lemmings and Kings*, by Spindler & Sauppe, Inc. The program integrates seven minutes of 16mm color motion picture film, approximately 300 35mm color slides and a pre-programmed audio tape into a powerful 22-minute message on drug abuse aimed at teenage and young adult audiences. It was written, directed and produced by Wilson Brydson for Steelcase, Inc., of Grand Rapids, Michigan.

As a public service, Spindler & Sauppe is making the program available through its nationwide dealers for \$150. The production has received wide commendation from schools and public service organizations.

Problems of the Spanish-speaking Americans

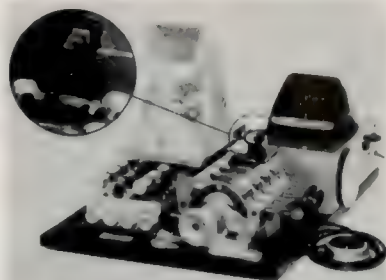
Voice of La Raza is an in-depth look at the problems which confront Mexican-Americans and Puerto Ricans in securing equal job opportunities with other Americans. It was produced for the Equal Employment Opportunity Commission by William Greaves Productions, Inc. EEOC is the federal agency concerned with combatting job discrimination against minority groups and women.



Anthony Quinn, who freely donated his services, is featured prominently in the production. The film grows out of conversations and question asked by Quinn in his travels across the country concerning the plight of Spanish-speaking Americans.

Voice of La Raza was produced and directed by William Greaves, who also wrote the script in collaboration with Jose Garcia.

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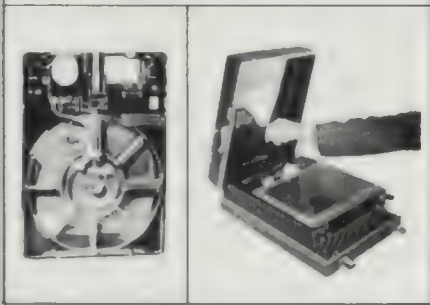
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The **SEVENTY-07** is the projector for the man on the go! It travels as easy as your attache case and is always ready to help you sell, teach or train.

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It only weighs 17 lbs.

IT'S VERSATILE... the **SEVENTY-07** converts from rear screen to front projection in a few

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IT'S EASY TO OPERATE... sets up in seconds. Simple, accessible front controls make the **SEVENTY-07** a cinch to operate. The **MoviePak** cartridge is carried in place, all ready to show.

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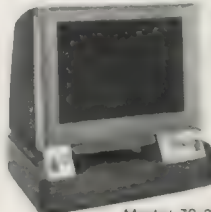
THE FAIRCHILD FAMILY OF SUPER 8MM SOUND PROJECTORS.



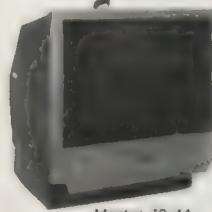
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the Cassette



Model 70-21
the 18" salesman



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MORE THAN A FILM

Almost any film in nontheatrical distribution can be enhanced by supplemental material. Here's how to do it.

BY PHILIP MURPHY

WILKINSON SWORD IS DOING IT with a new film about Wimbledon tennis. International Nickel is doing it with a new little drama about a boy and girl on the threshold of marriage. Armour-Dial has done it for years. Union Carbide does it with sponsored films just as it did with network television.

Chevrolet does it. So do Project Head Start, Eli Lilly and Knox Gelatin. Also the American College of Surgeons, Jack Daniel, Black and Veatch and Armco Steel. And many more.

What they're doing is providing for sponsored film audiences with more than just a half hour or so of celluloid. They're providing them with a program by supplementing their films with teacher's guides, audience education literature, wall charts, product samples and other materials.

This means extra value for the audience, of course, but the big win should be the sponsor himself. He gets many benefits from this kind of program, and the cost is quite modest.

Although many sponsors are providing supplementary materials with their films the practice is still the exception rather than the rule. Neither producers nor distributors have done a great deal to develop the opportunity. Perhaps they have considered the profit potential too small. And producers, in their extremely competitive market, may shudder at the thought of complicating their sales job, while distributors have preferred to concentrate their efforts on getting films to the widest possible audience.

But there is likely to be increasing awareness of the fact that almost any film in nontheatrical circulation can be enhanced by some kind of supplementary material. We see more and more examples around us. Educational films are almost invariably accom-

panied by teacher's guides. These films must do a real job for the teacher or die, since schools lay out money for them. Knowledgeable film sponsors and merchandisers like Armour-Dial and Prudential Insurance, Wilkinson Sword and International Nickel are setting examples still closer to home, often imaginative and well publicized.

Another strong influence is the playback from audiences. When Modern Talking Picture Service surveyed home economics teachers across the country last year, we asked them whether they actually used the teacher's guides that were provided with some films. The response was 96% positive. 48% said they always did, and 48% said they usually did. We asked also if they would like to receive teacher's guides, or other literature, with more films, and 91% said yes. There is little doubt that we will find similar response as we survey other curriculum areas. Way back in 1955 we commissioned an extensive study of sponsored film utilization in United States high schools, and at that time 91% of the school administrators and film coordinators who responded said they considered teacher's guides important.

It might be in order now, I think, for some film festival to present a special award for outstanding supplementary materials. That would further publicize their value and popularity.

Let's look at some of the advantages to the sponsor of supplementary materials.

First, they can influence audiences to ask for a film. Distributors have been remarkably successful in finding more and more audiences for films, but with so many films being made the sponsor should realize that he does face competition for audience time. This is especially pertinent when the

sponsor want to reach certain types of audiences that are relatively hard to get, such as women's clubs or even service clubs.

Many community groups today are looking for programs of some substance—projects they can get involved in. As we can read in the newspapers, an extraordinary number of groups are being formed to pursue specific action programs: environmental protection, urban renewal, women's rights. The traditional groups are also putting a lot of attention into action programs, such as Kiwanis International with its Operation Drug Alert.



Wall posters—American Compressed Air & Gas Institute and the Chocolate Information Council shown here—are valuable adjuncts to films going to schools.

Even if they're just meeting for fun they're more likely to heed your offer of a program that offers a party booklet or a product sample or a button or something for every member of the group—and some tips for the chairman on how to run the show.

The same reasoning holds in schools. They use lots of films, but

Philip Murphy is Public Relations Manager of Modern Talking Picture Service, a leading film distributor.

what they're really looking for is learning experiences rather than time-fillers. They want programs that will get the student involved so he begins to ask and discover for himself. Contemporary films are particularly well suited to start this process. They are stimulating to the young audience, involving, revealing. But not "instructional" in the old sense. Some teachers may need help in using these films to best advantage. A good example is a film sponsored by The Royal Worcester Porcelain Company, *The Partridge Tureen*. It has no dialogue, no narration, no how-to-do-it demonstrations. But it is a delightful film, clearly designed for young people, and through mood and visual impressions it not only hooks its audience but imparts implicit teaching. The teacher's guide explains the nature of the film, points out several concepts that underlie the story line and indicates the areas of the curriculum in which it could be used. It suggests classroom activities and subjects for discussion related to the film, and provides a bibliography for further reading.

Royal Worcester goes further, providing each teacher with 50 copies of a student manual entitled "Setting Your Table—Your Guide to Fine China."

This kind of material does more

than attract bookings, of course. It means that the film will probably be given much closer attention. It may generate follow-up activities. It may send teacher or students looking for further information, perhaps from the sponsor himself, or his field offices or stores. The literature may enjoy continuing exposure, particularly if it is designed for wall display, like a chart or poster. And it may be carried home or to other group meetings (can indeed be designed to bring that about).

Frequently the literature directs the interest won by the film into more commercial channels. A common example is the recipe booklet. The Pineapple Growers Association sends a supply with the film *10001 Pineapples*, the National Broiler Council does with *Chicken American Style* and so does Knox Gelatine with *R. S. V. P.* There are many more.

Another useful function of literature is to adapt a film to a particular audience or purpose—and surely this could be done more extensively. A general corporate profile film, for example, could, with the right literature, be used as a recruiting tool. It could be coordinated with various areas of the school curriculum. It could be regionalized. It could be updated.

Although literature is frequently created for films, sponsors often use



Audience folders are good reminders of key points in the film, generate follow-up activities.

materials that are already available. Black and Decker accompanies film *Playing It Safe With Power Tools* with reprints from *Popular Science* magazine. The German Federal Republic sent a map of Berlin with film *Berlin's a Hit*. The Chocolate Manufacturers Association, with film *Exploring the World of Chocolate*, supplied two generalized industry pieces—a four-color 32-page booklet called "The Story of Chocolate" and supply of folders called "America's Favorite Flavor."

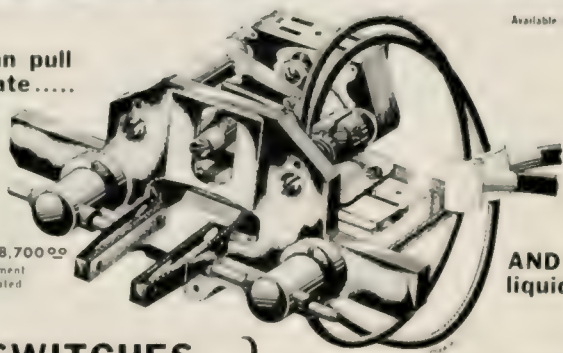
Teacher's or discussion leader's guides and handout booklets or folders for the audience are not the only kind of supplementary materials, of course. When we surveyed the home economics teachers, we asked them about various kinds of materials, some of which we made up just to see what they'd say. Teacher's guides and handout literature did indeed finish first and second, but every item we asked about scored well. Product samples rated third. Wall charts or posters tied for fourth with one of our "made up" items, tests. Next came another made up item, games. And last—but with a 31% favorable response—was student prints, an idea borrowed from the educational film field. (What student prints amount to is still pictures, perhaps scenes from the movie—a good key for review discussion.) Those are just a few of the possibilities. It would be possible to think of many more.

Some of the programs are rather elaborate. The home economics teachers and home demonstration agents who book *International Nickel's film Yesterday Has Gone Away* receive a color filmstrip (or slides, if they prefer) with accompanying narration and a record; printed script of the filmstrip; supplies of two booklets; a comprehensive teacher's guide for the use of these materials.

continued on page 2

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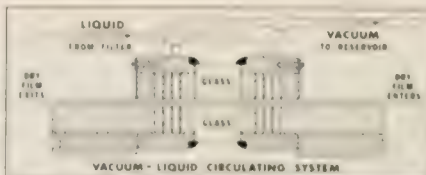
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Changing the Army's Image

by Robert G. Ervin



Editor Bob Ervin discusses editing of Army "Green Scene" segments with Editor [Name obscured] Pierce.

INSIDE A MOD LOOKING COFFEE HOUSE, a black soldier waits for a director's cue and then very candidly accuses the Army of being a white man's establishment, run by and for whites!

On the campus of Ohio State University, a camera zooms into a closeup of a long haired college student who expresses his anti-ROTC attitude and that it has no place within an academic environment.

The pros and cons of how an All Volunteer Army would relate to our citizen-soldier heritage fall into place during a probing self examination.

Solarized images flash on and off the screen as Army activities are seen in a split screen effect and an up and down arrangement of *The Army Goes Rolling Along* reaches a crescendo to support the film's main title, *THE GREEN SCENE!*

These cinematic touches all have something in common. They reflect a new thrust and image in Army films. Telling it like it is has replaced telling like the man thinks it is! The French, British and Italians had their "new wave" film trends in the Sixties. The United States Army has embarked on its own in the Seventies.

Despite the shock waves which followed the CBS telecasts of *The Selling of the Pentagon*, Army film production is very much alive and sporting a new look to mirror its changing image. "The Army Wants To Join You" is more than just an advertising agency's new recruiting approach. It expresses the essence of an Army-wide campaign to regain eroding public confidence and re-establish internal communication.

Ironically it's the Vietnam war which has made the Army itself a major casualty. The Army's institutional image . . . command authority . . . and credibility have been seriously tarnished. To undo that damage a lot of traditional, business-as-usual procedures have disappeared during the last few years.

Robert G. Ervin has been associated with Army film production for sixteen years as a producer, director and writer. For five years, 1957 to 1962, he was one of the civilian producers at the Army Pictorial Center who produced *The Big Picture* series for the Army's Chief of Information. He has also written, directed and produced films for the Army Material Command.

He is now a free lance writer and production co-ordinator for clients which include: the Army . . . IBM Corporation . . . Eastman Kodak . . . American Can Company . . . Price Waterhouse . . . General Electric . . . and several New York City film production houses. He is a communication arts graduate of Michigan State University.

. . . and the prevailing caution is "Don't put the troops to sleep."

Among the victims of change was the Army Pictorial Center, the Army's centralized motion picture production facility situated in Long Island City, New York. In June 1970, APC expired after 28 years of Army ownership and operation spanning World War Two . . . Korea . . . and Vietnam. APC represented too much of the past and not enough today and tomorrow. It had become a white elephant, steeped in administrative red tape and often at war with itself. Change had collided with tradition, and when the battle lines were finally drawn the voices urging change prevailed.

Presently, Army film making is a greatly decentralized operation. Under the jurisdictional guidance of The Army Material Command in Washington, D.C., the mechanics of production involve three geographical areas: the Army Missile Command at Redstone Arsenal in Alabama . . . Aberdeen Proving Ground in Maryland . . . and White Sands Missile Range in New Mexico.

It is the Missile Command which has become a mini-APC and handles

"Sugar coating and sermonizing just won't work any more"

the largest portion of the Army's film program. Mated to this AMC activity is a Government-Owned-Contractor Operated Facility (GOCO). During 1971, the General Electric Company was awarded the prime contract to provide motion picture production services to the Army's own staff of motion picture production specialists, many of whom are former APC employees. Through GE as the prime contractor, writers . . . directors . . . and even film producing houses have been contracted to provide their respective talents in film production.

The kinds of films needed to train, inform and motivate today's soldier originate with various Army agencies (clients in industrial-commercial parlance) agencies like the Continental Army Command (CONARC) which establishes an annual training film program. Once the specific training film subjects are established, CONARC and AMC work together to convert titles into scripts and scripts into films. And even the look in training films is new and the prevailing caution is: "Don't put the troops to sleep!"

Another lion-sized film user is the Army's Chief of Information

(CINFO). Here again, informing the soldier has become a different ball game. Credibility has the immediate priority. Sugar coating and sermonizing just won't work any more. Film subjects for CINFO's *The Big Picture* and the new *Green Scene* series have become more topical and less historical. The finished product must be able to compete with television and entertainment films to which younger soldiers relate. Melodramatic portrayals may still work well for the TV "soaps" but not for Army information films.

Yet another "with it" group who are using films to effectively reach the individual soldier is the Army's Corps of Chaplains. Drug abuse . . . racial and religious tolerance . . . character guidance . . . social adjustments in Army and civilian life are the kind of subjects which Army Chaplains include in their film program. And controversy is not avoided in favor of piety. Chaplain films develop an empathy which relates to young men and women who challenge the Army and society far more critically than ever before. "Tell it like it is" is still the name of the game.

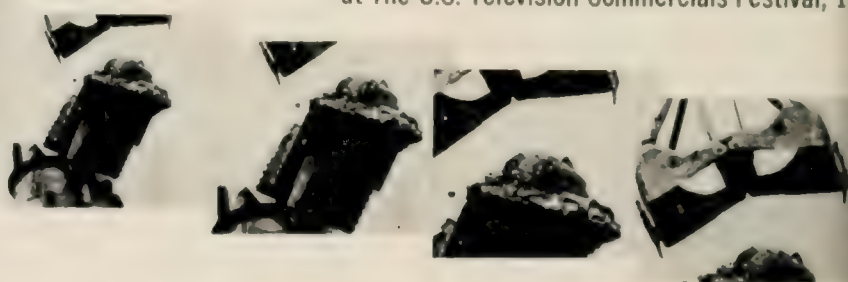
The revolution of sorts taking place within the Army establishment has greatly contributed to the changing look in films now bearing the Department of Army Seal. The Army wants to be shown in roles and activities relevant to today's problems. It wants its people and the general public to know that the Army cares about ecology . . . domestic problems . . . social polarization . . . as well as its continuing role in national defense. So Army films have become exciting and challenging and they reflect a new vitality. The heavy handed, hard sell approach has given way to the use of split screen techniques . . . more interesting cinematography . . . less talk and more action . . . music with a new sound. All this may be upsetting to some of the older Army breed but it's in step with the younger generation upon whom the Army knows it must rely.

Yes . . . Army films have changed. Making them has changed. The people who use and make them have changed. But most of all, the soldier who sees them has changed. And because I see that, Army films are now "telling it like it is" . . . and that's a step in the right direction for everyone!

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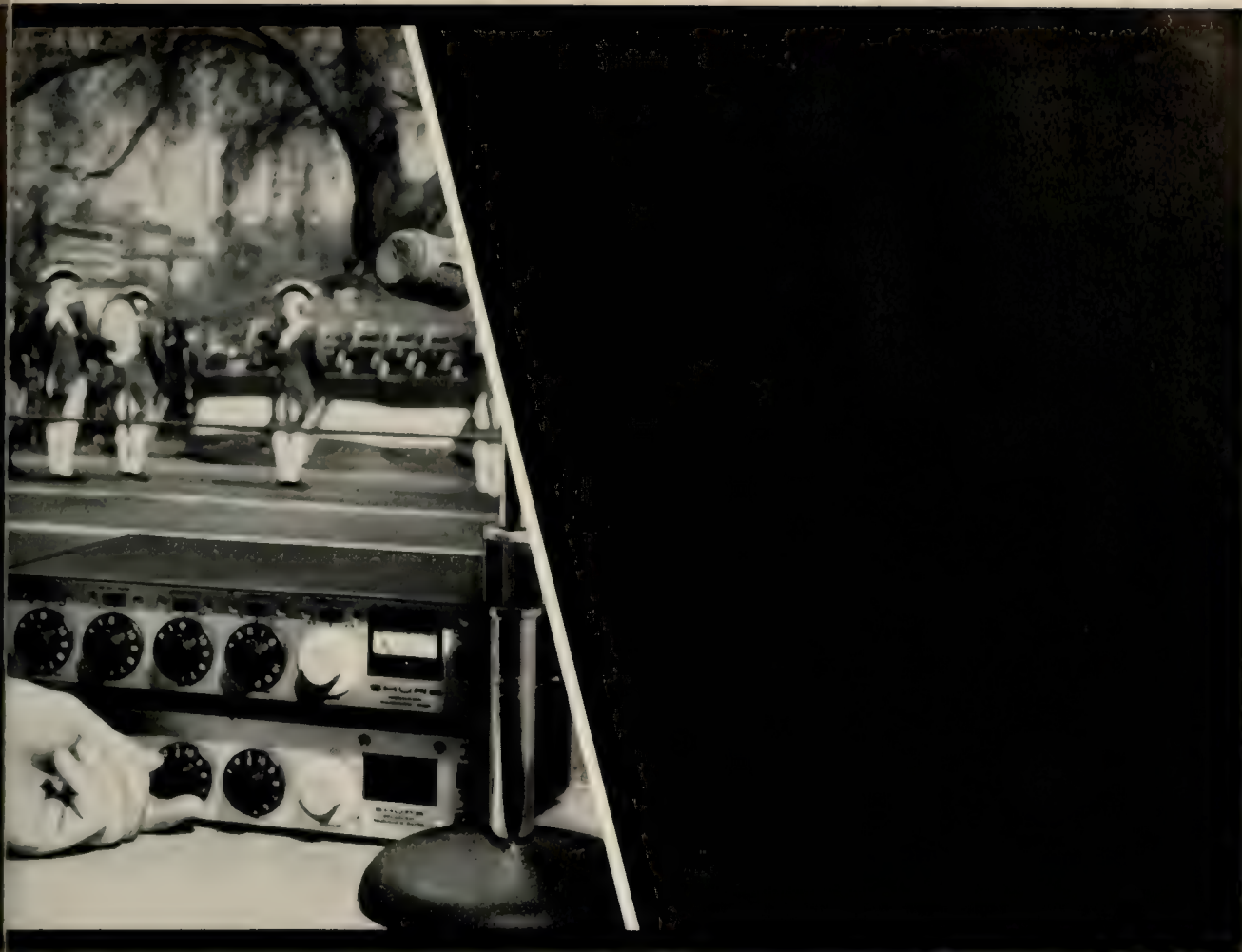
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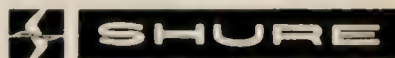


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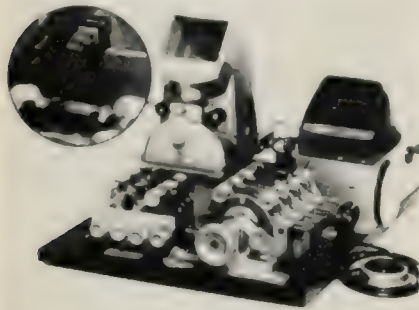
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new products review

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Multi Media Programmers

HAMTON ENGINEERING ASSO. has added a program simulator to its line of A-V systems. Simulator verifies sequence of slides in projectors prior to punching the command information on paper tape. Handles 8 separate projectors. Permits instant error correction. 735 Providence Highway, Norwood, Mass. 02062.

Camera Accessory

CINEMA PRODUCTS has announced a new compact crystal controlled motor for the Arri 35mm camera. Electronics contained in motor housing. Out-of-sync "Sonalert" signal. Plus or minus 15 parts per million accuracy. Accessories permit operation in Arri blimp. Also footage counter. 2044 Cotner Avenue, Los Angeles, Calif. 90025.

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SPINDLER & SAUPPE has introduced a low-cost accessory, the Tri-Cut, which permits quick cuts and animation effects in three-screen slide presentations. "Alternate" button permits 2-step animation effects by allowing projection lamps to "Flop" back and forth. Price is \$594. 13054 Saticoy St., North Hollywood, Calif. 91605.

Music

DE WOLFF MUSIC LIBRARY has added ten new hours of modern sounds on disc and quarter-inch tape to its library of music for films. A 500-page classified catalog is available. 25 West 45th St., New York, N.Y. 10036.

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PLASTIC REEL CORP. OF AMERICA has announced new shipping and storage cases which hold 3 or 6 400 ft. 16mm reels, eliminating the need for heavy



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Lens Accessory

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Lenses

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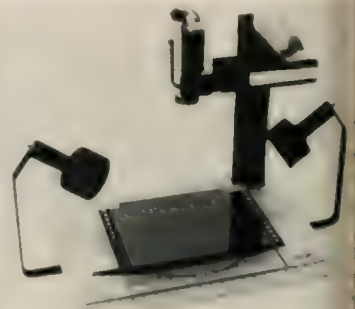
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1. **Brevity.** No more than 15 words per slide. More words slow things down. If you can't cut the words in a particular case, add a slide or two.
2. **Rhythm.** Slides should have varying amounts of narration. The same length of narration is monotonous.

3. **Silent Frames.** Skip the words when the picture tells the story. Fill in with music. Remember, this is a visual medium.

4. **Active voice.** ("The batter hit the ball," not "the ball was hit by the batter"). Insist on this.

5. **Simple words.** Look with suspicion on words with four or more syllables.

6. **Hearing Test.** Record narration at 3 1/2 wpm, play back at 7 1/2 wpm. This will provide a new perspective on the sound—like an artist viewing a painting through a reducing glass. Check rhythm, word length, etc.

PICTURE CHECK:

1. **Slide-Script Match.** Without reference to the script, list, for each slide, what the picture principally says visually. Check visual content against narrative statement in each case. Change pic or narration to obtain match. Where a picture can't be made to fit a particular piece of narration, use art.

2. **Organization.** Mark all slides dealing with the same subject, with the same color signal dot. Set up slides so you can see them all at the same time. If the same color appears, then appears again in presentation, you are harking back to a subject after you have finished it. Improve the organization of presentation.

3. **Number of Slides.** A maximum of 15 words per slide yields 10 seconds per slide. Time your narration in seconds, by reading it aloud (silent reading), divide by number of slides. Add slides if necessary. A minute show should have at least 6 slides.

4. **Variety.** Mark all long shots, medium shots, all close ups with distinctively-colored signal dot. Exclude slides for an excessive number of types. Most presentations lack enough close ups. Ratio of close ups to other types is 1 in 3, for effective presentation. Current trend is to use more.

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Special Section Business Screen Magazine

January/February 1972

PRESIDENT'S COLUMN

HAVING BEEN on IFPA's national board for several years, the last two as national executive vice president, I have seen the inner workings of an organization, the problems, the problem solving, and the dedication of a number of people who make it all work somehow. Even so, there is a feeling of additional responsibility upon arriving at the place where the buck stops. This tends to cause the mind to turn to a solution clichés like an eye on the future, an ear to the ground and a nose to the grindstone—an interesting picture chiropractically.

In this vantage point a few observations from a new president may be in order. First an accolade to all the people who worked so hard for IFPA last year, and especially to Bob Taggart for his efforts above and beyond the call of duty. Fortunately he remains on the national board for the position of immediate past president.

Finally, I'd like to talk a bit about why people join organizations, not necessarily IFPA, but any group. In the autumn of '71 I attended a

chapter meeting in San Francisco, and in speaking to them happened to think of a friend of mine, a doctor, who had coaxed a group of friends into meeting one evening a week to discuss anything that they wished. They comprised a cross section of the professions and the business community, about ten men. The one characteristic they had in common was that they were all successful in their respective fields.

Now, all of them were of course very busy; time wasting was not a part of their lives. Why would this type of successful, busy person take the very considerable time to meet for several hours once a week, just to talk?

The answer is that the doctor and his friends were using a principle, a principle that is used by many advertising agencies in a variation called brainstorming, and used by all groups and organizations whether they realize it or not. It is the mind stimulating, inertia dissolving effect of *group interaction*. We are helping to think in new categories; we are helped to move faster toward our individual potential.

All of us have additional reasons for joining and serving any group. Obviously there is a desire to make new business contacts and renew old ones, to obtain new information and techniques, even to be simply friendly and be with other human beings; after all the life of a hermit is for the very rare few.

But behind the multitude of reasons for being a member instead of a loner is, I believe, the innate need of a man to seek help and revitalization from his fellow man. We flock together in cities, in groups, in clubs, even for lunch. There must be something in our very bones that calls us together, so let's use this need.

If you've been missing IFPA meetings because they took a little time, think again about the group interaction principle. Try volunteering for a committee, for anything; make yourself known and heard. Enlightened selfishness is a two way street; we can help each other and ourselves at the same time. Let's grow with IFPA in '72.

—Michael Rye

70 CONFERENCE PROCEEDINGS NOW AVAILABLE

Long overdue but finally available, the 1970's: Challenge or Change", report on the information-packed conference held November 1970 at Port Beach, California, can now be obtained from IFPA's headquarters.

Among the important papers contained in the volume are those of Dr. E. Chigos, President, National Unity, and President, Training Corporation of America on "Our Practices" relating to the eight essentials to a

successful, happy professional and family life.

Lon Gregory, former Editor, Business Screen Magazine, now with the film unit of Caterpillar Tractor Co., and Editorial Vice President, IFPA 1972, on "Our Business Ethics".

Robert (Bob) Scott, Director, Washington Office of the Aerospace Corporation and a founder, past president, and governor of IFPA, on "Our Latent Image" with another of his in-depth, fantastic presentations on the state of AVCOM and those who make up our profession.

James Gibson, our keynote speaker, Director National Audio Visual Center, National Archives, Washington,

D.C., outlining "The Challenges to Filmmakers" and explaining the new source for any and all government stock scenes.

Father Emory Tang, Producer, TELESPOTS, Franciscan Communications Center, Los Angeles, on the "Challenge of the '70's." A command repeat performance from 1969 San Francisco Conference, a presentation people still like to talk about.

Bruce Herschensohn, Director, Motion Pictures and Television Service, U.S. Information Agency on "Our Conscience." The recent impact film has had on America and the world: conscience or lack of conscience?

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Q. I'm shooting still photos for use in a 16mm film which will be reduction printed to Super 8. Any advice?

A. Yes. Expose original transparencies for low contrast. There are three steps beyond the original at which contrast will build; motion picture photography, color inter-negative, and Super 8 reduction printing.

If your original transparency looks too flat, chances are good the final print will be just right.

Want to know more?
Call Dick Cole at (817) 893-7800

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MORE THAN A FILM continued

Wilkinson Sword's film *At 2 P.M. Precisely* is about the Wimbledon tennis tournament of 1971. Audience that book it—school and adult alike—receive a supply of booklets giving tips on tennis from Rod Laver, a Wilkinson spokesman, and samples of Wilkinson's new bonded razor.

Armour-Dial, with its grooming film *Good Looks—Here and Now* sends school teachers a file folder containing a 16-page teacher's guide and a supply of two-color 16-page student booklets.



Teacher's Guides make valuable assets for film distribution. 96% of teachers surveyed wanted them.

Chrysler Corporation, with its several films about Little League Baseball has supplied an 84-page Little League Training Handbook and a supply of folders called "Facts About Little League." Chrysler's films support the community relations work of its dealers, many of whom sponsor Little League teams.

The question you may ask at the point is, How to do it?

Modern Talking Picture Service has a teacher's guide package for \$3,000 which includes copy by a properly qualified author, layout, printing and distribution of 3,000 guides. We have prepared guides for a number of sponsors. If you spent, say, \$50,000 for production of a film, \$8,000 for 10 prints and \$11,500 for a year's distribution of 3,000 bookings—a total budget of \$68,500—the \$3,000 teacher's guide package would be a mere 4½ percent additional.

Modern also distributes a variety of supplementary materials provided by sponsors. The service includes storage, handling, addressing and jiffy bags, envelopes. Since the shipment of supplementary materials is keyed to film playdate, it does make sense for the film distributor to handle the job.

Most of the booklets and other materials seem to be created by advertising agencies and public relations firms. But here again your distributor may be able to help. Modern, for one, has the know-how, the talent and the printing facilities.



FREE SPECIAL AWARDS GIVEN IFPA CONFERENCE

Andy Awards and Banquet was occasion for three special awards, traditional and one new presentation this year.

The Jay Gordon Award, in memory of IFA's first president, went this year to Alan Landsburg, of Alan Landsburg Productions, selected for contributing to the image and stature of the non theatrical, informational business. Producer of the National Geographic TV Specials, the Les Costeau undersea programs, Landsburg was formerly associated with David Wolper, last year's recipient.

A new award this year, The Alan Keefer award was given in the name of the pioneer in equipment rental



Alan Landsburg receives Jay Gordon Award from Miss IFPA, Cathy Coffee.

and lease. Grant Loucks, committee chairman announced the selection of Eclair International for the development of the first silent, portable, 16mm sound camera. Mr. Marvin Miller, actor so well remembered for his television roll in "The Millionaire" presented the criteria for the award and selection and then introduced Mr. Sam Getsoff, of the Eclair Corporation of America, who accepted the award given for Technical Excellence.

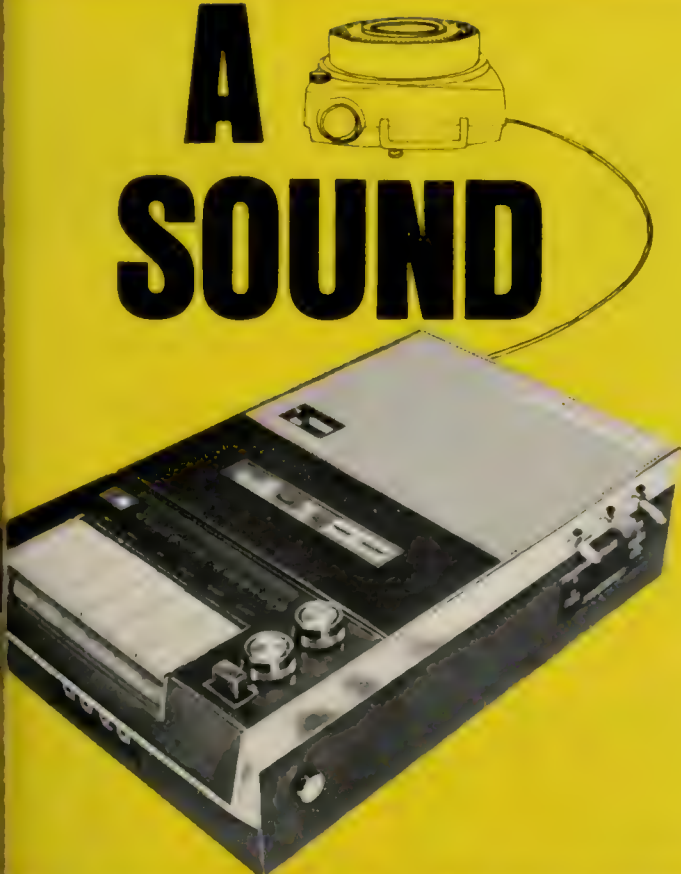
The E. C. Keefer/CFI award was passed from the hands of the Martin



Jack Gabrielson accepts E. C. Keefer Award for Santa Monica film group of McDonnell-Douglas Corp.

Marietta Co. of Orlando, Florida to the McDonnell-Douglas Motion Picture Unit in Santa Monica, California. Doug McKinney handed the award to his counterpart Jack Gabrielson for a years retention and display. This award is given to a film unit which has consistently displayed a high degree of professionalism in the films they produce and was named in memory of Gene Keefer, a pioneer industrial film unit leader and proponent of creative and technical innovations and quality.

A SOUND



... that lets you transform a lackluster slide presentation into an exciting audio-visual show. By adding voice. Music. Sound effects.

Sound-O-Matic™ Programmer-Recorders and Playback Units are compatible with most automatic slide projectors that have remote control. Their tape cassettes give you up to 60 minutes of audio—from commentary to Carmen to Calypso. And automatically advance each slide—in perfect synch with the audio—using inaudible signals programmed onto the tape.

Record the audio at your leisure. Listen to it critically. Edit, or erase and rerecord until you're satisfied that your presentation has the impact to hold your audience. The "sizzle" that will help sell your product, service or idea. Or the credibility you need for effective training or teaching. Then ... make your presentation in confidence. And relax and enjoy it along with your audience.

Sound-O-Matic units are available in four versions, each of which is capable of high quality audio recording. The Sound-O-Matic I Programmer-Recorder, in addition, lets you record onto and erase from the tape inaudible signals which automatically advance each slide in perfect synch with the audio. Model III gives you everything that Model I does plus a response feature that allows you to program pauses into your presentation for audience participation. Sound-O-Matic Models II and IV do everything that Models I and III do respectively, but do not have the programming (synch tone) feature. They can, however, control projector slide advance by playback of pre-programmed tape.

For full details or a free demonstration of these sound investments, contact Optonics Corporation, Montgomeryville,

INVESTMENT

SCHOLARSHIP EXTENT REVEALED

At the Saturday luncheon in the San Diego Room during the 12th National Conference, the Chairman of the E. C. Keefer Scholarship presented the Award to this year's winner, Joseph Daccurso, graduate student at the University of Southern California.

The grant this year amounted to \$3,000 in cash and services, donated by the following firms and individuals:

Consolidated Film Industries
Hollywood Film Enterprises
F&B/CECO/SOS, Inc.
Glen Glenn Sound Company
Southern Library of Recorded Music

Computer Image Corporation
Mrs. Eugene C. Keefer
San Diego Chapter IFPA, and
The National Board of Directors

Last year, the grant went to Mr. Glenn Erickson, first year student at UCLA. The scholarship is a combination of cash for tuition, books, and board, and production services donated for use in preparing film assignments and a final thesis in film form. Mr. Erickson's award amounted to \$2,770.00 combined total.



IFPA Conference team for '72. From left, standing, national president Michael Rye, national executive secretary Jackie Stilwell, conference program chairman Bob Hecker, and conference chairman Ralph Hall, get CINDY awards chairman Jack Whalen (seated) off to a good start.

NEW CINDY LIBRARY

Clearances and TV releases are coming in for the winners of the 1971 Cindy Film Awards, and again this year, the cream of the crop will be available to chapters, organizations, and individuals for private or group screenings. Request should be addressed to Cindy Library Chairman Bob Gobrecht, Dept. 516-00, General Dynamics, P.O. Box 1128, San Diego, CA. 92112.

reference shel

Lighting Handbook Available

A Lighting Handbook for TV Theatrical and Professional Photography containing updated lamp data and basic lighting information is available to professionals from **W I-L36B, G I I, Sylva, Inc., Advertising Services Center, Empire Drive, West Seneca, N.Y. 14224**

"Film-Maker's Wish Book"

A complete listing of the latest available equipment for the motion picture industry, assembled in nine sections in a looseleaf binder, has been published by **Victor Duncan, Inc., 11043 Grand Avenue, Detroit, Mich. 48213.**

PIP System Brochure

Anyone who missed the 16-page Philips PIP system brochure, published as an advertising insert in June Business Screen may obtain one from **North American Philips Corp. Training and Education Systems, 100-42nd St., New York, N.Y. 10017**

Cassette Brochure

Ways to go about using audio cassettes for improved communications are new six-page brochure offered by **Recorded Publications Laboratories, State St., Camden, N.J. 08105.**

FIFTH ANNUAL

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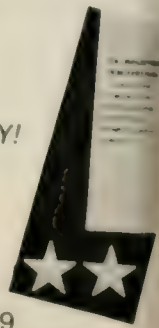
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adox *continued*

he also blew his job. He left
the show came off without a

those of you who have been
g breathlessly for the announce-
will be happy to know that the
f our eighth grade graduation
al also went onstage and had a
a performance the night of the

et, she was so great that she
ed the attention of a number of
men", sixteen-year-olds who
already in high school. As a re-
he started going out with them
opped being my girl friend. I
d two vital lessons from that
experience . . . You're lucky
things go wrong at the rehearsal
ght at the show, and . . . the
the show is usually very fickle.
f these lessons have been proven
many times in the years since
which may be why I myself am
y one of the last to push the
button.

amera eye *continued*

**Flory Retires from Kodak;
Return to Active Production**
retirement on December 1 of
Flory, as Advisor, Nontheatrical
to the Eastman Kodak Com-
will leave a great void. Only
men have filled this important
n recent decades. A most worthy
sor to the late Herb Edwards,
nom the position was created by
t, Flory has made so many
cant contributions to the ad-
ment of the factual film medium
ve are hard-pressed to record
all.

role in the formative years of
ouncil on International Non-
ical Events (CINE) over which
esided with distinction continues
helps guide this U.S. clearing
for overseas film festivals; in
ast decade, working with Tom
his associate of long-standing
directed the compilation of that
tant Association of National Ad-
ers' study, "Dollars & Cents of
ess Films." A distinguished mem-
the SMPTE, he and Mrs. Flory
gave unstintingly of their time
fforts to the University Film As-
sion and that group's Foundation
ormed through his encourage-
and constant persuasion.

o else but an experienced pro-
of informational and documen-
tation pictures could understand

continued on page 46

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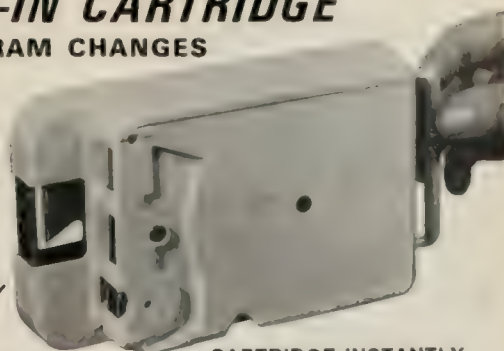


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camera eye *continued*

the producer's viewpoint as well? Kodak will miss his sage counsel, his fervent enthusiasm and foresight. But the field regains a dedicated filmmaker as John Flory returns to his lifework with new zest and the encouragement and utmost goodwill of all of us who have known and respected him through these many years.

"Museums Without Walls" Series of Art Films Merits Our Applause

We cheered lustily when we heard that a long-awaited dream of great film achievement had lighted the screens of dozens of universities and museums last month. The premieres on October 25, birthday of Pablo Ruiz Picasso, of the first of a really important new series of films for better understanding of art and artists, opened a new era for the film medium.

We salute Universal Educational and Visual Arts Division for the eleven films inaugurated with *Picasso: War, Peace and Love*. This series portends to be the first of Universal's program of examining the arts and is well labeled "Museums Without Walls." The creators and their cameras have brought widely-scattered collections from several continents into a single focal dimension.

Lucien Clergue directed the *Picasso* film, imposing images to show us the

changing artist, from youth to maturity. A fine realist turns to complex forms as the viewer looks at a single day's output of the prodigious Picasso is glimpsed as drawings flash on the screen from a single day's work.

The telecast *Louvre* with commentary by Boyer, gave us an example of the film's capacity to show art as we could ever see it. This series, moving from Picasso to the works of Giotto to Giotto, to *The Impressionists* and far out to the mood and tempo of *German-Dada*, has the benefit of sound commentary by art historian Douglas Cooper.

These are hour-long films, each a program event and will begin to appear in American showings at art museum university auditoriums and the like. It is the privilege, unless Universal rejects a good idea, of any cultural community-minded corporation, or public-spirited citizen to sponsor showings if the occasion arises. We say that such sponsorship, when in New York, St. Louis or elsewhere would be a great privilege for the viewers and any who help make it possible.

You can get all the details about the "Museums Without Walls" series from Universal's Educational and Visual Arts Division in New York City.

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ICOM-Division of United Camera, Inc., Providence, R.I., Branford, Conn. (401) 467-4750 or (203) 481-2328.

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ited Audio Visual Corp. Boardwalk Enterprises, Inc., 6410 Ventnor Avenue, Atlantic City 08406. (609) 823-1965.

Modern Mass Media, Inc., 315 Springfield Avenue, Summit, 07901. (201) 277-6300.

NEW YORK

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e Jam Handy Organization, 1775 Broadway, New York 10019. (212) Judson 2-4060.

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jection Systems International, 305 East 45th St., 20th Fl. N.Y.C. 10017 (212) 682-0995.

Visual Sciences, Box 599, Suffern, N.Y. 10901.

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Oscar H. Hirt, Inc., 41 N. 11th St., Philadelphia 19107. (215) 923-0650.

Clem Williams Films, Inc., 2240 Nobelstown Road, Pittsburgh 15205. (412) 921-5810.

L. C. Vath Audio Visuals, 449 N. Hermitage Rd., Box 137, Sharpsville 16150. (412) 342-5204.

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Jack Freeman's, 2802 S. MacDill Ave., Tampa (813) 839-5374.

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Colonial Films, 752 Spring St. N.W., Atlanta 30308. (404) 875-8823.

midwestern states

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Studio Art Associates, Waterson City Building, Room 801, Louisville 40218. (402) 459-7036.

MICHIGAN

The Jam Handy Organization, 2843 E. Grand Blvd., Detroit 48211. (313) TR5-2450.

Omnicom Corporation, 3315 South Pennsylvania Avenue, Lansing 48910 (517) 393-7800.

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Sunray Films, Inc., 1138 W. 9th St., Cleveland 44113.

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CLOSING DATE—12th of the month preceding the month of issue.

CORRESPONDENCE OR PHONE: Pauline Davies, Ad Production Dept., **BUSINESS SCREEN**, 1 East First Street, Duluth, Minn. 55802, 218-727-8511.

the screen executive

Donald C. McFarlane has been named president and chief executive officer of Technicolor, Inc. He was previously head of the company's Cinema Systems division . . . **Arthur H. Hausman** has been elected president of Ampex Corp. succeeding **William E. Roberts**, who will now remain as Chairman of the Board . . . **Katharine A. Russell** has been appointed vice president of Scientificom, division of Mervin W. LaRue Films, of Chicago. **Craig S. Cummings** has joined the company as production manager . . . Eclair Corporation of America has announced the appointment of **Leo Lukowski** as Vice President of Sales and Marketing. He was formerly with Motorola and Paramount Pictures . . . **Gerard Basquiat** is the new



LUKOWSKY



PELL

Financial Manager of Association-Sterling Films. He has been on staff since joining Sterling Movies in 1963 . . . Three new executive positions were announced at Reela Film Laboratories: **Arthur J. "Sonny" Rosenberg** is Executive Vice President and General Manager; **Robert B. Pell**, Vice President and General Sales Manager; and **F. E. "Ted" Sack**, Vice President and Southern Division Sales Manager . . . **E. R. "Skip" Bulkley** is now Southern Regional Manager for LaBelle Industries, Inc., working out of Atlanta . . . **James K. Anthony** has been appointed General Manager of Color Tech, Philadelphia division of WRS Laboratory (Pittsburgh) . . . TeleMation, Inc., has appointed **Richard Kelly** National Accounts Sales Manager, working out of the company's New York and Boston offices

Alfred E. Bruch succumbs

Alfred E. Bruch, president of Capital Film Laboratories, of Washington and Miami, died of a heart attack while on a business trip to Miami, Dec. 13.

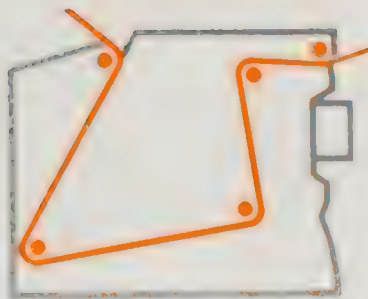
Mr. Bruch was a leading authority in the cinema laboratory field. He was a member of the Society of Motion Picture and Television Engineers and was Treasurer of the Council on International Nontheatrical Events (CINE)

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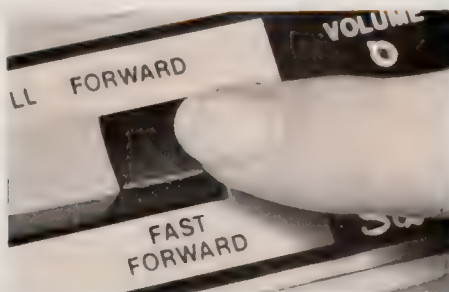
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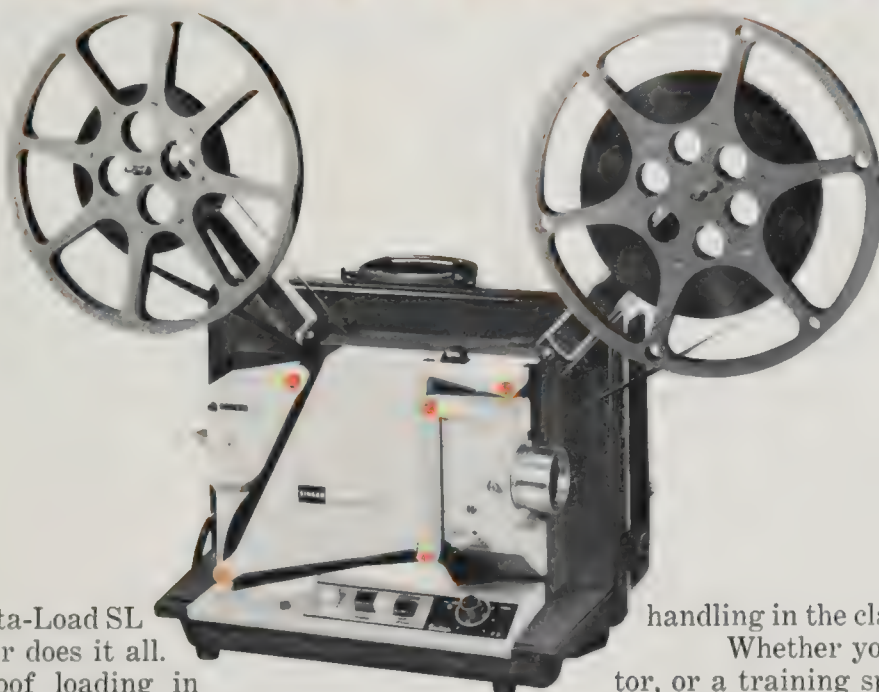
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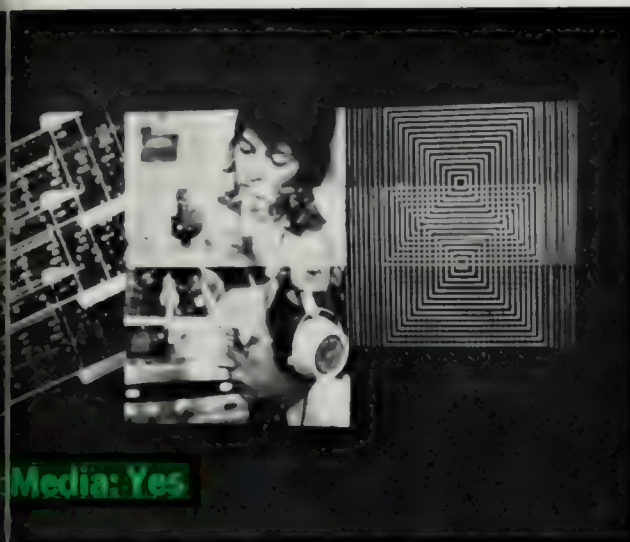
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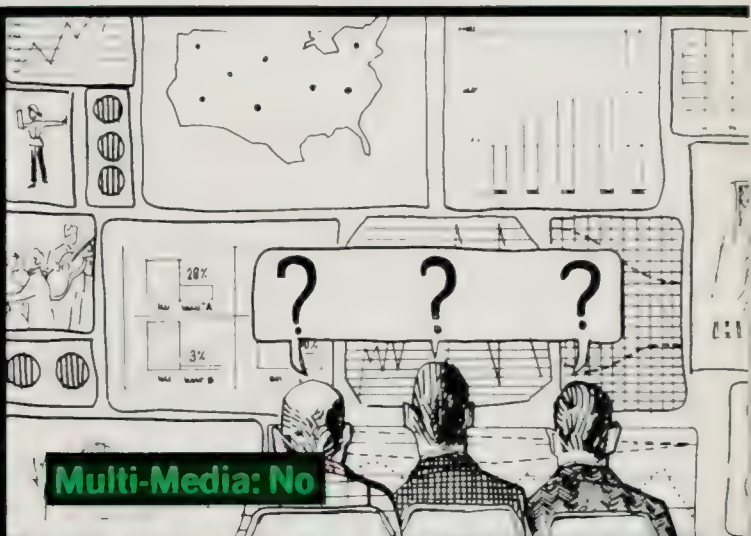
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VISUAL COMMUNICATIONS MAGAZINE

MARCH / APRIL 1972



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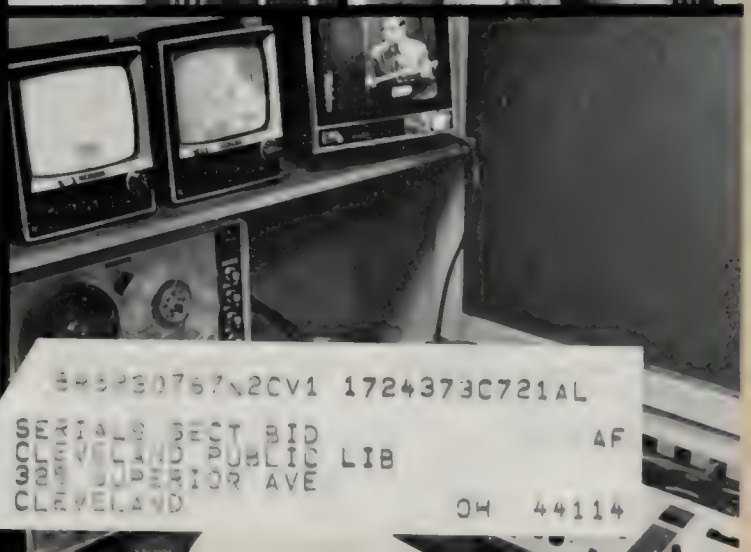
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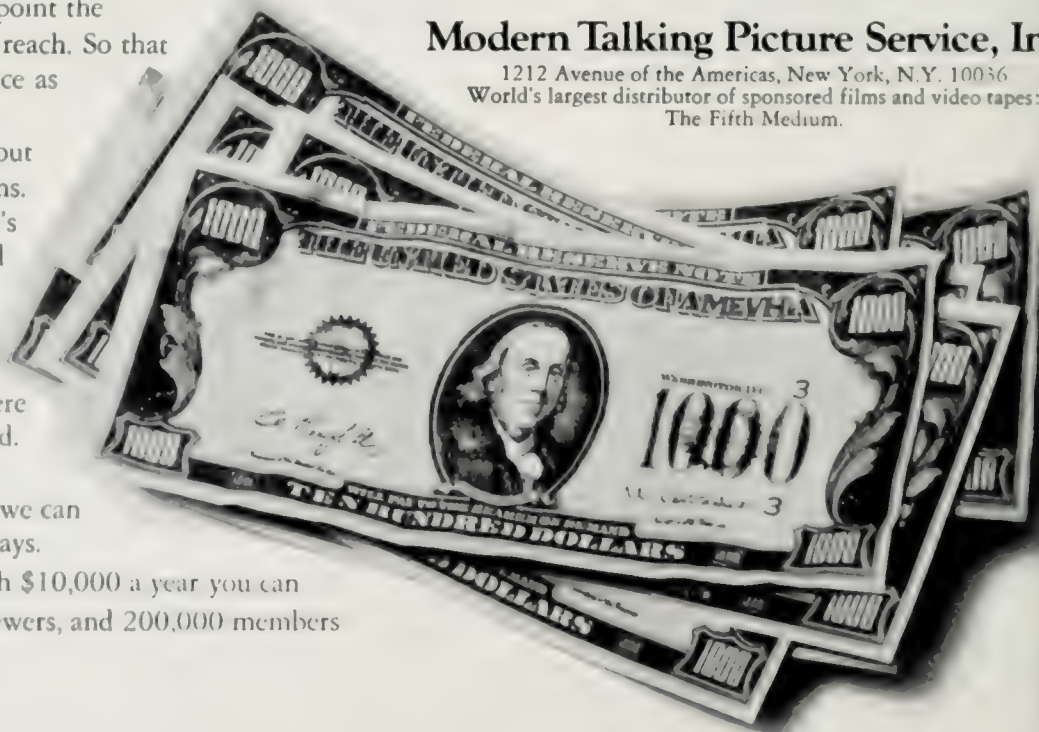
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MARCH/APRIL 1972 • VOLUME 33 • NUMBER 2

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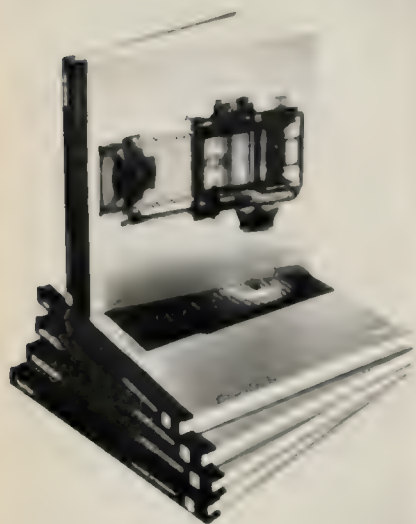
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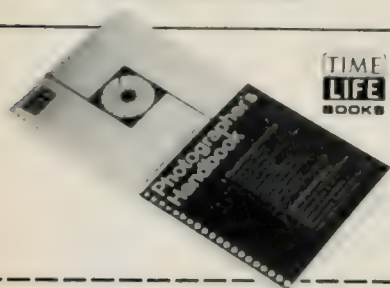
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the audiovisual calendar

APRIL

National Conference of the National Industrial Television Association, April 12-14, Conrad Hilton Hotel, Chicago. Info: NITA, P.O. Box 262, Maplewood, N.J. 07040.

Association for Educational Communications and Technology (AECT) Annual National Convention, April 16-20, Convention Center, Minneapolis, Minn. Info: Gerald R. McKay, AECT, 440 Coffey Hall, University of Minnesota, Paul, Minn. 55101.

U.S. Industrial Film Festival, April 26-27, Palmer House, Chicago. Info: J. W. Anderson, Suite 825, 39 S. Salle St., Chicago, Ill. 60603.

Society of Motion Picture and Television Engineers Technical Conference and Equipment Exhibit, April 30-May 5, New York Hilton Hotel. Info: SMPTE, 9 E. 41st St., New York, N.Y. 10017.

MAY

American Film Festival, May 9-13, New York Hilton Hotel. Info: E.F.L.A., 1760 60th St., New York, N.Y. 10023.

JUNE

Motion Picture Seminar of the Northwest, June 2-3, Seattle. Info: Tom Korman, Exec. Sec., P.O. Box 806, Seattle, Wash. 98111.

JULY

National Audio-Visual Association International Annual Convention, July 15-17, Municipal Auditorium, Kansas City, Mo. Info: NAVA, 3150 Spring St., Fairview, Va. 22030.

AUGUST

American Management Association Education & Training Conference, August 1-3, New York Hilton, New York, N.Y. Info: Clapp & Poliak, 245 Park Ave., New York, N.Y. 10017.

OCTOBER

Society of Motion Picture and Television Engineers Technical Conference and Equipment Exhibit, October 22-27, Century Plaza Hotel, Los Angeles. Info: SMPTE, 9 E. 41st St., New York, N.Y. 10017.

NOVEMBER

International Industrial Film Festival, sponsored by the Council of European Industrial Federations, Nov. 20-24, Congress Center, Amsterdam, Netherlands. Info: Industrial Film Festival Secretariat, Van Eeghenstraat 86, Amsterdam, Netherlands.



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newsreel

REPORTS ON CURRENT EVENTS AND TRENDS

U.S. Army GOCO Contract Awarded to H. G. Peters & Co.

A contract for the operation of the U.S. Army's Government Owned-Contractor Operated (GOCO) film production facility has been awarded in 1972 to H. G. Peters & Co., Inc., of Primos, Pa. This means that the Peters Company will set up and operate a film production division at U.S. Army Missile Command, Redstone Arsenal, Huntsville, Alabama, to produce somewhere in the neighborhood of 60 films this year. The contract (actually for three years—one year plus options) covers Army films in such classifications as Information, Training and Technical, as well as TV commercials on Army recruiting.

Hugh G. Peters, President, and Stephen A. Ciechon, Executive Vice President, of the Peters Company have supervised organization of a staff of 20 film production people at Huntsville during January, and production on several films is now well along. The staff is expected to double during the course of the year. A completely equipped 16mm color and b/w laboratory has also been established at the facility.

The Army's film production activities, formerly undertaken by the Army Pictorial Center in Long Island City, New York, until 1970, was contracted to General Electric Company in 1971. This year, regulations restricted bidders to companies qualifying as small business, and a large number of film producers bid on the contract.

What Do Home Economics Teachers Want From Sponsored Films?

Home economics teachers are quite concerned with "relevance" and their curriculum is expanding as a result. A recent survey by Modern Talking Picture Service has shown that 59% of respondents would use films on *sex education*, 48% on *world cultures*, 47% on *narcotics*, and 34% on *environment and conservation*. The same concern with relevance (to the kids) made the teachers cool to the idea of more academic experts on screen, but enthusiastic about "known personalities" that teen-agers can identify with, such as sports stars and young musicians and actors. Modern's survey also indicated that home ec teachers are still very much interested in the

more traditional areas of food and clothing.

Video Projection System Developed by Sony

A video system designed to project television pictures on a screen about 50 inches in diagonal measurement (or about four times as large as the typical large-screen monitor) has been developed by the Sony Corporation.

The system, composed of tuner, projector and screen, is expected to sell for about \$2500, and will have applications in the industrial and educational fields.

The projector, which will be marketed in the fall of 1972, is expected to appeal to users of video cassette systems. Sony's U-Matic Video Cassette equipment is now being delivered to franchised dealers in the U.S. with a price tag of \$995 for the player and \$1395 for the player/recorder.

Monsanto Multi-Use A/V Center Announced

Monsanto Company is moving to a new building on New York's 42nd Street facing Bryant Park. A 12th floor A/V Center designed by Hubert Wilke, Inc., will house executive and staff meetings, sales presentations, new product demonstrations, training programs and such special events as seasonal fashion shows.

When the runway is out and live Monsanto models parade in the very newest fabrics and fashions almost every feature of the system will come into play.

The rear projection of multiple images will permit an ever-changing backdrop to complement each particular fashion design. Ski-wear may be modeled against the slopes of Sun Valley; swim suits seen in a setting right out of St. Tropez.

To further provide a total environment for merchandising, the audio system can mix a stereo sound pattern that combines appropriate background music with the sound of skiers and a crashing surf.

Monsanto's new multi-use room will have the capability of videotaping specially produced programs for replay to stores and offices around the country.

To meet instructional training requirements, the TV facilities may double for role-playing sessions while the slide and film projectors can be remotely controlled from two lectern

positions on either side of the 5' x 7' dual-image screen, as well as from a projection booth.

Viewlex's New Systems Approach

Viewlex, Inc., has formed an industrial sales division to integrate the technology available through its various subsidiaries and to provide complete systems consultation and implementation for industrial clients.

Viewlex is active in a great many facets of sight and sound communications. President David Peirez and Marketing Director Clark Lambert envision a systems approach as a most effective benefit to the industrial client.

Short Takes

The Theme of the Society of Motion Picture and Television Engineers' 111th Semi-Annual Technical Conference in New York, April 30-May 3, will be "The New Film Making—Changing Trends in Motion Picture and Television Production Methods." Technical papers to be presented will emphasize the changing methods of technology today's film maker faces.

Musicues Corporation, U.S. distributor of the Chappell/Sonaura background music library for films, has appointed Richard Einfeld Productions, Hollywood, as west coast representative. The Einfeld office, at 111 North Las Palmas Avenue, will have the entire Chappell library available for auditioning, music selection and transfer.

Charles "Cap" Palmer, Hollywood producer-writer and head of Paramount Pictures has been presented with a 1972 "Distinguished Citizen Award" by the U.S. Civil Service Commission for his work on *The Supervisor* and *Equal Employment Opportunity*, a film concerned with upward mobility of minority and women workers.

MPO Videotronic Projector Corp. has moved its sales and service headquarters to 305 East 44th Street, New York.

Vacuamate Corporation and its associated company, FilmKare Products Company, have moved to 207 West 25th Street, New York.

continued on page 43

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paradox

BY STANFORD SOBEL



PARADOX: Innocence is the origin of cynicism.

Every producer and writer I know has had the following experience: A client calls up and says, "Listen, I have to get out this cheapie. I don't want your deluxe-type movie, but just a little quick-and-dirty film for as few bucks as possible. In fact, I'm stealing the money from a brochure budget and hiding half of it in the next fiscal year. What can you do for me?"

Readers, I can see the little half-smile of pain flickering across your face. You know he has you on the horns of a dilemma. If you *don't* take the job, you make an enemy. He'll remember that you turned him down the next time he wants a film. You're practically inviting him to go to a competitor.

But, on the other hand, if you *do* take the job, you know right here and now that the film is going to be straight from Disasterville. After all, practically everything you do in making a film is going to cost as much for a cheap film as for an expensive one. And furthermore, you know perfectly well that he's going to compare this "Little Picture" directly to the best big budget film you ever produced for him or anyone else.

Nevertheless, things are a little quiet and you have a couple of bright young people to whom you'd like to give a little freedom and responsibility, so you say something like "O.K., we'll work with you on this one, Charlie." And his next line is: "I thought maybe we could use Alexander Scourby for the voice and Boris Kaufman for the shooter. What do you think?" I'll just let you fill in your next line for

yourself because this magazine is not rated "X".

That's what I mean about innocence being the starting point of cynicism. There probably have been cases where someone wanted a low budget job and was willing to judge it on that basis. But it doesn't happen very often.

I have a theory about why our business works this way. My theory works better for writers than it does for producers, but I think it applies to an awful lot of producers, too. A writer really doesn't have two levels of working quality. A writer *always* writes just as well as he possibly can write, even if he's only sending his mother a postcard from Vermont. This is not because writers are a superior breed of human beings but rather because writers are vain people.

It's part of my vanity that I consider myself a superb speller and a flawless grammarian. It would actually be very hard work for me to spell badly, use poor grammar, copy from an old proposal, or fill in new names and products in Script Formula 7-B.

There's another important factor about writers, unique to the profession. You have to have enormous self-discipline. There's nobody standing there watching the words come out on the typewriter and nobody except you yourself can make them come out. Even if you work for a boss and you have to meet an air deadline, the primary discipline that forces you to work comes from within, not from outside sources.

You may very well mutter to yourself at 3 A.M.: "Believe me, if it wasn't for the money I wouldn't do it!" But that's a lie . . . you would do it and you know you would. There is no logical reason for becoming a writer. It's a compulsion . . . one you cannot resist. And for that same reason, whatever it is, you cannot intentionally write poorly or quickly or haphazardly in order to meet a low budget requirement.

Not everybody believes this, of course . . . especially not every client. Last year I had a remarkable example of what I call "The Paradox Of Coincidence." You all know that liquor companies have Christmas shows, in

which they present their new campaigns to distributors and retailers. Last year, at exactly the same time I wrote two of these shows, for directly competing liquor companies, and of course, for two different producers.

(Like New York City buses, script assignments often seem to have the herding instinct. This kind of thing happens all the time to me.)

I have before me, framed on my wall, the letter of appreciation I received from one of these clients. In which he refers to the presentation as "... the best we have ever done..." It arrived I am happy to say, with a generous supply of their product. The other liquor clients were so unhappy with their script that they spent most of the night before the show opening rewriting the final draft. The earlier drafts, for some strange reason had seemed to be entirely satisfactory to them up to that point.

In both cases I worked equally hard, wrote as well as I could, spent weekends and holidays slaving away at the scripts, and certainly invested each script with all the skill, creativity and originality that I could. And, happily, both *producers* were well pleased with my work. But in the one case I was a smash and in the other a flop. The first reader who says "That's Sho Biz!" has to leave the room.

I don't personally have two levels of quality to my writing, and I don't believe that producers do either. I think it is naive to attempt to satisfy a low budget client. Clients simply don't understand that in this industry we are our own severest critics, and our own highest quality control specialists. A client usually ends up with the kind of picture he will allow us to make for him . . . superb, average, or mediocre. But whatever kind of picture I gets . . . at least we have done a very best work to get it for him.

And now for the quiz. Earlier in this column I referred to myself "a flawless grammarian." Intentionally, I made one very subtle, but common grammatical error in the article, and if anyone can find it and write me a letter pointing it out, I will receive in return a personal reply from me, written, it goes without saying, in the very best hortatory manner I can muster.

Stanford Sobel is a free-lance writer based in New York City who writes "Paradox" for each issue of this magazine. He assures us that although he sometimes cynical, he tries hard to remain innocent of bad grammar.

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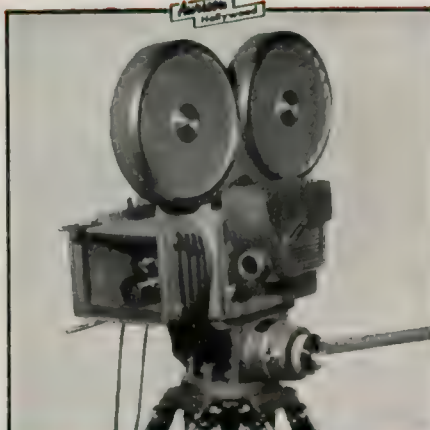
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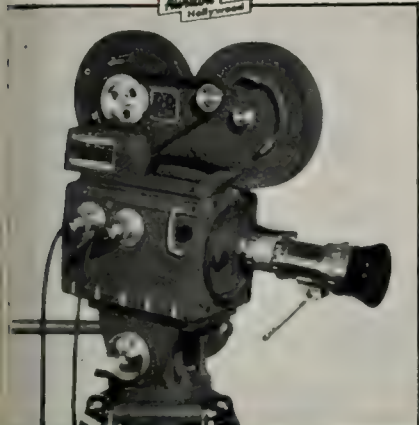
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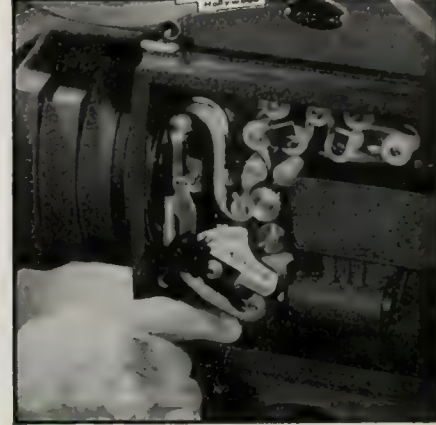
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VIEWPOINT AND COMMENTARY BY O. H. COELLN

se the "Expectation Gap?"

ADA'S PRIME MINISTER, Pierre deau, has called it an "expectation gap" which divides our societies. December, interviewed by the New York Times' James Reston, he said, basically, societies need security; need to be reassured; they need to feel everything is going to be all right. If they can't get that feeling from elites that deliberately give them options and choices, the consequence will be that the free process of government as we know it is going to break down."

Think about it. Readers of this column include top management people in American and overseas industry, labor groups and governments. Ask yourself, in that spot, whether or not you should be an activist in the cause of properly-conducted free enterprise. Are you and your group letting environmentalism be the sole prerogative of ideologues, ill-informed do-gooders and amateur ecologists.

We're just not seeing important, needed informational films coming into the field in both the number and quality so urgently needed. If truth be told, justice are *truly* on your side, pick up!

A single national (and international) distributor of such sponsored motion pictures (Modern) made about a million and a half bookings last year. How many of those subjects spoke up for industry's viewpoints on pollution, law-and-order, citizenship, etc? Nothing excludes a *responsible* labor organization from "speaking up" for what it believes its respective industry could be doing. I. W. Abel, president of the United Steelworkers of America, has the theme of such a film in what he told delegates last September at his Basic Steel Briefing Conference:

"We have this great contract and great gains. This is our industry and we have a stake in it. We are faced with competition from Socialist and subsidized industries and we have got to do everything possible to see that our industry works efficiently."

Abe, the steel companies have to depend on how much of that message gets to the rank and file through your delegates. Why not *make sure* the rank and file in the mills get the message clearly and completely? The steel

industry's recently-created four-man joint union-industry committee could well afford to make this a priority project: 10-20 minutes of facts, figures and straight hard talk about steel productivity in America's economic future!

Kodak Shows Cine Selection

Kudos to Kodak. That Company's recent showings at its Manhattan Gallery Little Theater (1133 Avenue of the Americas) of selected, award-winning Cine Golden Eagle Films, launched on January 11th should inspire Bell & Howell to "go thou and do likewise" in Chicago; and any other sponsor (how about it Consolidated Labs?) to showcase the program at a suitable site in Los Angeles, etcetera.

We believe you have to "show 'em to sell 'em" and these top-rated informational films merit places where potential sponsors and users can see the product!

"Hard Sell" TV in '72

Looking at the "tube" down here in the Ozarks is the same as anywhere else. Today's TV commercials are hard-sell and no kidding around, except for Alka-Seltzer and two noteworthy "ecology-minded" sponsors: Shell and Texaco.

Gonna be hard to pick those "cute" commercials for this year's prizes. As Variety's Carroll Carroll recently columnist "as far as the viewer is concerned, commercials are better when business is good and worse when business is bad . . . when the economy is going well, they can be fey and cute."

But like the man said, "which would you prefer, seeing an occasional stinking commercial or putting out x dollars a year in pay television for the privilege of looking at the same rot you're looking at for nothing now?"

Your New Market: China?

New market opening up? During the mid-1960's, three British films, including a documentary, were bought by the People's Republic of China. Recently, China took on two more British films: the first Western films to be given any kind of theatrical dis-

tribution there in more than two decades. Carrying any prints to Peking, Mr. Nixon?

Tax-Break for Producers?

You are a producer of "ready-made" motion pictures to inspire salesmen, improve employee relations, lower accident/death rates through safety education films, etc. Or you produce educational motion pictures for sale and rental to schools, industry, churches, etc. Better look into new Federal legislation on the investment tax credit which specifically applies to the "movies" and not just to studio purchases of cameras, sets, etc. on which it *also* applies. This recent move by the Nixon Administration is intended to help *entertainment* film makers but who sits in judgment as to what's in a film production as to "entertainment" qualities or real usefulness? We believe the present Administration would also wish to encourage all relevant made-for-profit motion pictures.

Worth looking into at IRS regional offices and in Washington, by film makers and their respective associations (NYFP, IFPA, etc.).

Also, BARRON's reported on January 24, "the Internal Revenue Service has changed its depreciation rules for motion pictures, providing for faster write-off of production costs." Don't know how that ruling might affect the maker of syndicated films but if you're in that category: check this ruling, too.

Guggenheim on McGovern Team

Charles Guggenheim, famed for his Kennedy era documentaries and for some of the best in industrial films, has a rugged assignment this year. He's working to build the White House aspirations of Senator George McGovern. The Senator, according to syndicated columnist James Kilpatrick, has "created the most proficient campaign organization in the business" and "has attracted top professionals from the old Kennedy and McCarthy teams."

Charles has a tough job ahead, with six months to Miami and his man running ice-cold as the New Hampshires but who sits in judgement as to shire primary looms.

continued on page 43

a-v man



Gerald K. Hall, Director Audio Visual Services, National Cash Register Company, is Business Screen's A-V Man in this continuing series of profiles of leaders in the industrial audio-visual world.

Early in February, a national conference on community television—CATV—was held at the National Cash Register Company's Education Center in Dayton, Ohio. Sponsored by the Kettering Foundation and the Ford Foundation, and composed of over 500 local, state and national figures, the conference looked at many of the problems confronting modern day communicators and what is being done to solve them.

As a participant in the conference, Gerard K. Hall, Director of Audio Visual Services at NCR, was struck by the parallels between CATV's problems and those of the job of industrial communications, in which he is engaged.

"To me," he said recently, "the most

interesting aspects of the conference were the questions of who should control a communications system and how you should program for it. These questions have a direct bearing on the A-V man of the future. In other words, regardless of the medium used, *who* develops, implements and controls the communications programming, is a most significant factor. If the AV expert does, then I believe he is a true professional and the field will prosper. If he doesn't, if he acts merely as a mechanical communications controller then the profession will not grow."

But Hall, who has been a leading industrial audio-visual practitioner for over a dozen years, believes that these problems *are* being solved and that a strong future for audio-visuals lies ahead.

"There will be more jobs and a greater need for skilled technicians in the years to come. As technology goes more and more electronic, there will be a growth in the need for engineering expertise. But for the category of 'Audio Visual' as a profession to grow, indeed even have a meaning, more involvement in programming and content considerations are a necessity."

Gerry Hall has had a significant voice in national audio-visual affairs for a number of years. He is a member of the Minnesota Videographic Society, the National Industrial Television Association, the Audio-Visual Advisory Committee of the Association of National Advertisers, and has been an officer of the Industrial Audio-Visual Association. He is now serving as its president for the 1971-1972 term. At National Cash Register, his job is "to provide total communication sources, including motion pictures, closed circuit television and video tape recording, sound slide films, live presentations, audio recordings, overhead slides, multi-media presentations, etc. for educational, sales promotional and information dissemination purposes for the sales, service and customer support force at all times, in addition to providing complete audio visual support and production to all areas accountable to the Marketing group office, as well as other corporate offices such as Executive, Research, Development and Manufacturing", as the official NCR function description states it. He operates out of NCR's Sugar Camp Education Center in Dayton, which has some of the most magnificent audio-visual capabilities in the country.

In view of the leading position in the audio-visual world that he occupies, it might be supposed that he had been made for the job and trained for it all through his early years. Actually, rather than finding the job, it found

him. Joining the National Cash Register Company shortly after graduation from Columbia University, he started as student salesman, progressed through various stages of direct marketing functions, did some promotional work, and was eventually promoted into the home office as a Sales Training Specialist. In this position he had to specialize more and more in audio-visual aspects of the job.

"I was not an artist," he says, "but I began to design overhead slides for instructional purposes. I was not a motion picture producer, but I began to write and direct the production of motion pictures and sound filmstrips. I was not a programmed instruction specialist, but I began to prepare materials for audio programmed text. I was not a stage director, but I began to produce and direct convention meeting programs."

"In effect, I learned as I worked. The old Rheingold beer commercial went, 'I don't know what I did, but I must have done something right.' In any rate, in 1965 I was named Manager of a new department, Audio Visual Services, and 100% of my time was now involved in the audio-visual field."

In 1969, with the addition of new responsibilities and new organizational changes, he was promoted to the position of Director, Audio Visual Services, Marketing Education and Publications, a position he now holds.

Hall's membership in the Industrial Audio-Visual Association has been a source of inspiration to him for the past eight years. "When I came to IAVA, it seems to me that the majority of members were involved more in motion picture production and distribution. Today, we have members heavily involved in just about every type of audio-visual communication possible. The opportunity of sharing these experiences has never been greater."

"There is a warmth and intimacy in IAVA that is difficult to describe. I have never called upon a member for a problem and not had an answer or referral to someone who could better answer it. This is a prime advantage of a small group with careful screening of members."

"The future of IAVA is difficult to chart. Some members feel we should 'open the doors' to individuals excluded by our constitution. Others want to form alliances with larger, vendor-oriented, associations. There has been agitation that IAVA more aggressively perform the role of an industry spokesman. Since this is America, I guess we are all entitled to our opinion on the way IAVA should go in the future."

Personally, I think that IAVA's strength has been its relatively small size and character of its membership. Its members are, in effect, in the same boat. We all represent industrial or commercial businesses. We are involved in some form or another of audio-visual communications. It is easy to share in the knowledge and professional skills of other members because all members know each other personally."

Hall is married and has four children—two girls, ages 13 and 3, and two boys, ages 12 and 11. He has been devoted to athletics all his life, and is now President of the Washington Baseball League, which is a program that provides baseball for 1200 boys in his town. He also coaches a basketball team of 11 and 12 year old boys.

Gerry Hall is sometimes asked what is in the future of audio-visual technology. "In business communications," he believes, "there will be more and more use of the new microwave systems being proposed and in some cases already installed. Microwave offers low cost transmission. In addition, practical two-way audio and video will be achieved by the use of this system. It will be an ideal method of having sales meetings, business conferences, dealer orientations, etc.

"In other words, instead of bringing the people to the source, bring the source to the people. The savings in travel alone should justify the rather sophisticated production and playback equipment that is required in this type of system.

"Film will still be with us in the next decade. Low cost cartridge/cassette systems with magnetic sound are now on the market and will be improved. For small group meetings, individualized study, and points of sale, they offer many advantages.

"16mm motion pictures and 35mm slides are still the universal media. I believe they will continue to be in the next ten years. I also believe that their use will increase, but not at the same rate as the total increase in the use of audio-visual devices.

"When I look at the AV man today, Hall says, "I think that his current and future status has never been better. The needs for this expertise can only grow. We are living in a time of dramatic change—change in the world we live in, change in our own company's methods of doing business, and change in communication methodology and technology. The AV man who meets the challenge of these changes will be in a position to greatly benefit not only his own company, but our whole society." □

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Visual communications attains its highest pitch of sensory excitement—and its lowest degree of intellectual communication—in the realm of multi-media.

As a consequence multi-media presentations enjoy enduring popularity. Unfortunately they have become the AV man's aphrodisiac. Multi-media permits him to languish for a time in the arms of Show Biz and escape the stern discipline of communication. Through the seductions of multi-media, audiences are titillated and beguiled. Things *seem* to be happening: viewers are impressed; management is contented; producers are fulfilled. But the enchantment with multi-media is gradually turning non-theatrical events into pure industrial entertainment. Technique is in control.

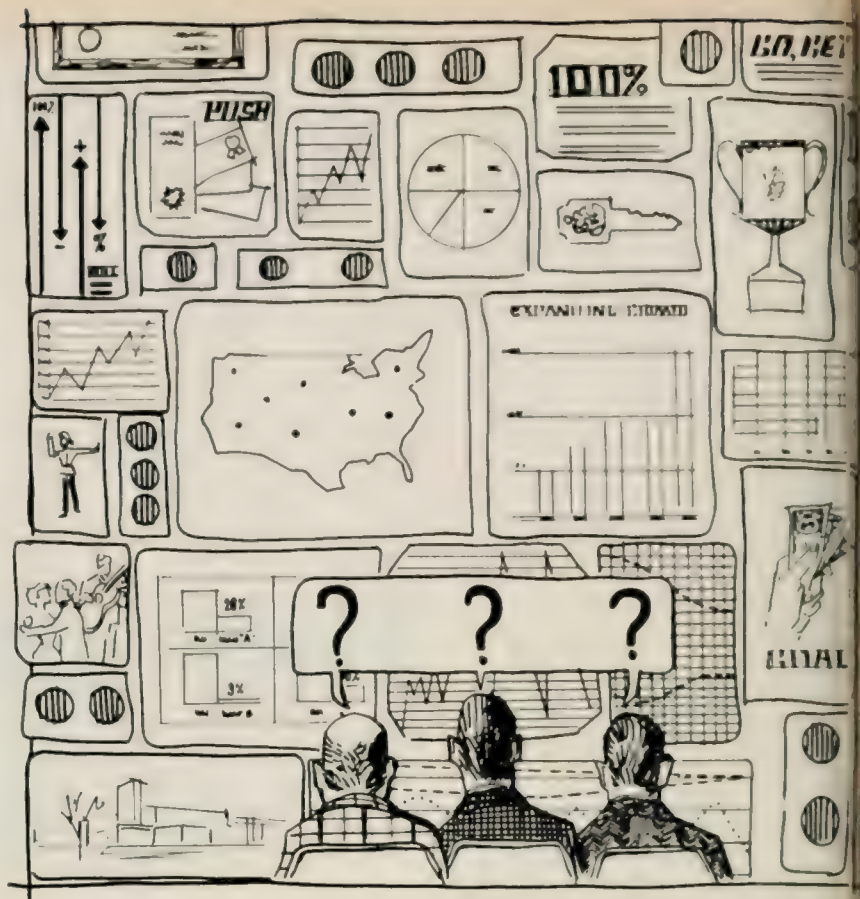
Through delight in the marvelous contraptions and gadgets now available, we are in danger of becoming entrapped by the spectacular light and sound shows that degrade the reputation of visual communications. It is my thesis that all too many of us in industry have undertaken the multi-media trip into the realm of sensuality: a realm that is by nature alien to intellectual perception. This indulgence has compromised visual communications in the interest of novelty and sensation. Multi-media tends to inundate thought with color and anesthetize the intellect with a riot of sound and frenzy of movement.

To willingly permit this to occur is to risk losing one's identity as a serious and effective communicator. Multi-media must be cautiously handled lest it turn a program into a carnival.

Every element used in multi-media is worthy, admirable, brilliant in itself—eminently capable of aiding the delicate, demanding process of communication. Used wisely, each in its own way has won substantial esteem. But joined together in the typical audio-visual tour de force that multi-media productions are inclined to become, they do mob violence to the senses. The result may be pleasurable, but intellectual communication is limited to the point of becoming incidental.

We are not in show business—we are industrial communicators. We deal primarily in information, ideas, and training—only incidentally in entertainment. If we can make our information and ideas entertaining—that is a capability of which we may be proud, but it must never become a primary endeavor.

If we sacrifice communication to entertainment, we imperil industrial visual communications as well as our jealously guarded reputations as ser-



Multi-Media: the Great Industrial Side Show

BY LEE COYLE

ious and effective communicators.

Far, far too often we have been guilty of producing pyrotechnic audio-visual displays that have left our audiences gloriously limp and vaguely conscious of having been present at a grand happening. But the abiding value and accomplishment of these programs tend to be elusive.

We take great pride in fantastic audience reaction—hearing viewers say "Wow! I've never seen anything like that before!" But when the audience is quizzed about the content, the substance of the presentation, it becomes swiftly evident that the medium has overwhelmed the message. Sensation has stupified communication.

Now, I well know that management is in general highly complimentary about such performances. I also know that management is not particularly adept at weighing values in the area of communication. Sooner or later, however, the judicious will perceive that multi-media is a bastard for whose survival depends on satisfying an omnivorous appetite for novelty, tricks, and truckloads of equipment.

Once a company embarks on a multi-media kick, it becomes temporarily addicted and goes down a pernicious trail of outdoing its previous production. The result is a lamentable series of outrageous experi-

Lee Coyle is District Information Manager of Ohio Bell's Visual Communications Center. He is a Research Fellow on the faculty of John Carroll University and a Past President of the Industrial Audio-Visual Association.

for screens to be fabricated in
 andish shapes that then require
 tension at odd angles by steeple-
 . It requires that graphic tech-
 es be tortured into unique con-
 ences of ideas that appear to exist
 for the purpose of being crucified
 special effects. I am tempted to
 ve that visual communication is
 mplished in inverse ratio to the
 mplicity and complexity of AV
 ea employed in a given produc-
 . I am also convinced that a
 achrome film and a quart of
 t can solve a problem more di-
 y and effectively than fourteen
 ectors and fifteen gallons of art-
 os. Far too many multi-media
 uctions appear to prefer AV in-
 opation to visual communication.
 I admit that it is not professional to
 eed or shoved into using a gaudy
 to replace the serious business of
 oveying ideas and information.
 ne crowd will not always be be-
 ud by flashy trickery. They'll wake
 ipone day. And they won't be too
 in, or understanding toward the
 eple who have put them on.

The Electric Circus has seen its day
 and multi-media will not be far
 end. It will be destroyed by a
 it yawn. Multi-media is not the
 of our capability—merely a se-
 ive aberration of our calling. We
 be forced to it—but our respon-
 ility is to understand that we may
 e-charging into a box canyon from
 h retreat may be embarrassing.
 professionalism in the industrial
 o-visual field demands good taste
 r discipline—and the informed de-
 mination to employ audio-visual
 s to communicate clearly, effec-
 y, and directly.

The great value—the only value of
 al communications as far as I'm
 cerned—is the ability to do an
 ropriate communications job more
 etly and with greater retention and
 eciency than can be attained by
 other medium.

mplicity in visual communica-
 , as in writing or speech, will
 ays be the key to advance precep-
 and to win understanding. Multi-
 dia is the anti-thesis of simplicity.
 f we clog the channels of commun-
 ion with electronic expertise, if
 obstruct the flow of efficient com-
 munication with dazzling hallucin-
 nic side shows, we may entertain,
 may startle, we may successfully
 sent a minimum of information
 a maximum of flair, but we may
 o fail to communicate and in the
 be forced to accept the charge
 we have pandered to the sad in-
 ation of human nature toward
 llowness and novelty. □



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Is Multi-Media REALLY the Message versus the Medium?

BY KEN SACO

Multi-media programs, by their very nature, pose an interesting dilemma: Where is the point at which multi-media technique begins to compete with the message it is designed to communicate?

Although it is one of our most modern communication tools, the rules under which a multi-media producer operates are at least 300 years old. If we could exhumate a highly articulate spokesman of that era and ask him to act as our communications consultant, he might use these familiar words:

"Use all gently; for in the very . . . whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness . . . Overdone, though it makes the unskilful laugh, cannot but make the judicious grieve; the censure of . . . which one must, in your allowance, o'erweigh a whole theatre of others."

This Elizabethan advice is quite relevant. Hamlet's actors, though lacking our electronic capabilities, still ran exactly the same risk we do today—the chance of overpowering their message with their medium.

Confusing the importance of message and medium is a failing that sometimes begins with the client himself. A corporate audio-visual director recently approached an outside producer of industrial shows with a request for a 10-minute keynote presentation for an upcoming sales meeting. "I'm looking for a strong impact," he said, "a completely new visual technique." Then he asked, quite seriously, "Do you have anything of this sort available off the shelf—perhaps a program developed for another meeting?" His total concern for the medium completely obscured any thought for the message.

I believe there is an important distinction that should be made between the message and the medium that carries it. Consider for a moment the message as something that need not necessarily require sound effects or music—or need not be pictorial—or need

not require even words. It can, theoretically, be non-pictorial, or non-audio, or non-verbal; it need not appeal to or reach us through any one single sense. We might conclude with some facetiousness that the message could very well be non-sense.

But this, though foolish sounding, does make a point—the message, since it can be carried by any one of at least three media—picture, word, sound—can be helped, hindered, or totally undone by any one or a combination of these.

We have all been subjected to interminable speaker whose words tediously overwhelmed his story. I can pair him with his opposite, who uses pictures or sound effects also overwhelmed his story.

The important consideration seems to me, is not a concern for many words, or too many pictures, too much sound; but a vital concern for the proper handling of these elements (and perhaps others like touch and smell as well) as parts of a whole—a carefully designed whole aimed



Eastman Kodak Company has recently presented a nine-screen program with a striking display of graphics. The spectacular is also available in a traveling square screen two-projector version that retains the overlapping look of the original.



Ken Saco, multi-media practitioner since 1957, together with partner **Curtis Lo** heads **Ken Saco Associates**, New York audio-visual and corporate communications company.



TEMA—Theatre Equipment Supply Manufacturers' Association—tells its "Why Go to a Movie" story with a pre-recorded two-projector overlapping screen show. It's portable, less expensive and more unique than a film. It's multi-media at its simplest.

aching clearly defined objectives.

Our industrial theatre needs practitioners who are at least as well skilled as their counterparts in the legitimate theatre, if they are to carry off their task successfully. Repeat performances may not occur week after week, but they certainly do occur year after year. The successful producer must bring his audience and his clients back to the industrial theatre from one year to the next, if he is to remain in business. He can succeed by cultivating a sensitivity for his multi-media tools and using them properly.

He must know just how much is enough and what proportions of information to blend with entertainment for each of the many occasions he is asked to fill.

He is somewhat like an adroit bartender, knowing the precise moment when the dry vermouth being added to the vodka magically transforms the mixture into something much greater than the sum of its parts. Knowing when the message and medium begin to compete for attention helps him keep the techniques used—visual, verbal, and aural—within certain limits of acceptance which in turn depend upon the audience, the occasion, and the surroundings.

There are two examples to suggest the spectrum within which the multi-media producer operates.

A projection screen that probably holds the world's record for overall size—one hundred and fifty feet in length—was specified for a recent program given by a corporate executive. The audience, about 1000 executives, were to gather at a luncheon meeting of the Executives Club of Chicago. The occasion required a visual program to support a major company executive,

one that would properly support his 30+ minute talk. The room measured 190 by 50 feet. The audience faced the dias which was parallel to the 190 foot wall.

Because of the unusual width of the room, at least two screens—one at either end of the room—would be needed for acceptable visibility. However, by covering the wall behind the head table with a single 150-foot long screen the visual program could be duplicated both left and right of the speaker (in content if not exactly picture for picture). In this way, only the half of the screen that could be comfortably viewed would need to tell the whole story. In addition the speaker could be spotlighted within the center screen, becoming a dominant part of his visualized story.

Slides, film, and sound were blended with 29 projectors to yield a highly memorable mix of message with medium. Overdone? Not according to those who attended. Others may feel differently, but there are some who feel that Beethoven's 9th is overdone, too.

At the other end of the spectrum, a program in point; a trade association representing the motion picture field needed to tell its own story through a medium other than film. The prior year's program used film. Something different was wanted. There was a further need for this program to travel and be available to association representatives who would give the program under conditions far from ideal—hotel rooms of varied sizes and facilities over the country. Slides seemed to be the answer.

The visual solution was a conventional two-projector program with a unique twist. By giving slides a wide two-to-one ratio a pair of projected

images could be overlapped to create the impression of three tandem square screens. The additional advantage of overlapping images on the center screen was available for novel effects. A pre-recorded ¼" sound track added dramatic dimension. The final product was a dual slide projector and tape program that told the association story simply with a high degree of effectiveness. Severe restrictions by multi-media standards. However, a broad exposure to country-wide audiences bore out the soundness of this simple format. In this instance, the answer to "how much is enough" became "very little is enough."

In sum, virtually any medium can overwhelm a story. A current Volkswagen commercial pictures their advertising manager looking for a singing commercial to extol the features of his product. The song and lyrics plugger (he couldn't possibly be a producer) in final desperation tells his client, "Lissen, ten 'tousand canaries whistling 'Bluebird of Happiness' couldn't help you." The commercial strikes a telling blow for the value of understatement, particularly where the product's virtue is itself understatement. This is an effective matching of the medium to the message, and it may well be the key we seek.

Perhaps we'd do well to listen to one more bit of advice from our 300 year old communications consultant: "Suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature."

Inspiring words—supported, of course, by staging, music, sound effects, actors, costumes, and poetry. Ah sweet multi-media, not always modest child of nature! □

ARE YOU READY FOR SUPER 8 PRODUCTION? IS SUPER 8 PRODUCTION READY FOR YOU?

Almost everybody is sold on Super 8 prints these days. It was a long haul to convince the scoffers and die-hards that the tiny little strip could really make a picture worth looking at on the screen. But nobody fights it any more. From the one man looking at a desk-top suitcase projector all the way up to a small roomful of people, Super 8 is proving itself to be more than satisfactory for industrial use.

But these are Super 8 reduction prints. Nobody—well, almost nobody—has any good words to say for going out and actually shooting the film in Super 8. "Look at all the problems," they'll point out, "no professional Super 8 cameras, no professional editing equipment, no satisfactory duplicating stock, no laboratory services designed for Super 8." Even such strong proponents of Super 8 as its originator, Kodak, have evidenced little support for professional Super 8 production—in fact, it has frequently looked like the great yellow box has actively frowned on the whole idea. "Sure, it's fine for film classes at schools and colleges, and it's ok for low budget records of football games, but if you want prints—forget it!"

Despite all the problems, there are a few producers around the country who are actually shooting in Super 8. One of them, Henri Wolfe, of

Sanri Super 8 Productions, Rego Park N.Y., has recently delivered a dozen prints of a very satisfactory ten-minute sales film to his client, Scholastic Magazine.

In this case, Scholastic was looking for some kind of visual media to use for individual sales presentations on its publishing supplement, Co-Ed, which binds into the magazine and is intended for high school girls. Although the subject, in this case, was ideal for motion pictures (it shows girls busy doing things with home ec materials), the budget was small, so Scholastic had originally planned to limit itself to a less dynamic medium. However, in discussing the problem with Planned Communications Services, of New York, which works with Scholastic on various communications projects, the possibility of an inexpensive Super 8 production came up, and Dave Black, of PCS, recommended that Scholastic give it a try. Sanri Super 8 was selected to undertake the production, which involved extensive location work at the Annual Home Economics Show in Denver, and in home ec classes in suburban high schools.

Sanri's Henri Wolfe has been a professional film production man for a dozen years. He has been a producer or production manager at such highly rated documentary and industrial production companies as Wolper and Visualscope, as well as in the TV

network division of ABC. At the same time, since his school days he has made sound films on his own hook in 8mm and Super 8 on various topics of social interest which he aroused a good deal of favorable comment amongst his professional associates.

When slow times set in for the production industry in New York in 1970, Wolfe set about establishing his own firm which could offer a low cost production but with professional quality. And after considering all the possible ways to deliver to his client the kind of films he wanted, he decided to take the revolutionary, and some thought, fool-hardy, step of producing in Super 8.

"Henri is a very innovative guy," one of his old associates says about him. "He doesn't always take the easy way to do things. In fact, the reason he can sometimes make films in what you might call the hard, round-about way, is that he works so hard at them—he's a terrific worker."

Wolfe figured that in the years to come it was absolutely inevitable that there would be a Super 8 production business. "Industry has a real need for films that will do a communications job with one-to-one audiences in sales or training situations," he says. "They will need a lot of these pictures over the next ten years—they won't be going out to spend \$20,000 apiece on them, as they have



Canon DS8 camera and Uher 4000 recorder are the key components in Henri Wolfe's Super 8 production equipment.



Henri Wolfe with custom-made Precision editing equipment.



Synchronizer interlocks Super 8 print (background) with 16mm magnetic film. Reduction gear insures frame to frame sync.

"Just because you're working in Super 8 does not mean you shouldn't use professional standard"

In the past. One hell of a lot of the production values we have given to industrial films in the last twenty years have been for our own egos. Audiences who have seen these values have put into the films don't really know the difference, but we've done that way mostly for our own sake. And, admittedly, the clients have paid them, too. But most clients are starting to count up the cost of the kind of production for certain types of films, and they just can't afford them any more. Mind you, I'm not talking about the big PR film for theatre and TV showings, I'm talking about the kind of picture you use to train an auto mechanic, or a computer programmer, or the neat, simple little sales film you can put in a suitcase projector."

But why Super 8? he is asked. What is more expensive about 16mm than Super 8? The best Super 8 cameras are not too unlike 16, and you've still got almost every other problem of motion picture production to work out—regardless of the format of the film.

Here is what Wolfe has to say: "For one thing, your equipment is less expensive and much lighter weight. You've got less overhead, less rental expense. It doesn't cost a fortune to buy, and you can operate it yourself, quickly and efficiently, usually with an assistant necessary. Raw stock cost is significantly lower. And workprint and release print costs are much lower.

Specifically, I use a Canon DS8 camera, which takes a 100 ft. roll of double Super 8 film. It's well-made, has its own gate, and you get 10 minutes of running time on one roll of film. That's equivalent to 365 ft. of 16mm film, almost a whole 400 ft. magazine. It loads fast automatically and you don't have to lug around heavy magazines.

"My raw stock, processing and workprint costs for ten minutes of film come to about \$40. In 16mm, it would be approximately \$90. When you are shooting 10-1, 12-1, as it infrequently happens in documentary work, these costs can definitely mount up.

"It all adds up to savings—savings on equipment, savings on crew, and savings on film. I'm positively convinced that on the small screen there is very little difference in quality between Super 8 and 16mm originated film and the viewer is not going to be able to tell the difference."

Here is how Wolfe works. He is now shooting Kodachrome II, although he makes regular tests on any other new stocks as they are introduced in Super 8 and DS8 to see if anything better becomes available. He is now testing 7252 which can be had on special order in DS8. The Kodachrome is developed by Kodak at Fairlawn, N.J. and then sent to KinOLux lab in New York for a one-light Super 8 color (7389) work print. This, and his sound tracks, are edited on a synchronizer custom-made by Precision Laboratories in Brooklyn which combines a French Muray Super 8 viewer ganged up with two 16mm magnetic heads so that a differential gear maintains frame to frame sync.

When workprint and sound are completed and approved, the original is matched to the work print. Wolfe does this by pure visual inspection, no edge numbers. "This is no real problem," he says. At each side of splices (there were 96 splices in the Scholastic film) exactly three frames are added to the original, so that what he has at this point is a matched original to sound-synchronized work-print plus six frames which will not be printed at each splice.

The original in this form now goes to Cineffects, a New York optical house, for a liquid gate blow-up with scene-to-scene density timing, to 16mm color internegative (7271) using a "zero cutting" printing technique in which the three frames on each side of the splice do not print. Wolfe has, at this point, a 16mm internegative with no splices showing, and an exactly matching sound track on 16mm sprocketed magnetic tape.

These go to Cine Magnetics laboratory for reduction printing with scene-to-scene color correction to Eastman color pre-stripped release stock. The prints, as we have previously pointed out, and as seen on Scholastic's attache-case projectors, are entirely satisfactory.

Henry Wolfe is asked some questions: *If you believe that strongly in Super 8, why not print directly from Kodachrome to a Super 8 color reversal stock?* "The main reason," Wolfe says, "is that you'd have to go from a "B" wind original to an "A" wind print, which will not take a magnetic stripe as well—it just won't adhere properly. I also think that the quality is better doing it this way, although you'd be surprised how good the KinOLux 7389 one-light work-

prints turn out."

How about the physical problems of handling all that 8mm spaghetti? "We heard the same thing when editors went from 35mm to 16mm," Wolfe says. "Super 8 is actually easier to edit than 16mm, and believe me, I've handled many thousands of feet of both. There is an orientation you have to go through. Everything is compact—small reels—you can stick things on the editor in two seconds. I think I gain two days for a typical film on cutting in Super 8 against 16."

There are other short cuts you could make—use one of the new sync systems, make your own mixes—why not? "Just because you're working in Super 8 does not mean you shouldn't use completely professional standards," Wolfe says. "I don't believe in Rube Goldberg devices, and that's what some of these amateur sync systems are. I do believe in letting the labs and service houses do the things they do best—it's foolish for the professional film worker to try to compete with them."

Your Scholastic film had no lip-sync. Would this be a problem to you? I don't see any problem at all," Wolfe says. "I've been so busy I haven't got around to it yet, but there is a simple modification in the Canon you can get from Greg Valteri in California to provide a sync pulse generator and automatic slate and you can then work with any of the familiar recorders: Nagra, Arrivox, Uher. My custom-made Precision Labs synchronizer then gives me exact frame to frame lip sync.

So, it looks like we've now got another way to make industrial films. Whether the system proves itself in practice as well as in the claims Henri Wolfe and a few other pioneers make for it remains to be seen. It is true that hardly a month passes without another new piece of equipment coming on the market to fill up the holes. The day may soon be coming when Super 8 production can no longer be ignored.

As we pointed out in the title to this article: *Are You Ready for Super 8 Production?* The answer depends on what you're looking for, what kind of film you're planning. In other words, it is "Maybe." *Is Super 8 Production Ready for You?* The answer seems to be: "not quite yet", unless you're willing to improvise, to find new solutions, as Henri Wolfe is now doing. □

Readers of several of the leading electronics magazines last fall were startled by a full page invitation to a private screening of "The National Semiconductor Memory Seminar Film." (see cut.)

The idea back of this wonderfully raffish illustration was the perfectly serious purpose of getting serious electronics manufacturers to look at a highly technical motion picture about a new line of solid state memory devices.

Reading further into the three-page ad it developed that the "Memory Seminar Film" was an "informative, no-holds-barred, no b.s. look at the past, present and future of semiconductor memories." Free crackerjacks were offered, and one of National Semiconductor's best application engineers as "projectionist/answer man in your own private office."

Before a week was out National had 30 direct responses and had succeeded in getting into several large companies never before penetrated.

In planning the campaign to establish its memory devices as the wave of the future, National Semiconductor Corporation (Santa Clara, Calif.) turned to film as the most credible way to demonstrate dramatically what the company's memory capability product line could do. Basically, two types of "memory" devices are on the market today. "Core" which is a mechanical type of storage device, and "semiconductor" memories, which are electronic. Core has been around longer and is cheaper per "bit" (the unit used to describe memory storage capacity). The more sophisticated new semiconductor memories seek to replace core in many applications. Hence, it is very important to National to start promoting their memory devices now.

The film National is using is an edited version of a very technical taped seminar which gives the company's philosophy of memory design and describes many products in great detail. It was transferred from a color videotape master, produced by Videotape Enterprises of Hollywood, before a live audience in a large studio.

Twenty 16mm prints were made and all of National Semiconductor's Field Applications Engineers are using it. Some of them would like the film to be more technical and some more humorous, all of which proves that it's hard to please everybody. But they all agree that it makes their jobs easier.

The ad, which was planned and written by National's agency, Chiat Day, Inc. (Los Angeles) has received a great deal of favorable comment in

You're invited to a private screening



the electronics industry (with some scattered criticism from women's lib groups protesting the exploitation of women in the ad). It was prepared by Chiat/Day's creative team of Jay Chiat (Creative Director), Hy Yablonska (Broadcast Director), Jerry Box (Art Director) and Tom Groener (Copywriter). Jim Brady is Account Executive. Assisting at the client level were Floyd Kvamme (Director of Marketing), Gene Carter (Integrated Circuits Marketing Manager), Dale Mrazek (Manager Digital Systems

Applications) and Chuck Signor (Advertising Manager).

Over 60 clipped coupons have been received thus far as a result of the ad. This is considered to be way above par for this type of upper-level, highly technical readership. National has done seminars before but not on film or tape. Obviously, new visual communications media will be called on in the future. The current film is now being dubbed for use in Germany, France and other European countries. □



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Video is Versatile at Foxboro



Foxboro Company video camera operator focusses in on Research Center for segment of taped plant tour.

The Foxboro Company, world's largest manufacturer of industrial instrumentation equipment, started using videotape recording in customer forums at the company's headquarters plant in Foxboro, Massachusetts several years ago. John Olsen, Audio/Visual manager, describes what led the company into its first investment in VTR equipment.

"We felt that it would be useful to take our guests on a tour of our manufacturing and research facilities but we were concerned because of the restricted nature of some of our operations. Our local audio-visual dealer suggested that we videotape the tour, omitting the restricted operations. It worked out great—our guests had a guided tour, via videotape, of our plant. An additional advantage was the fact that production was not interrupted by a large group of people."

With this initial and highly successful experience behind them, Foxboro people started exploring additional uses for the video equipment. An excellent application was found in their use of videotape recording in public speaking courses for management. Ed McCarthy, Manager of Public Relations, says, "We have found that the best way for an individual to improve his public speaking ability is for him to see and hear himself as others do. In most cases the individual can readily spot his deficiencies and correct them himself."

"Another big advantage the videotape technique offers to the public speaker is that he can self-evaluate his performance. It is often difficult for an instructor to tell someone that

he can't speak well. There is always the problem of insulting the person without meaning to do so or discouraging him from coming back to another session. With the tape, the speaker finds that seeing is believing and there is nothing personal involved.

"He can examine his choice of words, thoughts, gestures, and facial expressions. Once he knows those basics and watches himself, it alerts him to all he wants to know and helps to guide him into making a better performance the next time around. This can't be achieved with just audio tape, because the speaker doesn't get the opportunity to see himself. It's this visual aspect that is so important. Combined with the audio, the visual aspect offers the speaker a total picture."

In summing up the effectiveness of video recording, McCarthy added, "In eighteen years of teaching public speaking, I can honestly say that no other method or technique even comes close to videotape recording as a teaching medium."

New product demonstrations

Among the many uses for videotape recording at Foxboro are new product demonstrations. An example is a new tooling process or process control computer which must be demonstrated with an oscilloscope. Oscilloscope patterns are videotaped at Foxboro and sent to a regional office where selected customers are invited for a demonstration. According to John Olsen, "Our Sony equipment is compact and light enough that one man from our training staff can easily

handle the equipment and put on a full presentation anywhere in the country."

Training for sales calls

Another good example of how Foxboro uses the video equipment is in training its sales force. One of the problems the company faces is getting a sales message across—quickly and effectively. Since the products produced at Foxboro are technical and often complex, the salesman's skill in demonstrating the product to the buyer, making sure that the product meets the customer's needs, and convincing him how easy it is to operate the product takes real skill.

To help achieve these aims, Foxboro puts its salesmen through a course of role playing. Here, two Foxboro salesmen act out a typical sales call with one salesman playing the part of the seller and the other the part of the tough customer. During this entire simulated sales call the action is videotaped.

After the two act out this typical sales call, the videotape is played



Camera operator lines up for shot of Foxboro newstape production.

group, which consists of about Foxboro salesmen. The two, who've worked out the roles, as well as the other salesmen, see whether they did a good job of selling or failed. All of the salesmen eventually get a turn at role playing.

This routine makes the salesman very alert to his mistakes as well as the good points. It also gives him an instant look at how the situation might be improved and it allows his fellow salesmen to question and give their comments. These comments are often beneficial and help the salesman when he is out on an actual call.

New equipment was selected

Before selecting any VTR equipment, Foxboro investigated a number of systems available on the market, reports John Olsen. "We felt that the two outstanding points in Sony's favor were price and service. We were looking for a manufacturer that had the capability to help train our people and assist us in setting up our department. In addition, we were interested in equipment service should it be required. As to cost—we felt that we could set ourselves up with a Sony camera, videotape recorder, and playback unit and get ourselves in business at a minimum cost. Of course, we have greatly expanded on this original



The technician uses special effects generators during tape production. Starting with all, Foxboro now has sophisticated production equipment.

A package of equipment to meet the many new uses we have found for VTR. At this point we have five cameras and a full complement of studio equipment so that we can do very sophisticated editing, split screen presentations, fades, and a variety of other professional jobs."

Some other possibilities

Aside from these applications, Foxboro is also testing out new ideas for video equipment use. For example, the company is looking into the feasibility of sending out news messages via the videotape recorder. This might consist

of a monthly news tape with current topics of interest from the president, vice president, or head of marketing. It might describe competitive new products that hit the market, important situations that the company's regional manager should be aware of and in turn perhaps, inform some of the salesmen in the field.

The message might also be just several two-minute segments of news items developed around the company and its activities. It can be added to some commercial company message from the company president, treasurer, or vice president. Foxboro is trying this idea out currently and if it meets

with positive results will consider it as a possible house-organ substitute.

With this approach, actual models, sketches, and diagrams can be used to get the message across completely and quickly. Foxboro records it today, and it is in the proper hands tomorrow.

What has impressed Foxboro management all during its experience with videotape is that the system becomes more and more versatile each year. What began with a simple plant-tour substitute has developed into one of the most valuable sales, training and internal communications media in the company. □

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Through Darkest Africa with Lens and Camera

BY JOHN SAVAGE

For the tourist, going through customs overseas is a simple process. The American passport, the sincere smile, and you've usually won yourself the little chalk-mark on the luggage that shows you passed the test.

Ah, but try to waltz through with ten cases of photographic and sound equipment, which is the way I travel...

A common sight at airports around the world these days are the film-makers. Groups of sweating, worried-looking men and women are perhaps even at this moment struggling to load shiny metal cases into the micro-Renault, or mini-Fiat, or whatever other transportation is the last thing available for rental at that particular airport.

But by and large, in spite of the occasional frustrations, these people enjoy their work. And by and large, other people envy them.

There is much to justify their envy. To be sent around the world on interesting, challenging assignments, to work with glamorous models, stay in the best hotels—all expenses paid by happy, smiling sponsors—could there be a better way to earn a living?

I was having a conversation with a friend a few weeks ago. When he learned that I had five different assignments last year—assignments that took me during the months of May and June to thirteen European countries, then a month in the Black Hills of South Dakota during July, then back to Europe in August for a month on Lake Konstanz, all of this followed during the winter by a trip to Africa and another one back to Europe—he blurted out, "It's the most fantastic job I've ever heard of!"

If he only knew the truth. For the truth is—he's right. There is nothing quite like the job of the film-maker

today. You get sort of casual about it. You get so you fly in and out of Orly, or Haneda, or Arlanda, the way you change at Stamford.

Well, not *quite*. They don't have customs at Stamford.

It was Shakespeare who wrote, "Age cannot wither, nor customs stale..." And even if I don't have it exactly right, it shows he must have known what it was to go through the *douane*, or *zoll*, or whatever else they called it back in his day. He knew going through customs was an experience of infinite variety.

After you've spent fifteen years in the film business, you get, as I say, sort of casual about it. But whenever you feel you're getting bored in a given country, the little men in the weird uniforms are waiting out at the airport to wake you up.

If you're making a film in that country, you've got to go through customs to get in, and you've got to pass them again when you leave. And the wonderful thing about customs—no matter where you are in the world—you never know what's going to happen.

The reason things happen is the basic lack of trust. It's depressing to me to realize that they went through their ninety days of training school being warned especially about one sort of person, and it turns out to be a

They honestly feel all this equipment is being brought into their country to be sold to someone at high price. They firmly believe I plan to stand around on street corners with the "P'sst—feelthy postcards" character, trying to get rid of a hot Arriflex.

The customs service, in any country you care to name, is an official organization of considerable importance. Usually it comes complete with some sort of Captain Midnight uniform for the men, a little pennant hanging up on the wall, and a Latin phrase for the stationery—something like "*Eos Bene Saturate*" ("Soak 'em Good").

And when I say it sometimes takes days to go through customs, I do not exaggerate.

The following exchange took place last year in a German-speaking country—but that doesn't pinpoint it, does it? I mean, it could have been Germany, Austria, or a couple of other places.

"*Guten morgen*," I say. I speak fluent German, as long as it stays at this level.

"*Guten morgen*," replies the customs officer, who you would swear is Sig Rumann in an old Marx Brothers movie. He has a broad smile. Customs officials smile a lot, when they know they've got you.

I explain, at a somewhat slower pace, due to the dismaying intricacies of the language, that I have come to pick up my ten cases of equipment. I hand him official-looking documents. He stamps it with official-looking



The author, hat in hand, gamely awaits custom inspection.

John Savage is president of Crest Productions, Ridgefield, Conn.

mp and gives it to official-looking
nky. Flunky wheels in equipment.
"Alles ist in ordnung," he says.
ome back Tuesday and you can
ve it."

"Tuesday!" I cry. (I actually cry
"ienstag!" but if you expect me to
te an entire conversation in mis-
e-free German, you're asking more
n I can deliver.) "This is Friday!"
Another broad smile. "The man
o must sign his left, since it is late
day afternoon. He does not work
aturday or Sunday. Monday, of
urse, is a national holiday. Come
back Tuesday and you can pick it
up."

So I go to the hotel and spend four
days running up the expense account.
I had hoped to hire people and have
an entire sequence completed over
a weekend. The production sched-
ule is of course shot to pieces.

Usually, however, the problem is
money.

Some years ago, I arrived in a major
European city, bright-tailed and bushy-
tailed, ready to go to work. Getting
my gear through customs took all of
the day. This was a French-speaking
country. (Again, that doesn't narrow
it down too much; it could have been
France, Switzerland, Belgium, or one
of thirty other places.)

I like to think that things took so
long because I speak French with a
perfect Parisian accent—the kind you
acquire at a Los Angeles high school
and they therefore had a hard time
understanding me, not being from
Paris themselves.

But actually the main hangup was
money. They wanted to know the
actual value of the equipment. I fig-
ured it about half the actual value
would be the prudent thing to do, so
I told them six thousand dollars. They
then wanted me to put up six thou-
sand dollars cash as a bond to make
sure I brought the *matériel* out again.
Six thousand dollars! That would take
a considerable chunk of my produc-
tion money. Pleading, shouting and
writing a portion of "Le Cid" (which
I had committed to memory years
before in French IV) made no dif-
ference. If I wanted the stuff, I had
to come up with the six grand.

They then took the six thousand,
inverted the travelers' checks into
local currency (for which transaction
I had to pay) and put it in a bank.
When I wanted to leave the country a
month later, it turned out I could not
leave from a different city as I had
planned; if I wanted the six thou-
sand, I had to leave from *their* city.
When I got there, they deducted cus-
toms charges and a number of other
difficult-to-understand fees and then
inverted the money back into dol-
lars, for which I again had to pay. I

took the remaining change and left.

Today we have the carnet—a sort
of international bond—which means
you don't have to put up large amounts
of cash any more. But it's the variety
of the customs experience that still
makes it challenging. In Lisbon, they
spend a solid morning adding up fig-
ures for customs charges and then
present me with a bill for the total—
which comes to \$2.38 in US money.
In Denmark, they charge me nothing,
but before letting me through, the
customs officer tells me a joke. (All
Danes know of the success of Victor
Borge and will tell you a joke im-
mediately upon learning that you're
an American.) At the Swiss-Austrian
border, they tell me I must leave the
train so they can examine the equip-
ment I'm carrying with me. As soon
as I get all my gear out on the plat-
form, the train leaves. I wait there
on that platform for *ten hours* till the
next express comes by with room for
me and my ten cases. In one African
country, someone from the customs
office calls me daily at the hotel to
tell me that my equipment has ar-
rived via air freight. I reply that I
know, I have already checked it
through customs and have it with me
in the hotel. The next day, someone
else calls to say the same thing.

The other problem with customs
is created by the box of film you

bring with you. This is not something
you slip in a suitcase; if you're shoot-
ing 35mm, the box is as big as a suit-
case itself. Now surely the customs
men should realize that, if you're
there to shoot a film, you've got to
have some film to shoot. But there
is something about a sealed box—a
box that cannot be opened—that goes
against everything they believe in.

If it's unexposed, your average
customs man displays an intense de-
sire to open it all up and examine
each roll to make *sure* it's unexposed.
If it's exposed, he's hesitant about
letting you go with what he is sure
is disgusting pornographic material.
Either way, it means a couple of more
hours waiting around the customs
shed. And speaking of waiting around,
I hope some day to have explained
to me the reason why only one man
in the entire customs service has the
authority to pick up that rubber stamp
and make the impression on the rele-
vant piece of paper—and it's usually
his day off.

One sits down to play the customs
game with trepidation; it's a game
they usually win. As I say, customs
services often have an official latin
phrase on their stationery. They all
have an unofficial one, too: "*Omnes
Chartas Tenemus*" (We Hold All the
Cards"). □



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Audio-Visuals in a Large Way at BOAC



A decade ago, the term audio-visual was virtually unheard of at British Overseas Airways Corp.

One of the biggest international air carriers—its world-wide passenger and freight route network adds up to 300,000 miles—BOAC has since plunged into audio-visual operations in a large way.

Explains Tip Pyle, who as BOAC's USA public relations manager oversees all facets of media communications:

"In the early 1960s, our London head office PR management decided that more intensive audio-visual support was needed for the sales and marketing force, to help them fill passenger seats and cargo space, and to promote our corporate image.

"Until 1963 or thereabouts our relatively limited (by today's standards) film and photographic efforts consisted of supplying routine pictures for publicity purposes; and we had one lady coping with a few films, both their production and distribution.

"PR Management, guided by consumer research and noting technical development in transparencies, slides and other visual aids, decided to establish a full-fledged audio-visual branch. An expert—Mr. Ian Mackersey—was chosen to set up the department and he was given the necessary tools and staff. We were soon in business in a modern, truly effective manner."

Films, sound filmstrips and sound slide presentations are the principal weapons in the airline's audio-visual arsenal.

Films comprise (1) those about BOAC and (2) travel inducement subjects featuring resort and other destinations served. The productions include foreign-language versions for special needs. These range from Ja-

pinese to Latin-American Spanish.

Pure BOAC films include major general interest documentaries, short news films, TV newsclips about such developments as automatic landing or the opening of new routes, and educational information films on specialized subjects.

To promote BOAC's introduction of the giant 747 jet, for example, the department made a mood film featuring spectacular air-to-air footage of the new airliner.

On the travelogue—or "travel appetizer"—front, the branch has in production or recent distribution 20-30 minute films on East Africa, the Bahamas, Britain, New York, Eastern Caribbean and South Seas.

Educational films on the training of pilots and in-flight services are also in distribution worldwide.

"Consumer and market research are playing an increasingly important part in the shaping of our productions," commented Pyle. "We have decided, for instance, to eschew non-commentated films in favor of commentary and strong BOAC identity. Market research has revealed this to be the right policy, although the commentary policy lessens the likelihood of TV or cinema showings."

Research also has indicated that

showings of films to groups—such as travel agents—by the field sales force produce a favorable reaction; 92 percent of these viewers found the BOAC films "useful" as a sales aid.

Distribution of films on loan to the public is handled by BOAC sales and in 15 countries by commercial libraries. Print order to supply an outlet, plus the requirements of BOAC PR and sales staff who arrange their own shows, can run to 160 copies per title. In all, there are some 3,000 copies of BOAC films in current circulation world-wide.

In the USA alone, 12 titles on 16 mm sound color are distributed by Modern Talking Picture Service Inc., New York, reports A. I. Turkheim, who serves under Pyle as BOAC Audio-Visual Supervisor, USA.

Sound filmstrip or sound-slide presentations are considered the most effective hard-sell medium used by BOAC. The current filmstrip production and distribution program covers incentive travel, cargo facilities in the USA and conventions in London.

For the International Air Transport Assn., the department produces "Tomorrow Is Today." It's aimed at governments and airport authorities everywhere, to show the type



Tip Pyle, BOAC's USA Public Relations Manager.



Ian Mackersey, BOAC Manager Film & Photographic Services, London.



Arnold I. Turkheim, BOAC Audio-Visual Supervisor, New York.

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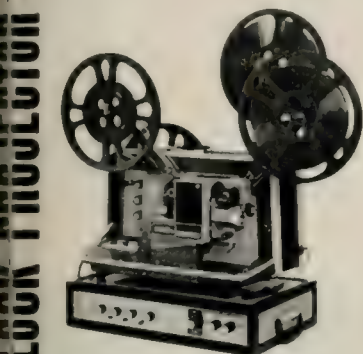
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And each year is produced a new version of "This is BOAC," a PR sound filmstrip demonstrating the vast scale of the airline's operations. It's seen by all official visitors to BOAC's London Airport headquarters and by all incoming commercial trainees—a total of 14,000 people per year in Britain alone.

Also, production has started on a staff communications filmgraph, called "BOAC and You." Its objective is to show staff the functions of top management and the role filled by each division and department in BOAC's global operations.

BOAC regularly participates in TV and feature films by providing shooting facilities for film crews. One such occurred last year when David Frost filmed a complete show aboard a 747 jet.

The carrier maintains in London one of the most extensive aircraft film libraries extant; object: to obtain BOAC identity in other organizations' film productions. It contains 14,000 feet of 35 mm color master film. Each of the 660 cine shots is listed and described in technical film terms in a stock catalogue available gratis to producers.

A still picture library is also kept up. It carries 65,000 negatives and color transparencies.

Black and white photos and transparencies from the still library are available in the USA to editors on request. Easy reference to what is obtainable is made by lithosheet books kept in the New York office.

To fill USA TV and film requests, BOAC maintains a well-stocked library of standard motion pictures including color and black/white footage of its airliner fleet.

To assist BOAC USA sales staff with film presentations, Audio-Visual Supervisor Turkheimer supplies Kodak Carousels and LaBelle Courier portable projectors. Here, filmstrips become tools in face-to-face selling situations—the Couriers are deemed especially handy when salesmen talk to travel agents across the counter. Front projection equipment is employed for shows to larger groups of agents or potential travelers.

To ensure that the USA sales force make optimum use of audio-visual equipment, a program of training—conducted yearly by Turkheimer in New York—has been instituted. Demonstrations are given with the latest equipment and in the standard slide and 16 mm sound projections systems. □

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"FILM? ON MY BUDGET?"

Health and social service PR executives discover ways to stretch tight budgets.

"HOW LONG SHOULD A TV SPOT BE?"
"Can't I just use the photos in my files?"

"How do I go about finding a film producer I can trust?"

These and many other questions were fired at filmmaker Ed Schultz at the October meeting in New York of the Community Agency Public Relations Association. CAPRA, an organization of nearly one hundred public-relations professionals in the health and social service field, had invited Schultz, president of Cinemakers, to address the group. Assigned topic: "Film on *Your Budget*?"

In response to his opening question, "How many of you are already users of the projected media?" the majority raised their hands. When they were asked, "How many of you would like to use these media?"—all hands shot into the air.

Budget problems faced by the social service PR executive are formidable, and many agencies are forced to put together their own simple audio-visuals. At the same time, they are very much aware of the drawbacks of these less-than-expert efforts, and are anxious to learn what a professional filmmaker might be able to do for them without a tight budget.

To illustrate what *has* been done, Schultz began by screening a sampling of films and TV spots created and produced by Cinemakers for such sponsors as Planned Parenthood, the Community Service Society, Girl Scouts of the U.S.A., and Junior Achievement, plus a special short noncommercial film produced for J. C. Penney. The presentation was divided into "pur-

pose" categories: films used to recruit, to raise funds, to build an image, to inform, to provoke thought or discussion. All, the audience was told, had been produced on budgets ranging from \$3,000 to \$12,000.

A lively discussion ensued.

"Too often, Schultz warned, "a film is made just because someone says, one day, 'We should have a movie!' So a movie is made. After the board of directors sees it, it's filed on a shelf somewhere. The trouble is that such films are often made with no clear idea of purpose or audience. Money that *could* have been invested in *effective* film communication has been totally wasted on something that no one sees."

With that declaration, he invited questions from the audience. They came thick and fast. Excerpts from the exchange follow.

"What kind of help can the professional provide in that area?"

Schultz: "Part of the producer's job is to help you define your message, to determine what audience you should be reaching for, and to help you put your message to that audience in the most effective and economical way. For agencies such as yours, public service television time is an ideal medium by which to reach a lot of people directly, succinctly, and economically."

"What lengths are best for TV spots? Which stand the best chance of being used?"



Six-minute thought-provoker for J. C. Penney elicited great interest at CAPRA meeting. Technique of a high ration of stills to live action is often, but not necessarily less expensive, Ed Schultz told the group.

ve talked to several producers, and each one estimates a different cost—I mean REALLY different—for the same project! How come?"

Schultz: "In New York City, and probably in other metropolitan areas as well, there seems to be an increasing preference for 30-second and 20-second spots. This is not yet true around the dial, though; some channels still ask for 60s. In the case of the latest series of patient recruitment spots we created for Planned Parenthood, I recommended the 30-second length. The spots were produced in both English and Spanish-language versions; some stations are running an English 30 back-to-back with a Spanish 30 to fill a 60-second time slot.

Since the demand does vary, it's helpful to make a few phone calls to the stations; this will give you an up-to-the-minute idea of the most-wanted lengths. If you can afford it, your best bet is to provide the stations with spots of all the standard lengths—60, 30, 20, and 10. Then, whatever time slots become available, you're ready. It's often possible, I might add, to derive several spots, of different lengths and even with different visual content, from one shooting schedule."

"I've been hearing about half-inch videotape for television spots; should we be thinking about that?"

Schultz: "It's too soon, I think, to make a case for the less-than-two-inch videotape format. Production on videotape widths less than the two-inch standard usually means transferring to one-inch, or to film, before most stations can handle it.

What the near future *does* hold in store, though, is a TV role for Super 8. Television is moving quickly into Super 8 for news broadcasting. The reasons are obvious: the equipment is simpler and less expensive, and shooting in Super 8 uses about half the amount of film that 16-millimeter does. A network covers thousands of news events each year; a lot of film is exposed, a good portion of which never gets on the air. You can see the savings in film stock and developing costs represented by Super 8."

"Does that mean TV stations will accept Super 8 spots?"

Schultz: "No, not yet; maybe never. At this point, the use of Super 8 is exploratory, and limited strictly to the news area. But it stands to reason that they're equipped to broadcast news on Super 8, they're also equipped to use Super 8 for other programming. If they want to? We'll have to wait

and see."

"That J. C. Penney film you showed us used a lot of still photographs. Is that less expensive than live action?"

Schultz: "It can be, but not necessarily. Flying to Antarctica to take a still picture of a penguin is far more costly than shooting live-action movies of a child on a swing in Central Park. The expense depends on *what* you're shooting, and *where*. Maybe you have a lot of great stills in your files, and you figure a movie could be made incorporating them. Remember that they



"Want time to become yourself before you become a parent?" Planned Parenthood TV spot produced by Cinemakers.

must still be photographed onto motion picture film, which costs money. Using stills *can* be less expensive than live action; let me put it that way."

"What is that process called, putting still pictures on movie film?"

Schultz: "It's been called by a number of names, including photomation and iconography. We call our method 'cinemation'."

"Were the stills for that J. C. Penney film all available beforehand? Where did you get them?"

Schultz: "In this case, the concept came first, and pictures had to be found to suit the script. Carol Hale, our writer, had to do extensive research to find just the right stills. Some were purchased; others were shot especially for this film; still others were loaned to us by corporations and by organizations such as yours. And some did come from our client's files."

"Would more live action have increased the cost in this case?"

Schultz: "Yes, probably. But the use of stills was dictated here mostly by the subject matter and the fast pace of

the film: the use of stills enabled us to achieve certain effects that would have been difficult, if not impossible, with live action. Our overall design, in turn, emerged from consideration of many factors—the purpose of the film, its intended audience, and budget."

"We produce our own audio-visuals—and for less than what you said the films you showed us cost. Our films haven't won any awards, but they've done a job for us. Our problem is that now, we're thinking of a special project that will need a more professional hand. I've talked to several producers, and each one estimates a different cost—I mean REALLY different—for the same project! How come? Is the high bidder out to rob me, or is the low bidder incompetent, or what?"

Schultz: "No names, please. Seriously, estimated cost of what is essentially a creative product can vary—quite legitimately. Ask several architects to build you a home, and I think you'll hear quite a variety of estimates—even if each architect proposes to use the very same quantity of bricks, or lumber, or whatever. The same thing applies to film."

"The only way I know to find a producer is to do what you've been doing. Talk to several, and see what they have to say. Ask yourself if they seem to understand your goals and problems, if you like their approach, if you'd enjoy working with them as people. Take a look at their work. Get the names of the people they've produced films for. Call those people, and ask if they were happy with the way the producer performed for them, and with the end product. When you've settled on a producer you feel you can have confidence in—artistically as well as business-wise—tell him the kind of budget you have, and let him design a film to do the best job possible within that budget."

Commenting on the meeting, Schultz told BUSINESS SCREEN: "The specific questions asked by this group may not all be meaningful to all film users and producers. But this session clearly indicated that the health and social service agency PR executive is vitally interested in more effective communications—and that he is eager to know more about every aspect of film, from do-it-yourself techniques and equipment to finding and working with the professional producer." □

picture parade

REVIEWS AND PREVIEWS OF NEW VISUALS

Advertising Truth vs Hype

Good Goodies is a short (4½-minutes) non-narrated, animated film which could be a great opener for business meetings. It's a whimsical story of two "goodies" trucks trying to outdo each other by advertising with more and more superlatives until one truck is crushed under the weight of its own advertising signs.

Primarily designed for college and



high school social studies classes, *Good Goodies* has some provocative nuggets of thought which should provide marketing people with a good laugh at their own foibles.

The film is available for sale from the producer, Stephen Bosustow Productions, West Los Angeles, Calif., for \$80.

Students Study Liquor Like Three R's in New Control Board Film

While a tenth-grade student, like an indulgent cop on the beat, tries to move him along, Ferdinand makes a feeble effort to get to his feet and collapses into a helpless little bundle on the lab table.

Ferdinand is drunk.

A white rat not commonly given to tipping, he is used by high school actors to illustrate the effects alcohol can have on the body in a new motion picture called *Let's Study Alcohol*.

The 25-minute color film, in which students in a Philadelphia-area high school research and discuss beverage alcohol as they might an other subject, was developed by the Pennsylvania Liquor Control Board for use in the secondary schools.

Liquor Board Chairman William Z.

Scott said he hoped that all of the more than one million secondary-school boys and girls in the state would get to see the film and that it would help them in making a decision to comply with the laws that prohibit drinking by young people under 21.

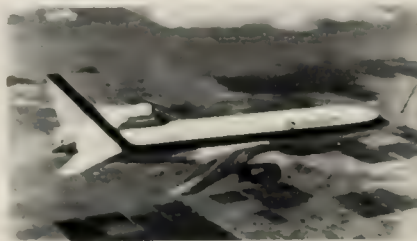
He added that the film might well be used with good effect in the schools of many of the other states.

Let's Study Alcohol was produced by Ralph Lopatin Productions, of Philadelphia. It was directed by Michael Levanios, Jr. and written by Franklin P. Jones.

Challenges Met and Obstacles Overcome

The Lockheed 1011 has been dogged with monumental problems ever since the possibility of the aircraft was considered six years ago. During its odyssey from the drawing boards in 1966 to its type certification now scheduled for April this year, the aircraft has seen the bankruptcy of its engine manufacturer, Rolls Royce, the almost bankruptcy of its prime manufacturer, Lockheed Aircraft. Yet, as a new film, *No Simple Thing*, shows, the L-1011 has been saved by government action—"technological good citizenship"—and will hopefully soon provide another quiet, clean comfortable aircraft for the benefit of short-haul air travelers.

Eastern Airlines, which is a major customer for the L-1011 (it has ordered 50 of the first 168 aircraft scheduled to be built) has sponsored the new film. It is expected to be seen by millions of viewers during 1972 in theatres, television and non-theatrical group showings.



Lockheed 1011 Whisperliner about to go into service for Eastern Airlines.

The film portrays the behind-the-scenes activities that have gone into the building of the 248-passenger tri-jet, the challenges met and obstacles overcome. In production (by Vision Associates, New York) for almost two

years, *No Simple Thing* tells its story through the voices of many of the assembly workers, engineers, pilot, airline executives, government officials and others who helped design and build the L-1011.

Distribution of the 28-minute and 14-minute versions of the film is by Association-Sterling Films.

Herbicide Spray System Controls Weeds, Protects Environment

Patterns of Drift Control, a new film now being shown to customers and prospects of Rhodia, Inc.'s Chipmunk Division, shows how the company's mechanical inverter system forces herbicide and water into a thick emulsion, crowding large amounts of water with small amounts of oil to behave like a plastic.

The film shows how three years of testing hundreds of formulations has resulted in the unique spray pattern of Visko-Rhap herbicide. It is heavy enough to control drift, uniform enough to give good coverage, and resists washoff in heavy rain. Most importantly, it keeps the herbicide within the spray zone without damaging nearby foliage.

Patterns of Drift Control was produced by Matt Farrell Productions, New York.

Three Sponsors for Travel

Three companies with non-competing interests in the travel business have joined together to sponsor a half-hour film about the Pacific Island—*Islands of the Sun*, which is expected to receive over 200 free telecasts in its first year.

The co-sponsors are American Airlines, General Tire & Rubber Company and Oldsmobile Division, General Motors Corporation.

The islands involved are Tahiti, Samoa, Australia, New Zealand and Hawaii. The film shows how a dream trip to the islands became a reality for a family of four.

Advance announcement of the film to television stations advises them that commercial positions can be obtained locally (exact running time of the travel film is 27½ minutes).

Islands of the Sun was produced by Visuals, International. It is distributed by Modern Talking Picture Service.

continued on page 36

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We'll restore your damaged motion picture film so beautifully, you can put it right back into service.

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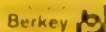
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picture parade

continued

Solutions for Shoreline Erosion

Years of erosive sea action are compressed into one brief movie scene through use of a simple high school science device in a new film, *Land Awash*, sponsored by Koppers Company, a leading supplier of creosote for wood-treating applications.

Produced by Pilot Productions, Inc., Evanston, Ill., the new film describes the problems of, and solutions for, shoreline erosion caused by storm waves, high water surges of boat wakes.

Because erosion is a gradual process, it usually occurs without notice. To compress the action and capture it on film, Bob Dederick, Pilot's executive vice president and the film director, utilized a wave tank made by his son for a high school science project. It was set up and photographed in Pilot's studio.



Bob Dederick (r), Pilot Productions film director, helps set up wave tank for cameraman Bela St. Jon.

The tank duplicated in minutes the weeks and months of sand and gravel deposition associated with gentle summer waves, as well as shoreline erosion caused by the scouring action of winter and storm waves.

Other important points in the film—dealing with changing shorelines due to buildup, redistribution and ultimate washing out to sea of sand and soil by currents—were explained through art animation produced at Pilot's Evanston studios, and "live" erosion scenes filmed along the coasts of Massachusetts, New Jersey and Florida with aerial and underwater shots to show offshore currents at work and wave action.

Tape to film for Bausch & Lomb

A new production for Bausch & Lomb detail men about a diagnostic tool for optical examinations has been produced via the tape to film system.

Mort Kasman Productions, New York, shot the 36-minute picture on tape at Teletronics. It was transferred to film for distribution to the B & L field man.

Battering Ram Front Ends, Mis-Matched Bumpers

Too High a Price, a new high safety film urging America "to take our life-saving technology off the shelf and put it where it belongs—into our cars and highways," has been released by the Insurance Information Institute for distribution to general audience groups and television stations by Association-Sterling Films.

The 13½-minute color film, which outlines a multi-billion dollar problem and points to possible solutions, was produced by Harvest Films, Inc., New York. It demonstrates the battering ram front ends, the mis-matched bumpers, the badly designed highway signs, poles and guard rails which are the cause of so much injury and property damage. New systems, the states, would eliminate 80 per cent the damage in low speed collisions.

Tired of the Big City Rat Race

The Big Horn Crags primitive area in Idaho is one of the few wilderness areas left in the United States. It can be seen in a new film sponsored by the Idaho State Department of Commerce and Development with the cooperation of the Appaloosa Horse Club.

Marshall Faber Productions, of Denver, produced the film, which was shot in a remote area inaccessible to car or jeep.

High in the steep 10,000 foot mountains, traversing a ledge which allowed only one horseback rider to pass at a time, the Faber unit filmed their pack animals carrying equipment and supplies.

"I'm glad I had a horse that believed in self preservation," says Faber, who directed and shot the film. "One of the crew members wouldn't listen to his horse . . . and off he went, but we caught him in time. Another member of the party watched his still camera plunge down 9,000 feet, hitting the sides of the mountain all the way down."

Black and Brown Youth Define College Education

What motivates Black and Brown college students today? A new film, *Something to Build On*, asks the question of youth studying in a half-dozen colleges across the country and finds them gaining skills for nation-building more important than anything else.

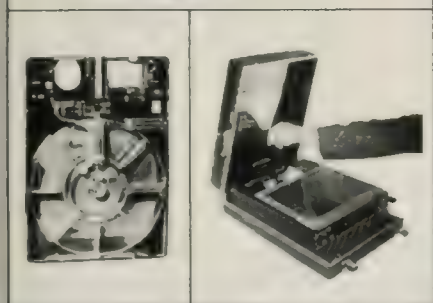
Commissioned by The College Entrance Examination Board, the film was produced by Chamba Productions, a Black film producing and marketing organization.

continued on page

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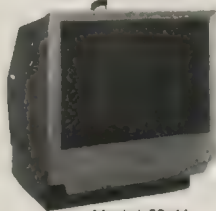
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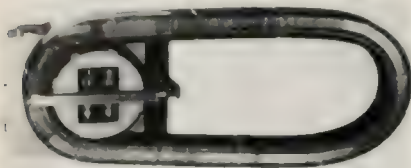
A BUSHNELL COMPANY
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new products review

FEATURING NEW EQUIPMENT AND SERVICES

Slide Projector

SPINDLER & SAUPPE has announced a new professional slide projector, the Selectroslide 900 that shows 500 slides non-stop, changes slides in a half second, permits lamp replacement in three seconds, and tray reversal for rear projection use. 3500 lumen output. Flexible trays permit configurations of from 200 up to 500 slides to be shown. Also accommodates Carousel trays with adaptor. Projects filmstrips. 13034 Satcoy St., North Hollywood, Ca. 91605.



provides instant-loading of cartridges,



automatic threading, automatic rewind, and allows movies to be shown on a large screen or on a built-in 6" x 8" Ektalite projection screen. Casing is shock resistant and forms its own carrying case. Playback only. Price will be \$460 at A-V equipment dealers starting in June 343 State St., Rochester, N.Y. 14650.

Super 8 Projectors

EASTMAN KODAK COMPANY's new sound Super 8 projector, the Supermatic 60, has a totally new design in operation and appearance. With a horizontal, low-profile appearance, it

BELL & HOWELL COMPANY has introduced a new Super 8 projector, model 478Z with cassette loading that synchronizes with the B&H Filmsound 8 camera-recorder system. Cassettes hold up to 400 ft. of film. Pulses from camera to

recorder tape to projector provide synchronization in the system. Rapid rewinding. Will also take regular 8 mm film. Zoom lens. 7235 N. Linder Ave., Skokie, Ill. 60076.

LAFAYETTE INSTRUMENT COMPANY has announced a new frame-by-frame Super 8 motion analyzer projector featuring stop-motion frame-by-frame advance, instant start-stop, forward-reverse and remote control. Useful for motion analysis, training, time studies. P.O. Box 1279, Lafayette, Ind. 47902.

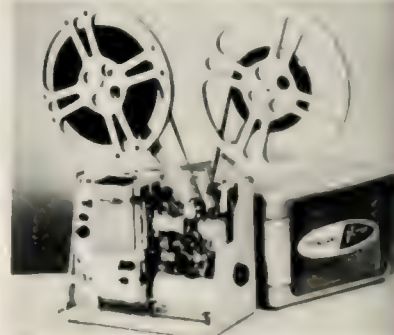
TECHNICOLOR, INC. has introduced a new line of Super 8 magnetic sound projectors which complement the company's long-established line of optical



sound projectors. Models 1400, 1300 and 1000 are now available in either magnetic or optical configurations. 25 Kalmus Drive, Costa Mesa, Calif. 92622.

16mm Projector

KALART VICTOR CORP.'s newest model 16mm sound projector, model 8125, features 25-watt solid state amplifier, three speaker options, 200 watt halogen



lamp (equivalent to 1000 watt incandescent.) Other regular Kalart Victor features are retained. Plainville, Conn. 06062.

Slide Projector Accessory

COLUMBIA SCIENTIFIC INDUSTRIES has introduced a "Media-Master" projector stand for multi-media presentations requiring two or more superimposed images on a single screen. TV models accommodate two or three Carecels. Alignment of pitch, roll and yaw possible. AVC Division, Box 615 Austin, Tex. 78702.

continued on page 4

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new products

continued

Multi-Media Programmer

POLACOAI INC. has introduced a multi-media 8-channel programmer with three advance modes: manual, remote and sync.



tone. Compatible with all Carousel projectors. Triggers eight projectors or solve units. Price is less than \$10,975.00. Conklin Rd., Cincinnati, OH 45242.

16mm Cameras

ECLAIR CORPORATION will soon make available a single system for 16mm and NPR cameras, providing interlock sound and frame synchronization. It is also announced that the NPR can be factory-modified to Super 16mm special order. The modified aperture film path provide 1:1.66 ratio. Flare and scratching eliminated. A new ingenious lens—9.5 to 57 zoom, f. 1.6 to 22, is available for Eclair cameras. CA-1 or standard C mount. 73 S. Central Ave., Valley Stream, N.Y. 11575.

Animation Equipment

FAX COMPANY has developed a camera stand particularly for animation stripfilm production and title work. Moderately priced. Motor driven vertical trucking. Compound moves three fields north-south east-west. Spin mounts all size cameras. 475 South Santa Anita Avenue, Pasadena, Calif. 91107.

OXBERRY CORPORATION's Animator 8 animation stand, reviewed in a column in January, includes a Super 8 camera in its basic price of \$595. 1000 Timpson Place, Bronx, N.Y. 10455.

Audio Tape Cassettes

TDK ELECTRONICS CORPORATION has introduced a line of continuous endless-loop cassettes with many industrial applications, including continuous point-of-purchase messages, telephone answering, control devices, etc. Directly usable in most conventional cassette players and recorders. Automatic back is engaged whenever cassette is out of recorder. Lock prevents accidental reverse operation. Three models in three and six minutes lengths. 23-73 St. Long Island City, N.Y. 11103.

Storage Center

H. WILSON CO. is now marketing a new mobile A-V equipment storage and distribution center. Model MEC-A, a shelf of 22 x 38" provides an open work surface. Swivel casters, toe brake and cord-wrap bracket are other features. 355 West Tarr Drive, South Holland, Ill. 60473.

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Slide Storage

MULTIPLEX DISPLAY FIXTURE CO. has expanded its line of slide storage cabinets to provide ready access and compact storage for up to 6700 slides in



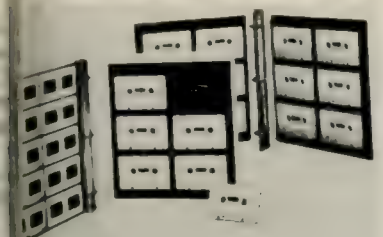
cabinet. Lighted view box attaches to side of cabinet. Dept. 308, 1555 Larimer Williams Rd., St. Louis County, Mo. 63105.

Filmstrip/Cassette Storage

PLASTIC REEL CORP.'s new Filmstrip/Cassette Box stores and protects two filmstrips, two tape cassettes. Eliminates need for separate canisters and cassette boxes. \$4.88 each. 640 S. Commercial St., Carlstadt, N.J. 07072.

Cassette Storage

FINANCE FOLDING CARTON CO. has two new binders which hold compact cassettes and printer material while in storage or being transported. Cassettes snap into rigid vinyl



platforms which hold them firmly to prevent hub rotation. Models for 6 and 12 cassettes are priced at \$3.55 and \$4.95 each. 108-18 Queens Blvd., Forest Hills, N.Y. 11375.

Projection Screens

MACOAT has a new Lectro-Screen, electrically operated with four different screen sizes to suit various applications. Available in many sizes, for front and rear projection. 9750 Conklin Rd., Cincinnati, Ohio 4524.

WHITE SCREEN CO. has introduced Mini-View screen, 8½ x 11 inches, with a pressure-sensitive back for easy attachment to learning labs, study and display carrels and projector lids. Matte white surface. Masking borders. Warsaw, Pa. 15080.

Microphone Accessory

DAVE BROTHERS has announced a Line Matching Transformer, Model LMT-1A, to provide superior performance in unbalanced medium impedance input recorders with high quality low

impedance microphones. Transformer also permits use of very long cables without high frequency loss. Price is \$21. 222 Hartrey Ave., Evanston, Ill. 60204.

Services:

Film Developing and Printing

BEBELL INC. is now developing and printing Super 16mm as well as standard 16mm film. Dailies in Super 16 are now offered on color 7252 and 7242, as well as on b/w reversal. 416 W. 45th St., New York, N.Y. 10036.

Services: Casting

THE ARTISTS CASTING TAPES, INC. has been established by Louis di Giamo to aid film producers and ad agencies

in solving casting problems. 90-second color tapes of artists are being produced and will then be selected to type by computer for casting directors. 145 E. 49th St., New York, N.Y. 10022.

Services: Video Tape Duplication

VIDICOPY COMPANY has established a high speed contact duplicating facility for video tape using Consolidated Video Systems CVS 200 thermal duplicator. All formats can be duplicated, color and b/w, in all sizes up to one inch. High energy chromium dioxide tape is used. Picture quality of dupes is said to be virtually indistinguishable from the master. One day service. 1287 Lawrence Station Road, Sunnyvale, Calif. 94086.

continued on page 44

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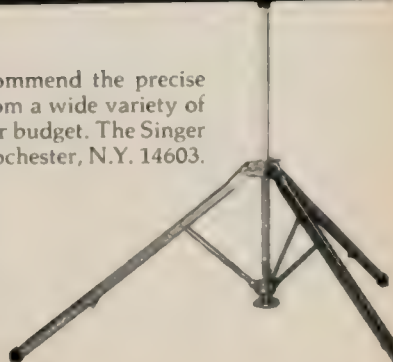
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picture parade

continued

Titles in the series are *Applying for a Job*, *At My Age*, *Cooks, Chefs and Related Occupations*, *The Counselor*, *The Job Developer*, *Job Opportunities in Hotels and Motels*, *Jobs in the Baking Industry*, *Jobs in the Sheet Metal Trades*, and *Opportunities in Clerical Work*.

Prison

This documentary, filmed in Bucks County Prison in Doylestown, Pa., probes the value and reality of prison life. Prisoner interviews bring out complaints of racism, prejudice, and a lack of respect for human dignity. They reveal that much homosexual activity takes place because sexual drives cannot be ignored. Warden Chase believes that "doing time" does not work because prisons only take bitter men and make them more bitter and even teach many their illegal trades. Many on both sides maintain that prisons and prisoners should not be separated from society through the use of a wall.

Prison was produced by National Educational Television. It is available for sales or rental from Indiana University Audio-Visual Center, Bloomington, Inc. 47401.

Kodak Multi-Media Program

When the president of Eastman Kodak makes a speech, you can count on pictures making up an important part of his presentation. A nine-screen program, using ten Carousel projectors (two in dissolve mode) created a dramatic background for the recent address by Gerald B. Zornow accepting a "Marketing Statesman of the Year" award from the Sales Executive Club of New York.

Mr. Zornow's address discussed the radical changes in marketing attitudes that have occurred within only the past decade. Reflecting on the roots of the marketing phenomenon itself, Zornow pointed to the itinerant peddler of the last century, whose risk-filled route held only one certainty—"Around the next turn of the road he knew there would be some human need to be filled." Concluded Zornow, "This is the spirit that has made American marketing what it is. It is the same spirit that can suit the job to be done in the years ahead."

The Kodak multi-media program, devised and produced by Ken Saco Associates, is also available in a standard format for other executives within Kodak. The simpler version retains all the content of the original, including overlapping screen effects. It requires two 35mm slide projectors □

reference shelf

A-V Equipment Directory Lists 1900 Items

The 1972-73 Edition of the Audio-Visual Equipment Directory, published by the National Audio-Visual Association, contains illustrations, specifications and prices of more than 1,900 models of equipment. Over 520 manufacturers are represented, and more than 1900 items in 67 categories are featured. The 470-page book is available for \$9.25 per copy (\$8.25 if payment accompanies order) from NAVA, 3150 Spring Street, Fairfax, Va.

12,000 Educational Sound Filmstrips

A new 24-page directory lists 12,000 sound filmstrips from 178 sources. Listings are by subject, source and price. Free copies are available from Kane Corp. A-V Division, 2900 Kane Drive, St. Charles, Ill. 60174

Guide for Management on Roles and Goals

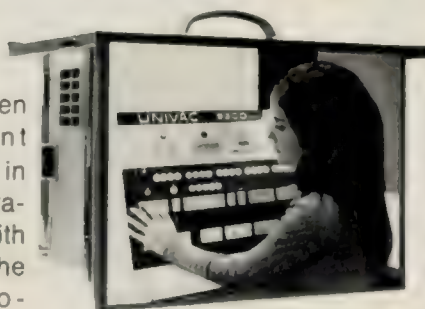
A 15-page Trainer's Guide on managerial roles and goals, broken down into four specific areas: performance appraisal, delegation, decision making and group problem solving, is available free from Roundtable Films, 321 S. Beverly Drive, Beverly Hills, Ca. 90212 □

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camera eye *continued*

& Howell/Washington

Joining Senator Charles Percy (Ill. Rep) at the top rung of Washington's officialdom is another former Deere & Howell chief executive—Peter Peterson, nominated as the Nixon Administration's new Secretary of Commerce.

John Deere (Deere & Company) is on the road again, showing farmers and ranchers throughout the land its 1982 edition of "John Deere Farming Frontiers" via local dealer-sponsored training programs. This series of feature motion pictures on extremely relevant and current farm-interest subjects continue decades of experience by this sponsor, ranging from nature-style "story" films to the present realistic report-films. □

newsreel

continued

Computer Programs for Motion Picture Industry

A package of computer programs written expressly for the professional motion picture industry and capable of being run on a Digital Equipment Corp. \$5,000 minicomputer has been

made available through the program library of the Digital Equipment Computer Users Society. The programs involve depth of field, running time, special effects, and theatre calculations, thus covering several important phases of film technology.

Each motion picture program is written so that the user has only to answer questions asked by the computer to obtain his answers. The computer types the questions out on the teletypewriter in ordinary English statements, permitting use by those who have virtually no programming experience.

There are five programs in the package. The first is to determine the depth of field of a motion picture camera lens of any focal length and f-stop setting. Two programs are concerned with footage-to-time and time-to-footage conversions for 65/70, 35, and 16mm film. The two remaining programs are concerned with motion picture theatres: one program is for the selection of the optimum lens for a 35 or 70mm projector; the other program concerns the optimizing parameters for constructing a 16mm theatre.

Copies of the program can be obtained through the program library, DECUS, 146 Main Street, Maynard, Mass. 01754. □

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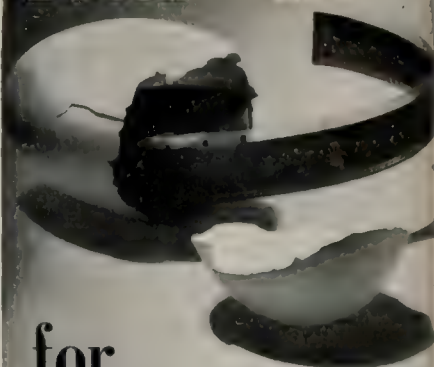
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* The Norelco Synchroplayer
as used in the Setco SYNCROMEDIA

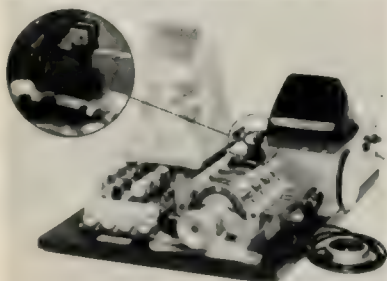
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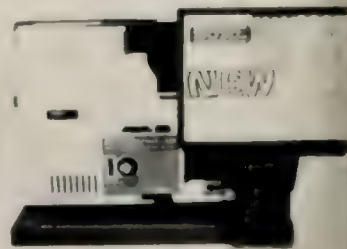
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new products

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flat to 1" thickness for easy portability and storage. Works with all slide, strip and most movie projectors. Use in normal room light. Price is \$502. Buckhout St., Irvington-on-Hudson, N.Y. 10533.

RAPPAPORT EXHIBITS has introduced a three-screen exhibit, Space Scan, on one pedestal for use in point-of-purchase, permanent and conventional plays. Each screen is 21 x 15 1/2



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the national directory of audiovisual dealers

eastern states

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Harrison Harries, Inc., 410 New Park Ave., Hartford, Conn. 1-203-2339801. 20 First Ave., Mass. Industrial Park, Chicopee, Mass. 01020. 1-412-592-6758.

LICOM-Division of United Camera, Inc., Providence, R.I., Branford, Conn. (401) 467-4750 or (203) 481-2328.

DISTRICT OF COLUMBIA

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NEW JERSEY

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United Audio Visual Corp. Boardwalk Enterprises, Inc., 6410 Ventnor Avenue, Atlantic City 08406. (609) 823-1965.

Modern Mass Media, Inc., 315 Springfield Avenue, Summit, 07901. (201) 277-6300.

NEW YORK

Clortone-Aids To Communications, Inc., 76 South Central Ave., Elmsford 10523. (914) 592-4151.

Audio Visual Services, Inc., 2 West 45th Street, N.Y.C. 10036. (212) 661-1140. Sales, Rentals, Repairs.

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Projection Systems International, 305 East 45th St., 20th Fl. N.Y.C. 10017 (212) 682-0995.

Visual Sciences, Box 599, Suffern, N.Y. 10901.

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Film Services of Hawaii, 1164 Wai-manu St., Honolulu 96814. 538-1928.

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CORRESPONDENCE OR PHONE: Pauline Davies, Ad Production Dept., **BUSINESS SCREEN, 1 East First Street, Duluth, Minn. 55802, 218-727-8511.**

Coming in May-June:
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Guide to Film-Tape
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the screen executive

Louis Mucciolo and Michael Nebbia have formed a new production company, Telethinking, Inc., in New York. Mucciolo had been president of Henry Strauss Associates and Nebbia was a VP at EUE-Screen Gems. . . . **Robert Suzewits** is a new A-V Products Field Marketing Manager for Singer-Graflex in the midwestern area. . . . Bell & Howell has announced three new appointments in the marketing area: **George R. Simkowski** is Vice President, Marketing, of Consumer Products Group; **Mort Kramer** is Director of Marketing and Creative Services; and **Robert M. Campbell** is Manager of Industrial Sales for the A-V Products Division. . . . New executive positions have been announced at Capital Film Laboratories, Inc., Washington and Miami; **Peter Boyko** has been elected President of the company following the death of Alfred E. Bruch in December. Mr. Boyko has been Executive Vice President. **Lauritz Jensen** has joined Capital as Technical Director of the firm's Washington headquarters. He held similar positions with Radiant Berkey Technical and Manchester Labs in New York.



ROBERT COLBURN



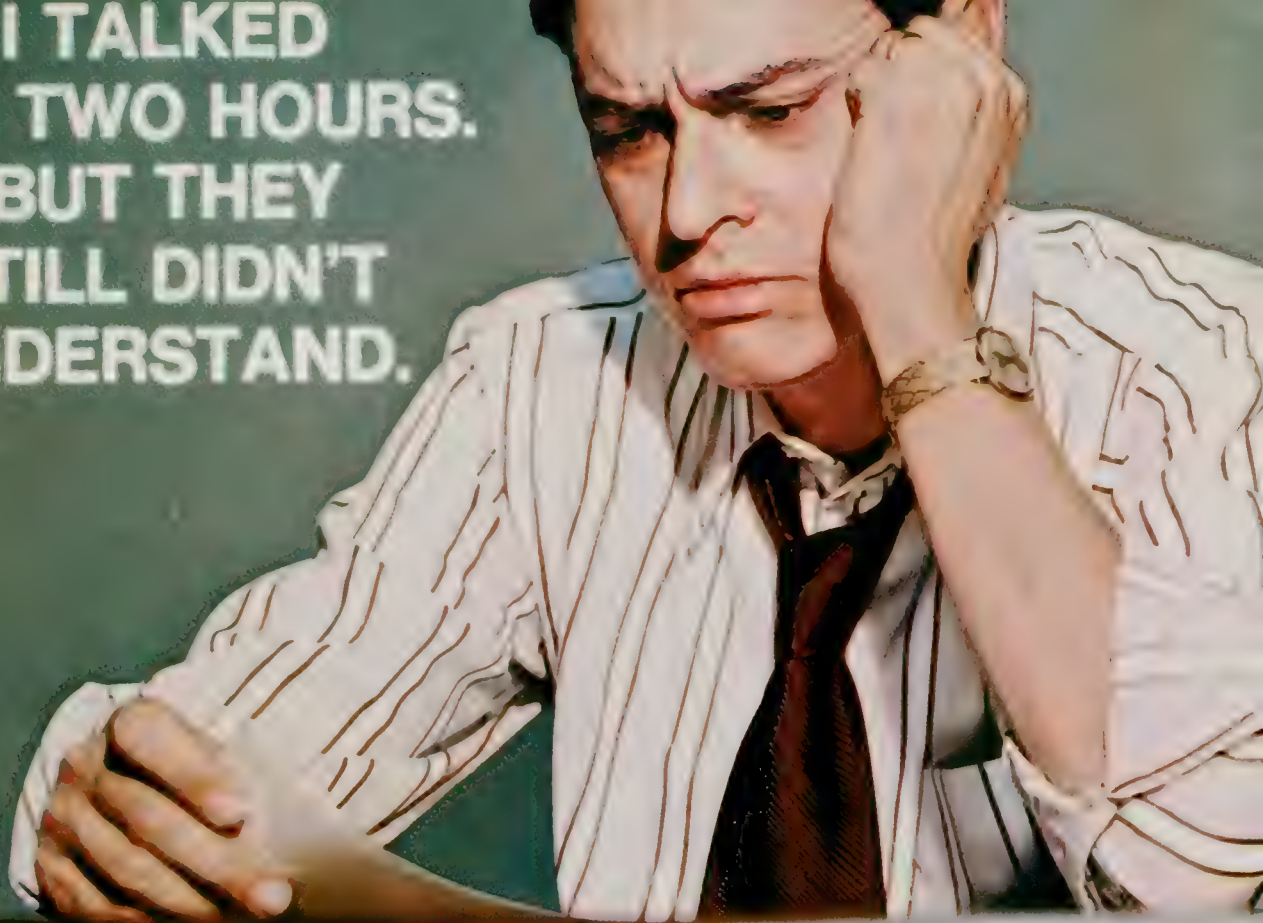
BOYKO

Charles E. Wilson has been named General Manager of Ampex Corporation's Colorado Springs operations. He has been plant manager of the Ampex Sunnyvale, California facility. . . . Management changes at George W. Colburn Laboratory, Chicago, saw **George W. Colburn** elected to the new position of Chairman of the Board. **Robert A. Colburn** is now President; **Rene Mathieu**, Senior Vice President, Operations; **Clyde R. Ruppert**, Vice President, Administration and Sales; **Allen Hilliard**, Vice President, Technical Information and Customer Relations. . . . **Kenn G. Morris** has joined Audiotronics Corporation, North Hollywood, Calif., as Marketing Services Manager. . . . **D. Peter C. Goldmark**, developer of Electronic Video Recording at CBS Laboratories, has been named Consultant and Technical Advisor to the London-based FVR Partnership. . . . **Robert Buescher** has joined the sales staff of Gotham Audio Corporation, New York.

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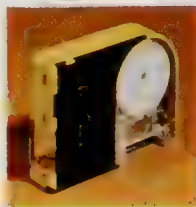
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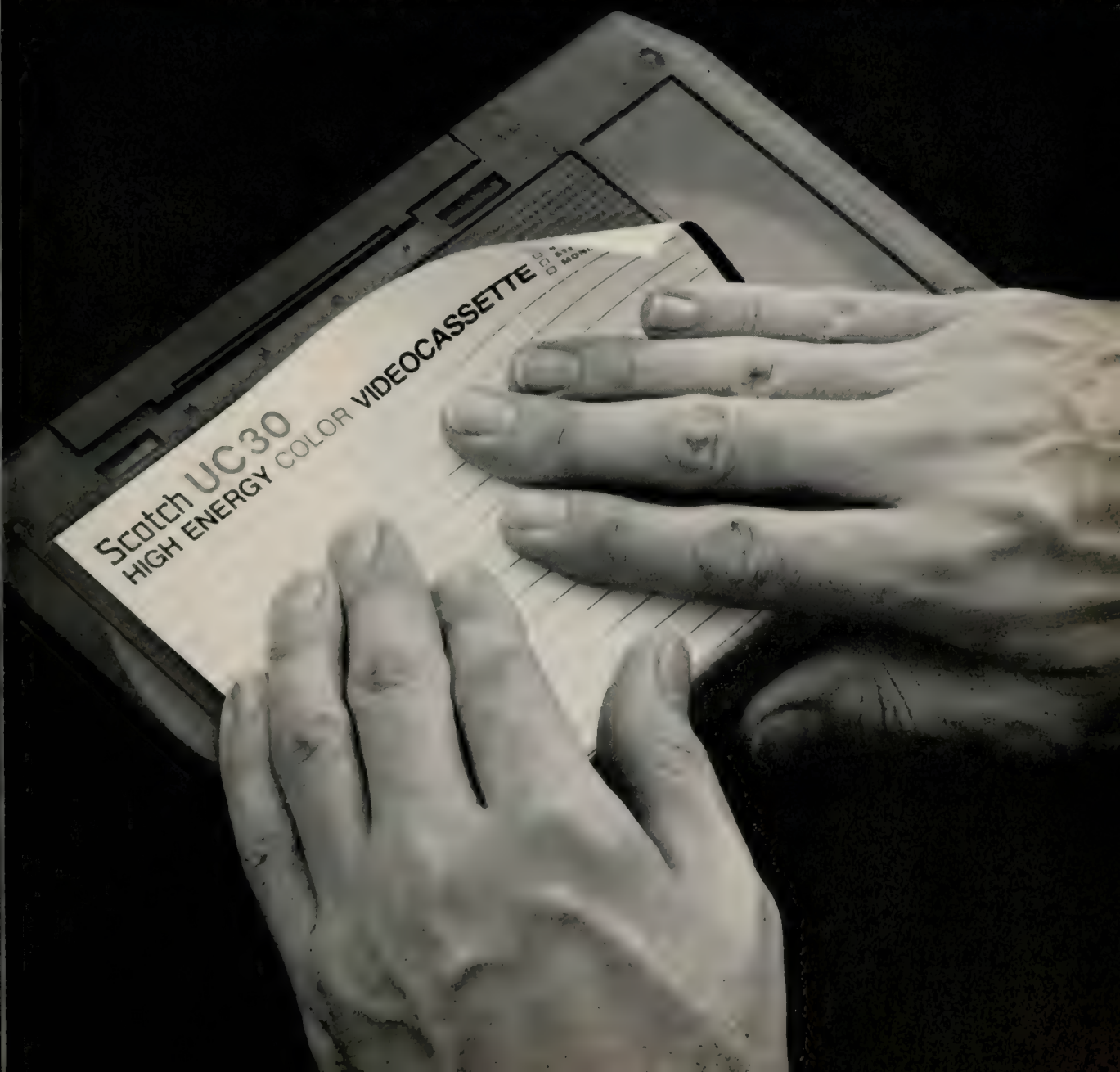
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Business Screen

THE VISUAL COMMUNICATIONS MAGAZINE

MAY/JUNE 1972 • VOLUME 33 • NUMBER 3

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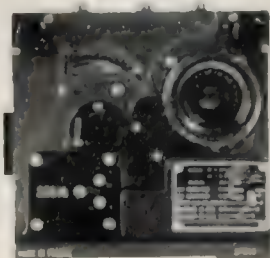
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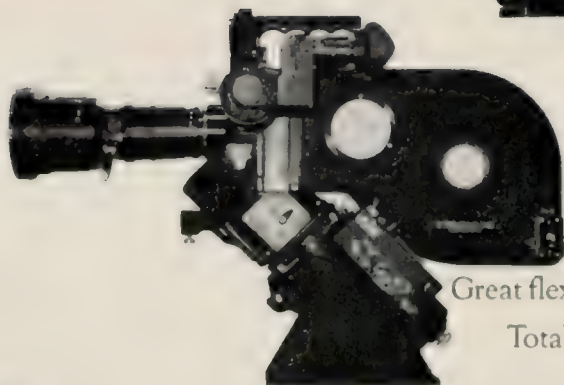
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Hubert Wilke to be regular Business Screen columnist

We're very happy this month to welcome a new column to our pages. Hubert Wilke, who has been an outstanding consultant, designer, engineer and spokesman in the audio-visual industry for many years, will tell us (starting on page 20) about the growing world of "communitronics" and how it fits into industrial communications today.

Hubert Wilke and his associates have designed some of the most original and efficient audio-visual systems in use by industry throughout the country. He was one of the earliest proponents of audio-visual communications as a valuable company-wide system, rather than as a scatter-site solution to individual communications problems.

Many Wilke-designed systems have, over the years, set standards of excellence throughout the industry and

were early heralds of a rapidly coming trend for better and more extensive industrial audio-visual usage.

The Wilke organization is unique in that they neither sell nor represent the products of any manufacturer. The 25 man staff of designers, draftsmen, and engineers thus maintain a professional objectivity in the recommendation and specification of the best equipment to meet the specifications of each particular assignment. To date the firm has provided the design for over 650 individual audio-visual systems, encompassing over 50 closed-circuit TV studios, serving a total of 195 clients.

I'm sure industrial communicators everywhere will welcome our new voice in the world of communitronics, Hubert Wilke. We're delighted to have him.

Bob Seymour

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the audiovisual calendar

JUNE

Motion Picture Seminar of the Northwest, June 2-3, Seattle. Info: Tomman, Exec. Sec., P.O. Box 98111, Seattle, Wash. 98111.

JULY

National Audio-Visual Association Annual Convention, July 3, Municipal Auditorium, Kansas City. Info: NAVA, 3150 Spring St., Fairfax, Va. 22030.

Motion Picture Laboratories Inc. Nashville Section, SMPTE, July 22, Memphis State Union Center, Memphis, Tenn. Info: MPA, South Main, Box 2627, Memphis, 38102.

AUGUST

American Management Association Education & Training Conference, 1-3, New York Hilton, New York. Info: Clapp & Poliak, 245 Park, New York, N.Y. 10017.

42nd Annual Meeting of the Bio-Photographic Association, Aug. 1, Arlington Park Towers, Arlington Heights, Ill. Info: David Jefferies, American College of Surgeons, Erie St., Chicago, Ill. 60611.

Second International Cartridge Videocassette/Disc Conference, 21-24, Hotel Roosevelt, New York. Stephen Traiman, Billboard Publications, 165 W. 46th St., New York 10036.

SEPTEMBER

Photokina-World Fair of Photography, Sep. 23-Oct. 1, Cologne, Germany. Cologne International Trade Fairs, Box 21-07-60, Cologne, Germany.

OCTOBER

Society of Motion Picture and Television Engineers Technical Conference and Equipment Exhibit, October 1-3, Century Plaza Hotel, Los Angeles. SMPTE, 9 E. 41st St., New York 10017.

NOVEMBER

International Industrial Film Fair, sponsored by the Council of European Industrial Federations, Nov. 20-22, Congress Center, Amsterdam, Netherlands. Info: Industrial Film Fair Secretariat, Van Eeghenstraat 8, Amsterdam, Netherlands.

JANUARY

National Audio-Visual Association Annual Convention, Jan. 20-23, Thomas Center, Houston. Info: P. Thompson, NAVA, 3150 Spring St., Fairfax, Va. 22030.

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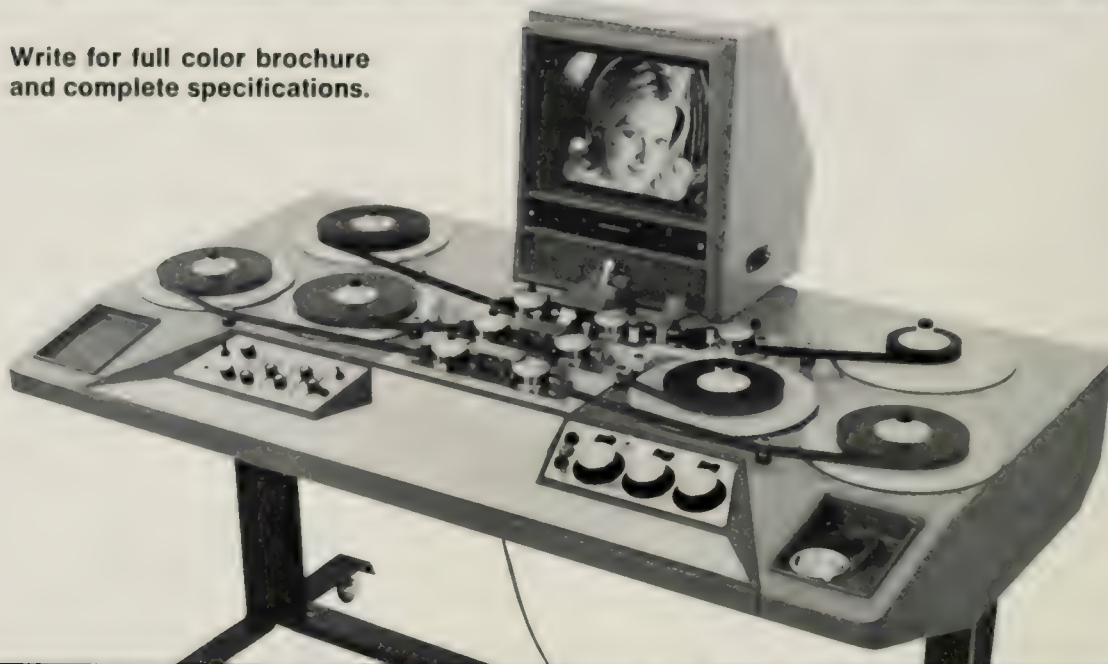
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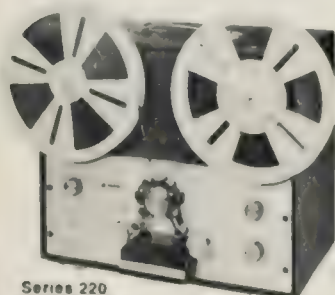
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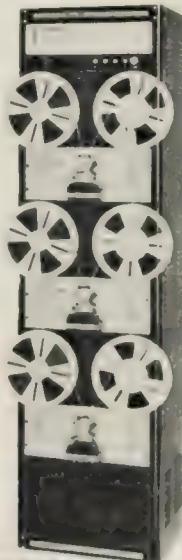
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Feedback

Multi-Media

Other than taking all that space hoping for a return to the old time region, Lee Coyle, in his article "Multi-Media: the Great Industrial Show" (March/April), would have been better advised to just come out with it: If God had meant man to view multi-media presentations He would have given us three

wonder how he feels about multi-media flipchart presentations?

James W. Hulfish, Jr.
Director of Marketing
Spindler & Sauppe, Inc.
North Hollywood, Calif.

Super 8

er article on Super 8 (March/April) most timely.

specially the last paragraph where say "not quite yet." Hamton Engineering has been working on a Super 8 sound film package for Massachusetts Institute of Technology which is longer somewhere in the future. It "almost" now. First public introduc-

tion will be in a paper to be given at the May SMPTE meeting in New York.

All the finished hardware will be on display during the NAVA convention in July and the first deliveries will commence October 1, 1972. That is somewhat better than "not quite yet." We hope you agree.

Since the program was funded at MIT and aimed at the film classes in schools and colleges, the commercial aspects are yet to be explored. We, HEA, as the manufacturers, are answerable to MIT for package quality and reasonable end pricing. MIT will also be calling the shots on the first 100 systems as to distribution.

All told the effort has been costly and time consuming, but it is here now. We feel sure your readers would be pleased to hear that such is the case.

Hy Shaffer
Hamton Engineering Asso.
Norwood, Mass.

Australia

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like to thank you for the wonderful help which has been given to us in starting and developing our Company.

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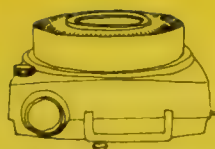
Many Educational authorities have asked us to provide films for High School use in a multitude of subjects.

I am sure there must be American Training and Educational Film producers who are working in the Fairchild frame who are seeking an active sole Australian distributor.

We are holding an Audio Visual Exhibition in July and hope to commence promotion shortly. We hope to hear from some of your readers.

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Sound-O-Matic units are available in four versions, each of which is capable of high quality audio recording. The Sound-O-Matic I Programmer-Recorder, in addition, lets you record onto and erase from the tape inaudible signals which automatically advance each slide in perfect synch with the audio. Model III gives you everything that Model I does plus a response feature that allows you to program pauses into your presentation for audience participation. Sound-O-Matic Models II and IV do everything that Models I and III do respectively, but do not have the programming (synch tone) feature. They can, however, control projector slide advance by playback of pre-programmed tape.

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INVESTMENT

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REPORTS ON CURRENT EVENTS AND TRENDS

RCA's SelectaVision MagTape System Announced for 1973

RCA has announced plans to produce and market a new magnetic tape color video player by late 1973.

At the same time, Bell & Howell and Magnavox also plan to market products based on the new RCA system. Bell & Howell will manufacture for RCA and others the precision tape transport component of the system, while Magnavox will integrate its low-cost color camera into the system and make it available to other manufacturers.

The SelectaVision MagTape system permits playback of recorded tapes, recording off-the-air, and recording and playback of "live" scenes with an associated TV camera.

A one-hour cartridge, costing about \$30 loaded with blank tape, is about the size of an average hard cover book. The record-player, is scheduled to sell for approximately \$700. Licenses will be offered to other companies who wish to manufacture the product themselves.

Features which the RCA SelectaVision system will offer include: in-cartridge scanning that simplifies the tape transport mechanism, a modular electronics package with fewer parts and components than other systems announced to date, and stereo sound capability.

While committing the SelectaVision MagTape system to production, RCA is continuing development of its playback-only Holotape system in anticipation of demand in specialized markets for that type of video player.

Modern's CATV Project in N.J. Gives Voice to Communities

A new dimension for cable programming is being explored in an experiment launched April 3 by Video Programming, a division of Modern Talking Picture Service, Inc., and the Micro-Cable Communications Corp. cable system in Wayne, N.J.

With films supplied by Modern, Micro-Cable is carrying two and a half hours or more of programming Monday through Friday over a 10-

week period. Modern and Micro-Cable have met with educators in the Wayne area to introduce the experiment and explore how they may have a voice in the scheduling of films so that the programming could be correlated to the subjects being covered in the classrooms. Further meetings are planned with representatives of other community agencies, such as religious leaders, to give the local community a voice in determining what is shown.

In addition to programming 16 motion pictures from educational companies in the areas of science, literature, mathematics, art and social studies, a number of sports and travel films and social documentaries will be scheduled that were produced by various business and government organizations.

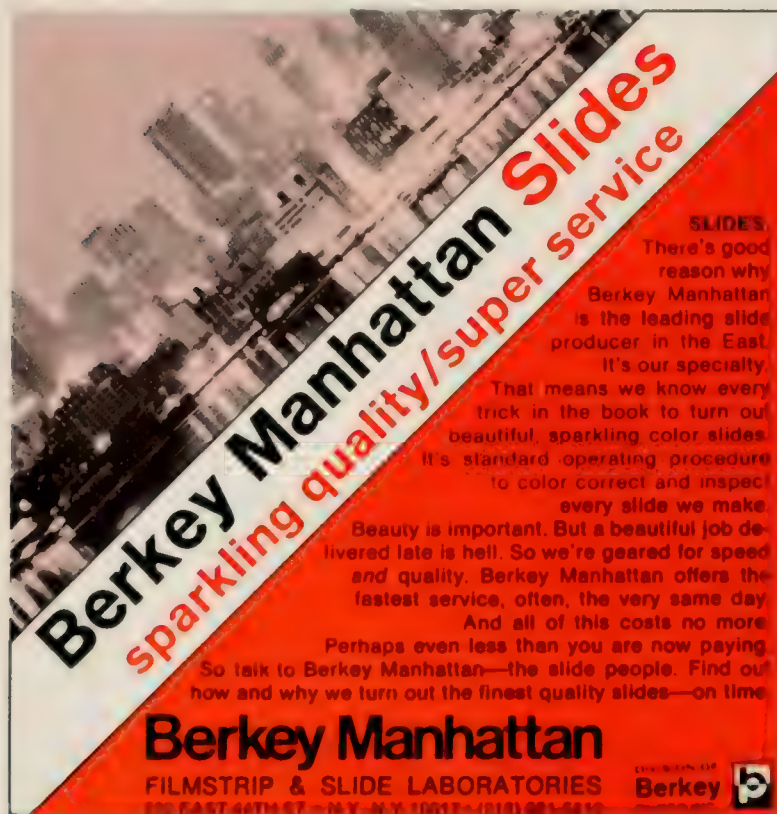
According to Fontaine Kinchen, Jr., vice president of Modern, the primary purpose of the experiment is to find out how cable operators and program suppliers might work with local schools and organizations to provide some of the educational special interest programming many believe will become a most important ingredient of cable origination. We also intend to investigate ways that such programming might be underwritten by local organizations and national and local advertisers. We will extend the experiment to another cable system later this spring to gain additional insight into the problems and opportunities of cable programming."

\$100-125 Million 1972 Videocassette Market Forecast in VIDCA Address

Dr. Stafford L. Hopwood, Jr., president of Videorecord Corporation of America, has predicted that the videocassette market will generate revenues between \$100 and \$125 million in hardware and software sales during 1972, and at the same time cited "the lack of significant commitment from the three major software source centers as 'the missing link' in the growth of the North American industry.

Speaking on the state of the North American market at the Second VIDCA International Conference on Videocassette and Video-Disc Programming and Equipment in Cannes, France, Dr. Hopwood remarked

continued on page 4



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"the three resource centers—television networks, film producers and the publishers—have stayed away from the battle, from our race, waiting for others to set the pace, prove the markets, eliminate the bugs."

He added, "it is an unfortunate mistake, and as a result, will reduce to more modest terms the growth factor this industry will realize."

"However, videocassettes in the North American market," he noted, "would seem poised to take a positive step after the war of words which has marked the last decade,"

Dr. Hopwood made the first public announcement that the Digital Recording Corporation, in cooperation with the Battelle Development Corporation of Columbus, Ohio, is presently exploring the videocassette application of an optical photographic recording and playback system.

"One objective of the invention," he said, "is to provide an improved information storage and retrieval system for optically recording and playing back digitally encoded electrical signals on photographic film at an extremely high information density."

"The great potential for this digital recording method," he noted, "is its

capacity to bring to the market a revolutionary product which provides the most economic and convenient form of storing audio-visual information.

"This proves that we've only just begun to fully realize that technology is change," he added, "and in the infancy of our industry, each technological change will bring us close to providing the world with the true revolution in communications."

TV Camera Small as a Wristwatch?

RCA has demonstrated a research camera with a solid state "eye" which could be a forerunner of a TV camera small as a wristwatch.

The camera's imaging sensor is a silicon integrated circuit in contrast to the vacuum tubes of conventional TV systems. The camera is about the size of an electric razor and fits easily into the palm of a person's hand.

A model of the camera, developed at RCA Laboratories in Princeton, N.J., has been delivered for evaluation to the Air Force Avionics Laboratory in Ohio, which sponsored research on the system. It measures 2x2½x3½ inches and weighs less than one pound.

The camera's integrated circuit "eye" consists of 32 rows of photosensitive elements, with 44 elements in each row. When an image strikes the array, an electrical charge proportional to the light intensity is produced in each element. The rows are then read out very rapidly in sequence to produce a black-and-white TV-type picture.

The experimental camera could lead to a new generation of very small cameras with potential applications for military and space missions, news coverage and perhaps for consumer use with home recordings and playback systems, according to Dr. William M. Webster, Vice President of RCA Laboratories.

"Considerable research is still required before this type of camera is ready for any of these applications, but the research model is a significant step toward an all-solid-state camera," Dr. Webster explained.

The research camera demonstrated produces a limited number of picture elements, but has sufficient resolution to reproduce an object about the size of a human face in recognizable detail. The next logical step is to develop a sensor with many more elements, Dr. Webster said. Such efforts have been initiated by RCA, he added.

Short Takes

"Modern Memos," Modern Talking Picture Service's "Notes of the Film Medium," reports that the company

continued on page

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the camera eye

BY OTT COELLM

IAVA's Next Quarter Century Begins at Tan-Tar-A May 8-11

WITHIN THE YEAR after the Japanese surrender ended World War II (August 14, 1945) a small group of audio-visual managers within Midwestern companies met to dine and discuss the formation of the nation's first professional society dedicated to "*study all means of audio-visual communications . . . to promote better standards and to establish a high concept of ethics in the relations of members with associated interests.*"

The credo of purpose remains unchanged as the Industrial Audio-Visual Association begins a second-quarter century on May 8-11 at its 26th annual meeting at Tan-Tar-A beside the Lake of the Ozarks, in Missouri. Those formative evenings at Mrs. O'Donnell's tearoom adjacent to our publication offices in Chicago brought together International Harvester's Paul Lawrence; Swift & Company's Bill Bastable; R. P. (Red) Hogan of Kraft Foods. We were soon joined by O. H. Peterson of Standard Oil (Indiana) and so it all began. All four "founders" named were the first Presidents of IAVA with Paul Lawrence assuming that post at the initial annual meeting in Chicago.

By constitutional limitations, IAVA can have no *association* members nor any whose principal activity is that of a supplier. Membership has wisely sought for *relevance* in corporate a-v management; kindred interests are more important than numbers. And so the years have been kind to IAVA and its members; death has claimed a few of the best; the changes in corporate status have taken others to high positions. As the sole founding member without corporate a-v portfolio, our one condition through all the years that we have no official status has been well met.

Strong in Eastern membership, particularly from New York City, IAVA leadership has been very evenly shared between the Manhattan/Midwest orbit: New York contributing nine past-presidents and Chicago exactly the same. Ohio's tradition of presidential birthplaces brought Dr. Lee Coyle (Ohio Bell, Cleveland) to the helm in 1970, followed by Gerry Hall (National Cash Register, Dayton) in 1971. The pendulum swings Eastward again in 1972 as Boston's Harold Read (Di-

rector, A-V Activities at Liberty Mutual) becomes president-elect at Tan-Tar-A.

Going far up the corporate management ladder (and out of a-v) have been such past leaders as Red Hogan, merchandising executive at Krafco; Gordon Biggar, who became public relations director at Shell Oil; Leo Beebe for a long while directly serving Henry Ford II and now in a top post at Ford Philco. The "magic man" Bill Cornelly (president of IAVA in 1967) went into top corporate advertising duties at Union Carbide.

Corporate retirement has taken O. H. Peterson, John Hawkinson and Larry Warnock into a-v consultancy work; the late Bill Bastable and Al Morrison (Mobil, N.Y.) have been sorely missed. Changes in corporate assignment brought new IAVA candidates into the roster to replace such past presidents as Frank Greenlee (U.S. Steel); and Bill Cox (Santa Fe).

But who among us "old-timers" will forget those gatherings at West Point and the Princeton Inn in the East; in Hollywood and at the Hilton in San Francisco? IAVA went "international" when the association held its first non-U.S. annual meeting at the Queen Elizabeth in Montreal last year.

And the years have been highlighted by IAVA's *group* participation at the world's foremost showcase of the industrial film; going to West Berlin for the International Industrial Film Festival events in 1969 were IBM's Bill Walton (IAVA president that year), past-president (1965) Harold Daff (Honeywell, Inc. staff film producer), our illustrious Chicago program chairman at the Center for Continuing Education, University of Chicago; Milton Ritt (Combined Insurance Co.); and Johna Pepper (Ford Motor Co.). They were joined at the same event in Barcelona, Spain last year by brother Walton (and Mrs. Walton); Bob and Mrs. Unrath (port of New York Authority); Dick and Mrs. Roxas (Weinghouse), among others.

Governors of host states (especially Minnesota and New Jersey) have addressed IAVA meetings; Senator Charles E. Percy (Rep. Ill.) was honored as IAVA's "Man of the Year" while still president of Bell & Howell at the 1961 annual meeting in Chicago's Edgewater Beach Hotel. Father James Keller, founder of the Christ-

plrs, was a guest speaker at an I/A/NAVA luncheon in Chicago; inventors, producers, and other notables of audio-visual fame have given their finest ideas and guidance at other meetings through this past quarter-century.

The "A-V" Man in Perspective

Who are these men who guide audio-visual programs for most of the country's largest corporations, from AT&T to Xerox? A recent survey of the membership of IAVA revealed these facts: They're "seasoned" performers at their chosen professional tasks, a cross-section shows that only 11 of those responding were under 40; most are between the ages of 40 and 50; with only 15 over that age.

Their salaries "average between \$5,000 to \$19,999 annually and they earn that by supervising an "average" of nine people each, in addition to intensive work by themselves. The majority have at least a bachelor's degree; nine had master's degrees and one, a doctorate degree.

1.3 percent of these corporate a-v managers work with motion pictures; 7.9 percent were also active in using videotape but they're also active in audio tape production and utilization (8 per cent); engaged in slide films (1.7 per cent); and in slide production (82.6 per cent). Overhead projection accounts for 60.9 per cent of their media work; flip charts, another 43.5 per cent and printed materials, 45.7 per cent.

Out of the so-called 40-hour week, the average a-v manager spends 13.1 hours or 32.8 per cent of his time in administrative detail.

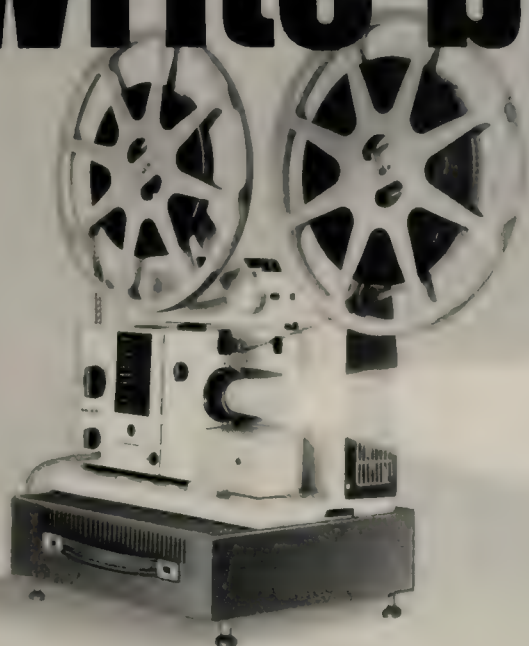
The most significant factor in this cross-section of IAVA membership is that of experience: these managers had an average of 18.4 years entirely devoted to audio-visual activities.

The need for in-company training of future a-v managers was clearly indicated by the fact that only 26 per cent of the men responding had their potential "replacement" working for them.

Where will you find the "A-V Man" within the Corporate management structure? Probably within Sales Promotion, Public Relations, Communications, Advertising, Training/Education or Community Relations. He's "listed" under all those "departments" or he's generally that company's Director of Audio-Visual Activities, serving in all departments and executives from Board Chairman and President down through the ranks.

Models" abound: like the complete
continued on page 30

Movies to write by.



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BY STANFORD SOBEL



PARADOX: Nostalgia just isn't what it used to be in the good old days.

When I first started writing films there were a few general business principles accepted by everybody. One of the firmest of all was the conviction that if a producer delivered a fine film which accomplished the purpose of the sponsor, and if he charged a fair price for the production value that he built into the picture, generally speaking he could count on the client's returning to him for his next project. Everybody accepted this notion. One way of selling a picture to a new client was to point to the many long years of repeat business from the same customers. Client loyalty was a reality.

But client loyalty has practically disappeared today . . . both for producers and for writers. As recently as five years ago, 90% of my own assignments were for people for whom I had previously written films. Today, that figure is closer to 50%, which is twice as high as it is for most of the writers I know. This is not because of any shortcomings in my own performance, nor is it because of any changes in producer performance for their clients.

There are many marketing reasons for this situation . . . the "slopover" of buying patterns from the TV commercial business, the increased pressure by companies upon their executives for cost-cutting, the diminished role of the film salesman or account executive, the disappearance of some fine film production companies, the trend toward mini-conglomerates with all their lateral promotions" and their "profit-center consolidations," and the generally depressed business conditions of the last

couple of years, which put a high premium on new sources of supply and buying by the numbers.

But whatever the underlying causes, client loyalty is not admired or regarded with high esteem.

In today's business environment, a producer has absolutely no assurance that producing a good film for his client will assure that he will get the next film from that client, or even that he will be called in to compete for the job when the client is selecting a producer.

This is a sad state of affairs, a kind of moral and ethical breakdown which has some very serious implications for the future of our industry.

For example, one obvious result is that the producer begins to look upon each individual job as a single profit entity . . . one on which he should make as much money as possible regardless of the consequences. After all, if he can't build any reservoir of goodwill for the future, he should not invest his creative resources in some intangible, abstract equity which may be non-existent by tomorrow morning.

Furthermore, this approach makes films more expensive than they should be. One of my clients has given me a script to do every single year for the last seventeen years. When I was planning this column I asked him whether they ever interviewed other writers. "Yes," he answered, "but they didn't come up with anything new. Besides, we can't afford to educate some new writer in our marketing patterns, our point of view, our product mix, our special problems . . . and that training would cost us a lot of expensive executive time." Then he continued with a smile, "Why, did you have someone in mind for us?" I mumbled a little and then abruptly changed the subject.

Of course, there are some producers who partially *invite* a client to move on to someone else. These are the people who have what I call "Systematic Arrogance." They produce a certain kind of picture, and you accept the film you get from their system or you can damn well take your business elsewhere. These are people racked up with a particular directorial point of view, or a systematic formula

to which all clients must conform or special equipment in which they invested a lot of money, or a piece of real estate they have to amortize or sometimes even just a certain cinematographic philosophy which has made a lot of money for them.

One of the reasons nostalgia is what it used to be is that the film industry is moving so rapidly. The "good old days" today mean 1969. And what's fascinating to me is the fact that the kind of client who gets a good film and then moves on to a new producer, just for the sake of novelty is the very client most likely to see an old-fashioned formula film from his new producer. Why?

Well, think about my 17-year client for example. The big challenge there is to come up with a fresh way of telling their story every year. You can bet your bottom dollar that whatever idea a different writer presents to them, in his effort to get the account, has already been done some time during the last 17 years! Assuming that I remain inventive and original, their best chance for an innovative film idea is to challenge each year with a demand for "something new."

And that brings us to the real crux of this column. How *does* a writer or a producer come up with a new idea or an innovative film? The question I am asked more often than any other when I speak at seminars or festivals is this one: "Where do you get your ideas from?" The answer is . . . I really don't know. It is one of the greatest mysteries of life. I know that sometimes the pressure to come up with a new film idea is sheer, unadulterated torture which I feel will somehow never end. And yet . . . in some strange mysterious way the idea eventually does develop every single time . . . sometimes practically the last moment.

The whole creative process is a vast, exotic realm which leaves me constantly astonished and in awe. Creativity is a mystery, one which is somehow tied in with ego, experience, conscious motivation, and subconscious thinking. The writer thinks in different ways from the way other people think. My own originality

continued on page 19

From his ego-centered office in New York City, Stanford Sobel looks at the world of film with the special viewpoint of the free-lance writer. His column, "Paradox," appears in each issue of this magazine.

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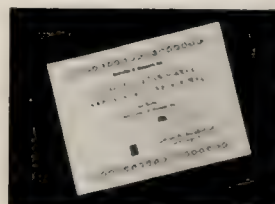
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focus on communitronics

BY HUBERT WILKE



SPEAKING for all the members of the Wilke organization, we welcome this opportunity to share our thoughts with you in these pages of a pioneer in audiovisual publishing. I say "our" thoughts because that's exactly what we intend sharing. Just as each of our consultant assignments receives the benefits of our specialized in-house talents, so too will this column call upon each of our senior specialists to report on his respective expertise. Thus, from issue-to-issue, the by-line will change.

In the months to come, Ray Wadsworth will report on the optical aspects of projection arrangements, front versus rear projection, and viewing criteria for various seating arrangements. Ed Hodder will cover supplier/installer relationships, while our sound specialist, Irv Wood, will write about audio systems and new conference call concepts. Bob Nissen, our senior associate covering telecommunications will review the pertinent aspects of industrial TV studios, computerized information displays, and the basic requirements of electronic distribution facilities throughout corporate headquarters buildings. Gordon Wolfe will report on the rapidly expanding technology available to meet the increasing demands of varied and more effective security and surveillance systems. And, the new freedom of choice in the selection of telephone and PBX systems will be outlined by our phone consultant, Richard George.

There will be others, too. For if all of us—(you included, dear reader)—limit our interests and concerns only to an involvement in the facilities side of the communications coin, we will end up with a situation in which we would have not only altogether too many machines, but we will be left with machines that have absolutely nothing whatsoever to "say". To avoid this dilemma we are, and have been for some time, strong advocates that software abilities must be promoted and encouraged at all organizational levels. And, along with it must go an acute awareness of the rules and the role for effective graphics used in management information display systems. This vital area will be covered in our column by Matt

Murgio, author of the recent book, *Communications Graphics*, and director of our Programming Services Division. Periodically, he will contribute his expertise on software systems, procedures, methods and techniques to these pages.

In addition, we will draw upon comments from our other offices. Bob Vogel, senior associate in charge of our Los Angeles group will cover some of the innovative facilities planning and programming concepts emanating from the West Coast. And, finally, from Brussels, Karl Lendenmann, who heads up our international operations, will keep an eye on items of interest on the foreign front.

Admittedly, this approach is somewhat novel for such a column, but then the almost never-ending proliferation of information arising from the communications explosion defies the ordinary. Further, we reasoned, since a team-effort that calls upon our in-house specialists is the way we meet the more demanding and complex consulting assignments that confront us, then why shouldn't we take the same approach in creating this column? Once that decision was made, we tackled the question of an appropriate and, hopefully, provocative column heading.

In seeking what we hoped would be a fitting title for the new column, we exhausted the office suggestion box. Would you believe—the *Now Communications*, *Hardware Happenings*, and the *Communications Gap*! Such captivating captions were naturally representative of the creative output of our younger, free swinging staff members. From our more staid and stable seniors came such words of descriptive wisdom as *A/V Tips & Topics*, *Sight and Sound*, *AV Focus*, *Communications Concepts* and *A/V Guidelines & Sidelights*. When the chips were down, however, and it came to a final decision, our selection of a column caption reverted to *Communitronics*, a word we coined some years ago, and still believe best describes the ever increasing application of electronics to communications.

Moreover, the word provides a most compatible umbrella for an era of

ETV, ITV, CRT, etc., as well as the electronic distribution of conventional optical mediums such as slides and film. *Communitronics* also holds meaning for an encapsulated world of video cassettes and the promise of wonders of flat wall display systems providing each home and/or office with an instant electronic selection of services, instruction, information and entertainment.

Our clients often ask—are all the new electronic concepts going to replace the chalkboard, flip chart and overhead projector? The answer, of course, NO. They will supplement the basic tried and true methods of presentation. You will recall that television did not do away with radio, but rather changed the concept of radio from a national network (remember Fibber, McGee & Molly, The Shadow and Amos and Andy bringing a country to a 15 minute standstill for nights a week), to a very dynamic local medium. Radio today is a more personal medium that provides selective services (traffic reports, telephone talk shows, music and news geared to the needs of thousands of individual communities across the country. Nor have books been done away with by the picture tube. Indeed there is evidence to support that good TV drama such as *King Henry VIII* and *Civilization* sends viewers audiences rushing to their local book stores.

The challenge in designing any a/v facility is to make certain that there are the proper provisions for the future use of techniques that supplement the tried and true devices as the client's needs and abilities become more sophisticated.

The marriage of electronics to communications is admittedly only in the stage of a honeymoon and the development and implementation of the concept will continue to test the technological minds for generations yet to come. So, until someone comes up with a more descriptive term, will, at least in this column, refer to it as the new science of 'communitronics'. Who knows, it may catch on and someday someone may write a *Now Generation A/V* column about

Hubert Wilke is president at Hubert Wilke, Inc., an international organization specializing in communications facilities design and programming consultation.

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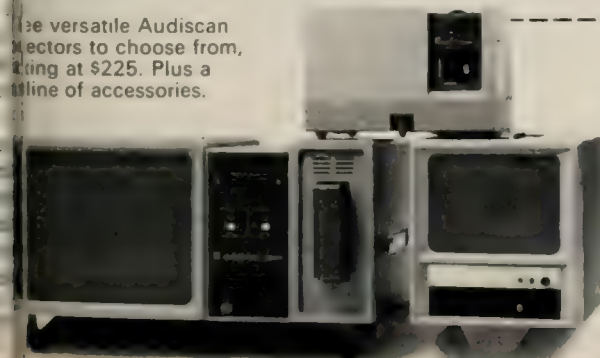
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 **Audiscan** The Happy Medium

a-v man



James G. Damon, Jr. Manager of Audio Visual, Design and Broadcast Services, IBM World Trade Corporation, is Business Screen's A-V Man in this continuing series of profiles of leaders in the industrial audio-visual world.

When James G. Damon, Jr. graduated from Yale in 1947 with a degree in international relations, he faced a major decision: whether to go on with a career in foreign affairs which was the direction his formal education had taken him, or to pursue his college avocation, which had been working in the audio-visual realms of the Yale student broadcasting station.

Temporarily, the lure of radio and the brand new medium of television won out, and he took off to Hollywood to start his first job as an NBC page boy.

But 16 years later his two careers came together again when Jim Damon took over the job of Film Activities Manager for IBM World Trade Corporation where his duties encompassed practically every kind of audio-visual media and operations all over the world.

Damon looks back on his first job with much affection. "Starting out at the bottom, broom in hand, is the best thing that can happen to a young man. I was lucky to be in a most dynamic industry—TV—just when it was beginning, and on the west coast, a dynamic area. After the page boy days, I went through a lot of the other jobs that broadcasting trainees are put to: mail room, shipping, etc., until I finally made it into actual broadcasting on the production side as a floor manager—the guy who throws cues—and then into the film studio supervising the airing of kinescopes."

Damon broke into the management side of the network as Manager of Broadcast Operations for KNBC-TV,

NBC's owned and operated station in Los Angeles. His duties included seeing that programs got on the air, production of public service programs, union negotiations and a broad range of other managerial tasks. In 1957, he moved to New York, still in NBC's broadcast operations, as Facilities Scheduling Supervisor for the full network.

While he loved broadcasting, Damon was growing more and more interested in the broad spectrum of audio-visual communications, and also keenly felt the pull of his early interests in international affairs. When an opportunity came in 1959 to join IBM, he took it, first as assistant manager of film activities at Corporate Headquarters, and since 1963 as Manager of Film Activities for IBM World Trade Corporation. In 1969, responsibilities were enlarged to include Audio/Visual, Design and Broadcast Services.

Damon's department at IBM World Trade produces corporate and marketing audio-visual programs emanating from World Trade Headquarters in New York. These include motion pictures, video tapes, slides, audio cassettes and practically every other form of a-v media. In addition, Damon provides professional audio-visual guidance and counsel for World Trade Headquarters and for all IBM offices abroad, which are now located in over 100 countries on all continents.

"Our program materials," Jim Damon says, "are far from being mere translations of American films, tapes and other media designed for domestic audiences. Instead, they must deal universally with many cultures, many points of view, many sensitivities. In essence, what is done is to come up with something that is hopefully as many things to as many people as possible without emasculating its content. It's not easy, but we manage to do it most of the time."

As Chairman of the Audio-Visual Committee of the Association of National Advertisers for the past two years, Damon has been a foremost spokesman of the industrial audio-visual field. He has served on the Committee for the past ten years. This group offers counsel and concrete programs on effective communications via audio-visuals to the several thousand large corporations which are members of the ANA. Other activities of the Committee are seminars and conferences, and an Audio-Visual Newsletter.

Damon has also played active roles in the work of CINE (Council of International Nontheatrical Events), for which he serves as Financial Vice President and a member of the Board of Directors; in the Industrial Audio-Visual Association, where he was a

1971 Program Chairman; and in the Radio and TV News Directors Association, on which he was also a member of the Board of Directors.

"I don't at all believe in joining every organization in sight," Jim Damon says, "but I do think it's important to find ways to keep constant abreast of the state of the audio-visual art. You've got to get out and see what's going on. You can't just sit in an office. The several days a year that I spend serving on CINE juries are terribly important to me. Seeing the films that other companies are using helps to keep all of us on our toes. It's a great way to find new talent and capabilities that can be used in our own programming."

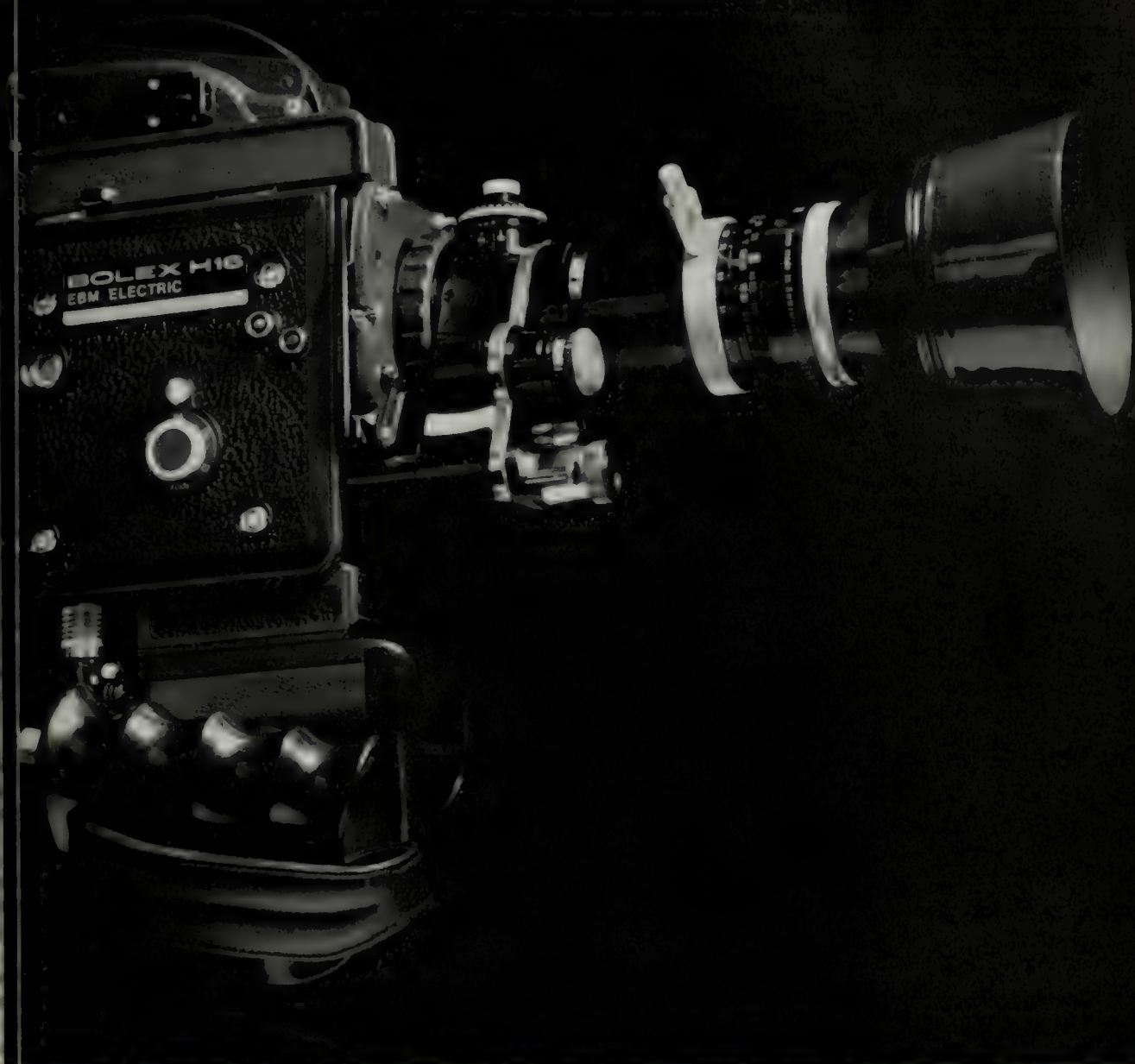
Damon's belief in the future of audio-visuals grows with each passing year. He is a strong proponent of the new cassette technology. "It's amazing that such a simple thing as the threading of a projector has hindered the dissemination of information so long," he says.

"Whether the audio-visual projection equipment be based on video tape or film or anything else," Damon says, "is not as important as that it must be demonstrably easier and less complicated. We've got to find ways to get our information out to more people more cheaply and with equipment easier to operate than ever before. I know it's going to come. Right now we are planning a company TV network which will let us bicycle communications programs throughout the U.S. and abroad. It has great possibilities for the rapid and efficient change of information that we have been seeking."

Away from his desk at IBM World Trade offices in New York, Jim Damon finds time to continue the activities in sports that he has pursued since boyhood—sailing and tennis are two of his keen interests. He lives with his wife in Stamford, Conn., has a daughter in a Maryland college, and is going to school in Connecticut.

"I consider audio-visual communications to be an important aspect of life today, and I feel very lucky to be a part of it," Jim Damon said recently. "Having the kind of enlightened company that I do to work with puts into doing things much more than just promoting a product. 'We're involved with a great many social problems these days, and we're finding opportunities with some of our films to work on ecological frontiers throughout the world. A guy who can be in a field endeavor where he's both satisfying himself on what he's doing, as well as hopefully doing something that's meaningful to other people, is a lucky guy.'"

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Twenty-one years ago this month the U. S. Army Signal Center and School at Fort Monmouth, N.J. purchased a one-camera television chain to investigate the possibility of teaching via the TV medium. In September of 1951, regular classes were inaugurated and out of 2300 hours of instruction in *Elements of Radio* that year, 100 were taught by television instruction.

This small but pioneering beginning has grown to such an extent that Fort Monmouth now has one of the largest and most active instructional television

systems in the world. During this time, over 21,000 programs have been prepared by the Signal Center's closed-circuit educational TV station, and the station is now "on-the-air" 10,482 hours a year bringing instruction to some 19,000 military trainees of the U.S. and allied forces who pass through annually.

"Our motivation at Fort Monmouth is to produce the best trained soldier-communicators in the world," says Lt. Col. Anthony J. C. Vinhal, chief of the TV division. "And educational television is playing a major part in

achieving this goal. We approach the problem of instruction with the belief that it need never be dull or uninteresting. To be completely formative, TV must be dynamic and visually exciting. Visual involvement plays a very important part in good learning."

Fort Monmouth's TV division is staffed by a small cadre of permanent officers and civilians who direct 46 enlisted military personnel actually operating the station. By Army regulation the output is entirely on closed circuit within the post to some 100 classrooms and conference rooms, as well as company dayrooms, recreational areas, three theatres equipped with large-screen TV projectors, and the nearby Patterson Army Hospital.

Twenty-three channels are currently used to transmit training films and tapes to the various classrooms. Originating materials is maintained on 16mm film, which can be sent on nine TV film chains, or as inch tape. As an example, on Monday, March 6, 100 programs were broadcast: 64 of them were 16mm film originations, 21 were on inch tape, and 14 were kinescopes of tape, and one program of news originated in the studio live.

While distribution of materials to classrooms from a central master

It has been the only method used thus far, a recent policy memo from the Signal Center and School's Instructional Methods division recognizes the growth of TV technology which may result in the availability and feasibility of small classroom videotape playback devices to give the instructor greater flexibility of use.

From their inception, instructional programs are requested by the school's Department of Instruction and turned over to a Project Officer in the TV Division, who supervises the determination of teaching methods to be used, scripting and production of the program. A project sheet is maintained for each job with sections covering (1) subject, (2) scope of the lesson, (3) objective, (4) target date, (5) approximate length, (6) technical advisor, and (7) training aids to be used. Great emphasis is made on getting away from "tech manual" language. The days of the 50-minute lecture are long gone. Most TV instructional programs are now of a limited objective single concept. Just one point is covered, reiterated and reaffirmed in 10 to 15 minutes until it is "locked-in." At these points are often produced in a framework of familiar entertainment TV procedure.

One consideration of training by TV is to accustom all the trainees to the medium, itself. Men are taken on a tour of the TV division's master control room and studios so that they understand exactly what is happening. This overcomes any preoccupation with the equipment, itself, during classroom sessions, and breaks down any lingering ideas they have to regard television only as entertainment. An important part of the Signal School's procedure in TV instruction is perfect maintenance. Monitors are kept in first class condition, or they are repaired immediately. Great stress is made of exact video and audio levels in each classroom, so that technically, program presentation is as good as it can possibly be.

Today's student soldier, many times turned off by traditional teaching methods, has been found to be more attentive to the TV screen if the methods of instruction used can continue to pique his interests. And if he doesn't understand the screened lesson the first time, the student can get a replay of any film he needs by pulling the master control and requesting a repeat after hours in his company dayroom.

In addition to instructional programs, WFM-TV also broadcasts news programs, complete with commercials and various items of post interest (safe chaplain services, etc.). According

to Murray W. Tesser, Assistant Chief of the TV Division, the production of news and commercials is the very best kind of training for producers of teaching films and tapes. It teaches them timing, how to compress information into usable form, and how to get to the point quickly.

Training the trainers is a most important part of Mr. Tesser's job. He and his civilian associates in the TV Division are a professional staff providing a stability and continuity to the television training functions of the division. The average soldier-staff member spends no more than two years in the Signal School. It is the management's task to quickly train these men into thoroughly qualified producers, directors, writers, cameramen and television technicians. They have done such an efficient job over the years that not a few TV division graduates have gone on to good audio-visual jobs in industry.

At the present time, all training films at Fort Monmouth are in black-and-white. In a study made in 1962, Dr. Kanner, of the Office of the Chief Signal Officer, determined that no perceptible difference could be made between the teaching effectiveness of b/w and color training films. Nevertheless, it seems likely that if any major changes are contemplated in the TV division's bank of equipment,

color would be introduced, just because most people are more and more psychologically attuned to color TV, and the very fact that the picture was in b/w could be distracting.

Fort Monmouth's equipment consists of two-inch RCA recorders, playbacks and image orthicon cameras, many of a rather venerable age, if such a statement can be made about anything as young as TV. But the equipment has received, as can be imagined, extremely careful Signal Corps maintenance throughout its life, and operates as good as, perhaps better than, new.

Murray Tesser has introduced a number of interesting innovations into the TV division's equipment line-up. All projectors used in indirect projection, for instance, have irises installed on the lenses for exact control of light levels. "Too bright is not right," he says.

Another projection cabinet, known only as Tesser's Device, combines in one cabinet a TV monitor in the center with two rear screens on either side fed by built-in slide projectors. The point is to "hold" important information on one screen or another while the monitor screen describes detailed moving operations in the center.

The principal philosophy followed in all training activities of the TV division is to (1) grab them quick and hold them, (2) involve them, make them part of the program, and (3) make it contemporary—fit the subject to the times. Involvement is a key consideration, and it is achieved by incorporating problems, questions, and other techniques in the TV material to insure student participation and response.

The Signal Center and School has analyzed from time to time the results it is obtaining from television instruction, and the advantages TV offers over other methods not as readily available in normal classrooms. Here are some of the conclusions:

- (1) TV brings "live" or recorded views of equipment or demonstrations from remote locations into lighted classrooms in a manner difficult to duplicate in any other way.
- (2) It permits easy integration of films, slides, graphics and special training aids into the presentation.
- (3) Permanent monitor installations in classrooms save the time of setting up projection equipment.
- (4) TV distribution increases the use of all visuals and training aids.
- (5) TV gives classroom instructors an opportunity to observe presentation techniques of other instructors and to observe students while they are watching a TV presentation. □



Lt. Col. Anthony J.C. Vinhal, chief, TV Division and **Murray V. Tesser**, assistant chief, discuss TV script in front of camera.

SSgt Melvin Holt uses television to instruct a class in strategic microwave.



TRANSFERS

Industrial concerns turn to tape-to-film transfers to solve distribution problems

You've figured out what you want your program to say; you've targeted your audience; now how do you go about getting it to them?

Not too long ago, you'd sit down and work it out: movies? stripfilms? slides? videotapes? and you'd choose your medium and stick to it throughout the project.

But now some of the most rapidly growing techniques in all of the audio-visual world: transfers, are providing new flexibility. No matter what kind of material you started out with, it can easily be transposed into another media to fit the audience, the location, the times, and the budget.

You've got slides and you want a movie? Easy—the Fotomation process (it has several other names, too) can transpose slides into a very dynamic movie with zooms, pans and every other trick in the book that you desire.

Those same slides will turn into a filmstrip; you can put them on videotape; they make great illustrations for booklets. The universal medium.

But what about 16mm motion picture footage? You can turn it into slides and filmstrips, videotape, blow it up to 35mm, reduce it to 8mm. Another universal medium.

In fact, almost any medium can now form an excellent basis for transposition into another one. And herein lies the solution to a great many audio-visual distribution problems.

Interfilm transfers have been somewhat familiar to all of us for some time. Many A-V men have had experience with slide-to-movie, film-to-tape, blow-ups and reductions. But the problems of quality tape-to-film transfers have been troublesome and baffling to

video technicians for a great many years.

Tape-to-film transfers are not new, of course. Almost from the beginning of TV broadcasting we've seen kinescopes of originally live or taped programs on the air. But, as anyone who has seen an old "I Love Lucy" kine can attest, they have been pretty bad—muddy, fuzzy and distorted.

When the use of videotape in industry became more and more common, AV men began to look for some means of combining the economy and immediacy of videotape production with some of the advantages of cartridge film playback. Recently the technology of tape-to-film transfers has improved to the extent that for many industrial companies, it has become a recognized system of information distribution.

New England Telephone & Telegraph, for instance, was a pioneer in the use of television for training purposes. But the company found that the complexity and expense of installing monitors in all the locations where training sessions were desired was forbidding. One of the answers to this problem has been to transfer videotaped training programs to super 8 cartridge film for playback on simply operating relatively inexpensive s8 sound motion picture projectors. Edward Palmer, A-V Supervisor, has found this to be a most satisfactory solution to the logistics of his company's training sessions.

One of the first independent producers to use a tape-to-film production technique was Jack Moss, of Moss Communications, Inc., New York. Four years ago, Moss made a series of training programs for his client, S&H Green Stamps, which are still

being used with great success.

Moss recognized that videotape production—using broadcast quality two-inch tape—had advantages which were hard to match for certain situations. "The whole secret is to know the medium thoroughly and to make extensive use of advance planning," Moss says. "With tape, post-editing destroys much of its economy. You've got to know exactly what you want, be thoroughly rehearsed, and get in and out of the studio quickly."

Moss Communications' S&H series and a training series for dealers that the company has recently completed for Shell Oil, illustrates what can be done with tape-to-film. Production took place at National Teleproductions' studios in Indianapolis using the band top quality two-inch equipment. Production was carefully planned with every minute detailed in advance, but actual studio time was kept to a minimum.

With the chroma-key possibilities of TV available, it was possible to shoot in front of a great variety of backgrounds, pre-shot on 35mm slides, so that foregrounds and backgrounds



S & H Green Stamps sales training series in 1968 was a pioneer tape-to-film project.

Careful planning is a prerequisite. Jack Moss, producer of S & H and Shell tape-to-film programs plots cast movements in advance.



"You can change horses in the middle of the stream and often come out just as well"

icked exactly right together. Other editing effects made on the spot during production included split screen, linking objects and inserts. While it can be done on film, it can also be quite expensive if too much of it is required in one film.

Moss estimates the client's savings on the S&H and Shell films at approximately 40 percent. Shell is using its in-s8 cartridge projectors at 40 roller training centers throughout the country. As an example of the versatility of transfers, Shell is also using cassettes in the training program with illustrations made from the color film made from the original tape. Quality? Very good.

But there is more to the tape-to-film transfer system than production on two-inch tape. Windsor Electronic, New York videotape full service house, has made a specialty of tape-to-film transfers for a number of years. With equipment custom-built by its own engineers, Windsor is now providing transfers of half-inch and one-inch helical scan tapes that would have been impossible several years ago.

One of the major problems of transfers from helical scan tapes is the lack of horizontal time base stability of many small format recorders. Windsor has licked a great many of these problems by the use of regulating controls which can "straighten out" the picture on the monitor before it is photographed, and which carefully match, electronically, the camera's speed to that of the videotape recorder.

One Windsor transfer, made two years ago, is probably the first program originated on half-inch tape to be made into a television program. It consisted of an interview with tennis star Arthur Ashe at Forest Hills, which was later transferred to 16mm film and played on a number of TV stations in the Northwest.

Windsor is currently doing both color and color tape-to-film transfers for such clients as Insurance Company of North America, University of Alabama, New York Telephone Co., Carter Corp., New England Telephone, and several dozen others.

An interesting side-light is that a number of companies are producing single camera video set-ups, getting transfers at Windsor to 16mm film and then going through the editing process at this point. Windsor provides on-the-premises film processing, print-

ing, and film, as well as tape, editing facilities and services.

With the various systems of clearing up stability and contrast problems that the company has developed, Windsor's Bob Henderson and Bert Goodman believe they have the facilities of enhancing videotape so that a fair-quality tape can actually be made into a good quality film. While recognizing that the video cassette player may someday change the necessity for tape-to-film transfers, Henderson and Goodman see it as a number of years off. Many problems, such as international differences in scan lines and power supplies will have to be solved before tape playback becomes as easy as film is today.

Another tape to film service house,



Electronic regulation corrects horizontal distortion before transfers are made.

Bert Goodman, of Windsor Electronic, supervises transfer of Sony format half-inch tape to 16mm film.



with offices in New York and Chicago, is the Color Center, which provides tape to film transfers for such clients as General Electric, J. C. Penney, NBC, Associated Press, John Deere, DuBois Chemical, Southwest Bell, Travelers Insurance, Ford and Chrysler.

Jack Cook, president of Color Center's Videotran division, favors scrapping the term "kinescope" completely. "There is just no comparison between the work modern transfer houses are performing and the old 'kine' which was little more than shooting off a picture tube with no regulation at all," he says.

Videotran uses the Electronic Beam Recorder developed by 3M, and expects delivery of one of 3M's first color EBR's within the next few weeks. This \$138,000 apparatus exposes the film directly to the video gun, with no tube in between.

While there is no doubt that the EBR produces a sharper image than shooting off the tube, it is a demanding process. If what you put into it is sharp and stable, the output is great, but imperfections show up very strongly, too. Good videotape to film transfers on the EBR are good enough to show on the theatrical screen, and one series of programs on auto racing is now showing at a midwest theatre chain.

Hoffman La Roche, the large pharmaceutical concern, is currently using tape-to-film transfers made on Color Center Videotran's EBR on super 8 projectors in the hands of 600 detail men.

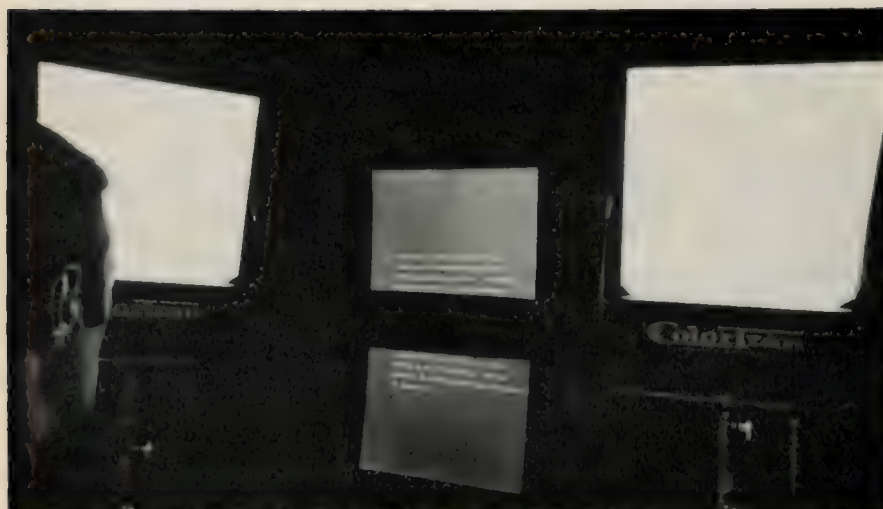
Most of the tape-to-film transfer houses—other prominent labs doing this work are Byron, in Washington; Consolidated Film Industries, in Hollywood; DuArt-Rombex, in New York; Image Transform, in North Hollywood; Motion Picture Labs, in Memphis; Reeves Production Services, in New York; and Technicolor, in Hollywood—will provide double or single system sound prints, and reversal or positive prints in either b/w or color.

In the present state of the industry, with continuing indecision about production and dissemination methods acting as a hindrance to audio-visual use, transfers are providing a valuable service.

You can change horses in the middle of the stream, and often come out just as well. □

A Custom-Made Prompting System

Honeywell's top executives deliver their lines like skilled actors in tight-deadline lip-sync film



The projection of the script is visible to the speaker on the two screens even when he is facing a battery of large Colortran lights.

To the right of the model in this mid-filming shot at Honeywell, Inc., is a 35mm slide projector, sound-proofed with a foam-padded blimp, and focused on two Kodak Ektalite projection screens.



For 25,000 workers around the globe at General Electric's computer-producing facilities, the news that their division had been acquired by Honeywell, Inc., caused an intensely personal reaction. They now had a new employer, and it was one they didn't know much about. What kind of company is Honeywell? What would be the new organization? What products do they make besides computers?

These questions and many more were answered immediately. About the same time that the press associations' teletypes were transmitting the message to the general public, the GE personnel were being seated in 25 motion picture theaters around the world.

Color flashed on the screen, and music on the sound track came on. Then James H. Binger was shown standing in front of the company's Minneapolis headquarters.

"I'm Jim Binger, Honeywell's chairman of the board," he began, "and I want to welcome the 25,000 GE workers to our more than 100,000 employees..."

He then provided a capsule history of the company and listed some of its major manufacturing lines, illustrated with film clips showing rocket launches, computer centers and other Honeywell-made products in operation.

Opening the door between his office and that of Stephen F. Keating, Honeywell's president, Binger introduced Keating as "Steve."

"... We operate on a first-name basis," Keating explained. "We depend more on people than procedure..."

Before the 16½-minute film began its course, the viewers had already been introduced to Edson W. (Dick) Spencer and Clarence (Clancy) Spigle, executive vice presidents.

Binger concluded the filmed presentation by saying: "Again, welcome to Honeywell. We're looking forward to working with you." And the subtle voice stress in the last sentence was on the penultimate word "with."

Throughout the motion picture, the top executives addressed themselves directly to the viewers by looking straight into the camera. This eye-to-eye contact was maintained for virtually all of the footage that was done in lip sync—about 95 percent of the film. The effect was a combination of spontaneity and sincerity.

Yet the entire film was produced without a rehearsal. The five men had all seen, and had a chance to study the script in advance, but they did not have to memorize it. In addition, the entire production schedule—from the first plotting of camera angles to the final distribution of release prints—

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the MPO Videotronic Super 8 projector console is a classy little model made to be a permanent fixture with a furniture-quality teak cabinet. It was specially designed to show motion pictures at point-of-sale and for educational uses, in show-rooms, reception rooms, offices. The adjustable base permits screen to be tilted upwards or downwards 14 degrees for ideal viewing angles. All controls are conveniently located on top for maximum accessibility. The remote, self-rewinding cartridge slips into the side. High-quality daylight viewing with beautiful undistorted sound, and its ease of operation is unchallenged in the industry. Now that's what we call office furniture that really works for you. And your company.



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was accomplished in only 13 days.

"When we were first alerted that such a film would have to be made and that we'd have a very tight deadline for it, we started work immediately," relates Harold W. Daffer, Honeywell's corporate film producer.

The task was complex enough to necessitate more than 100 camera setups to ensure variety of viewpoint and resulting audience appeal. However, the technicalities posed no special problem for Daffer, who has been making motion pictures for Honeywell since 1948.

But he and his assistant Ron Dow, believe that it is an unfair imposition upon executives to ask them to "wing it." Moreover ad libbing often costs valuable time in successive retakes. At the same time they couldn't ask these men to take time out from their executive tasks to rehearse. Even if they could, time was in short supply.

"We'd worked with 'idiot cards' in the past and knew how unsatisfactory they were," Daffer comments. "We'd have a lot of copy to be hand-lettered and then there'd always be the danger that one of the cards would topple at a critical time.

"We also felt that teleprompters wouldn't be satisfactory because the type is too small. And with a teleprompter, many of the men would have to wear their glasses, and that would create a glare problem."

He and Dow devised a simple, but highly effective, solution. In a specially built frame that could be angled both horizontally and vertically as needed, they clamped two Kodak Ektalite projection screens, cut down to 18 x 24 inches.

Between the two screens, they left an aperture just wide enough for the lens of the 16mm Eclair motion-picture camera, which was connected to a Nagra tape recorder to produce synchronized double-system sound. Then to the sides of the speakers, out of range of the camera and varying in distance for long-range, medium, and close-up shots, they worked out positions for placement of a 35mm slide projector.

To keep the image at virtually the same size regardless of distance, careful plottings were made for the use of 3-, 4-, 5-, and 7-inch lenses. Half of the projector's throw was focused on the bottom half of the top screen, and the other half on the top portion of the bottom screen.

Because the aluminized, concave surface of the Kodak screen provides an image six times brighter than that of conventional models, the projected images were visible to the speakers

even though they were bathed in a multiple-light illumination that permitted the use of Eastman Ektachrome commercial film, 7252.

The movie script was written by Jim Read, manager of the corporate merchandising department. After it had received final approval, one typed copy was cut into trial-and-error formulated segments. While right-hand margins were irregular, the typescript was about 5½ inches wide. The depth varied from three to six double-spaced lines for each top and bottom screen projection, with white space between the two type blocks.

All told, 50 such two-part segments were created. These were then put on the shooting board of a Robertson process camera and exposed in reduction to Kodalith ortho film, type 3. This provided white letters on a black background for maximum visibility.



Before the filming, Chuck Bowen, staff motion-picture photographer at Honeywell, Inc., carefully adjusts the lens of his Eclair camera between the frame holding two projection screens.

Each slide took only 15 minutes to produce in a Kodalith film processor model 324, Dow notes, which permitted quick remakes if an executive wanted to revise his lines.

"We could have simplified the job by using only one screen and not splitting up the slide image of the script segments," he says, "but that would have defeated our purpose. We wanted the men to be able to look directly into the camera lens.

"When you know how the picture was made, you can spot flickers of up-and-down eye movement in some scenes, but we're confident that they're not apparent to the majority of the audiences who see the film for the first time."

The movie was shot in the offices of Binger and Keating, except for the film clips of products, the introductory footage that was shot in front of Honeywell's headquarters building, and the

sequence with Honeywell Information Systems' Spangle that was done in Waltham, Massachusetts, office.

For two days, the top executives to work in other offices while Daffer and Dow and one of Honeywell's staff cinematographers worked on camera setups, lighting, and screen projector placements with stands. Then they were ready to begin the days of actual shooting.

Through the artful selection of camera angles, the completed film conveys the impression that the executives were sitting informally together throughout most of the picture. To conserve time, however, no more than two of them were ever present for the shooting of any segment, and most segments required only one man at a time.

"When you're working with professional actors, you have no problem with their waiting the necessary seconds after you call 'action,'" Daffer notes. "Newcomers, however, often so anxious to hit on cue that they'll start speaking immediately, coming right in on top of your 'action'."

"Using these screens, we were able to avoid any possibility of that happening, because Ron controlled the remote control. He'd just keep the volume down low so they couldn't see the lines and turn it up only when it was time for them to speak. The men came so confident in their brief exposure to the system that two of them even ad-libbed comments."

As an indication of how Daffer and Dow tried to anticipate any possible technical problems they built a special, foam-padded blimp for soundproofing the slide projector. Between scenes, they turned off the projector lamp and let the fan run to dissipate the heat buildup.

After the 6,000 feet of film had been processed by Galaxy Film Service in Minneapolis, Daffer and Dow edited and cut the work prints, dubbed in the music selections for the sound track. Galaxy then did the final forming and produced the reprints.

Although originally conceived as an introduction to Honeywell for the employees absorbed in the GE acquisition, the film has since been shown extensively for showings to Honeywell employees, especially at meetings of 25-year veterans.

"As Steve Keating says, we're a company that operates on an informal first-name basis," Daffer says. "The film's projection of apparent spontaneity and that all-important eye-contact between speaker and audience, this feature illustrates our philosophy pretty much better than anything else could."

parably interdigitated with my image as a creative individual. I tell you a story which demonstrates what I mean.

I have a teen-age daughter, and when she was about six years old we were having an argument, which I won because of my superior size and strength and facility for language. She brooded for a while and then decided to insult me by explaining all the things that were wrong with me. Among other things, my stomach was too fat, my hair was too thin, I spread peanut-butter too thick on her sandwich, I wore the wrong clothes. I took all this calmly, but finally she said, "... And besides all that, you're not a writer." Stung to the core of my soul, I clutched my solar plexus and asked: "What are you talking about? You've never read any of my books!"

"No," she answered, "But you need my report card and my teacher didn't even read your signature. You're a terrible writer!"

Well, Readers, it's true that I had terrible handwriting at that time, but that I still do. But I believe that I am a good writer, and I know for a fact that the day I stop believing that I will be unable to come up with new

ideas for my clients, and for their clients.

I am not a writer because I come up with new ideas. I come up with new ideas because I am a writer. □

For readers of the last issue: The grammatical error in "Paradox" was the line: "If it wasn't for the money, I wouldn't do it." This is a condition contrary to fact and therefore requires the use of the subjunctive. It should read: "If it weren't for the money I wouldn't do it." Although there were other questionable errors in the article, they were acceptable colloquial usage, or ineffective copyreading. This was the only true error of grammar.

camera eye continued

service activity of member Eugart Yerman (Holiday Inns, Memphis); Mike Ritt's manifold duties at Combined Insurance headquarters in Chicago; Jim Damon's worldwide assignments for IBM World Trade out of Manhattan headquarters; Dr. Lee Coyle's setup at Ohio Bell in Cleveland, to name just a few of the many.

One thing is sure: these men are not

"average". They observe one common credo "know thyself" and thy limitations. They're not afraid to reach out, among their fellow-members when occasion arises or to the best in creative or technical knowledge when corporate demands dictate.

When is IAVA at its best? Perhaps in the free exchange, without fear or favor and in the absence of suppliers, of helpful ideas, in the presentation of member case histories, including individual successes or failures. Perhaps in just being dedicated to the idea that through better communication to all the "publics" where their corporate interests may lead, enlightenment and understanding can be better achieved through the imaginative, technically-excellent use of sight and sound.

IAVA through all the years has been an inspiration to us at BUSINESS SCREEN, not only as a fount of publishable material but as the "ideal" of wise use of sight/sound media and its continued upgrading within the companies who need it most and should use it best.

We cherish the tribute paid us many years ago: the IAVA "Award of Merit" given us "in acknowledgement of outstanding contribution and service in the audio-visual field." That's all we are: servants to the cause and to those who serve it. □



Photo courtesy of Xerox Corp. and Will Szabo Associates, Ltd.

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Arthur Frederick Bebell, Vice President
Doris D. Kalish, Comptroller
Herbert J. Braun, Sales Manager
Services: 16mm & Super 16mm developing & printing on Ektachrome Commercial & High-Speed. Ektachrome Sound Prints with silver track developing. Internegatives CRIs masters release prints on Eastman Color. Contact & Reduction of 16mm to Super 8mm and 35mm to 16mm. 16mm and 35mm black & white reversal developing & printing.

See advertisement on page 42

JOHN R. BENNETT LABORATORY
1617 Aberdeen Avenue, Columbus, Ohio 43211
Phone: (614) 263-7007
John R. Bennett, Owner/Manager
Mrs. John Coffey, Secretary
Calvin Reichenon, Lab

BERKEY K&L CUSTOM SERVICES, INC.
222 East 44th Street, New York, N.Y. 10017
Phone: (212) 661-5600
Ken Lieberman, Gen. Mgr.
Services: Professional photographic laboratory services—dye transfer prints, Ektacolor, slides, film processing, dupe transparencies.

BYRON MOTION PICTURES
65 K St. N.E., Washington, D.C. 20002
Phone: (202) 783-2700
Byron Roudabush, President
Dudley Spruill, Executive Vice President/General Mgr.
Peter J. Agnew, Secretary
Services: Processing and printing—35mm/16mm, sound department, film strip and slide film services, video tape department offering tape to film, film to tape transfers, and high-speed tape duplication.

CALVIN COMMUNICATIONS, INC.
215 West Pershing Road, Kansas City, Mo. 64108
Phone: (816) 421-1230
Leonard Keck, Chairman of the Board
William Hedden, Vice Chairman and Technical Director
Donald S. Phillips, President Corporation
Wm. N. Bowles, President-Laboratory Div.
Services: 8mm & Super 8mm B&W and color quantity release printing, optical or magnetic sound cartridge—16mm original processing, work printing and quantity release printing—color and b&w. Compete producer services.

CAPITAL FILM LABORATORIES, INC.
470 E. Street, S.W., Washington, D.C. 20024
Phone: (202) DI7-1717
1998 N.E. 150th St., North Miami, Florida 33161
Phone: (305) 949-3242
Peter Boyko, President
William N. Brooks, Vice President
Garland C. Misener, Vice President, Technical Director

See advertisement on page 45

CARLETON LABORATORY
7608 San Fernando Road, Sun Valley, California 91352
Phone: (213) 767-8507
C. H. Carleton, Owner
Paul V. Manor, Manager

CENTRAL FILM LABORATORY
1033 N. 3rd St., Milwaukee, Wis. 53203
Phone: (414) 272-0606
Charles Sciruba, Owner
Audrey Zehetner, Manager
Services: Processing 16mm & 58 b/w & color. Work prints.

CHANNEL 8 COLOR LAB.
905 E. Jackson St., Tampa, Fla. 33601
Phone: (813) 229-7781
Bill Faber, President
Leo Fasselt, Laboratory Manager
Services: 16mm Eco-Me4 processing, 16mm work printing, release printing, Silver sound track-processing, 16mm creative & conforming editing; interlock recording, mixing, 16mm optical soundtransfer, creative scriptwriting.

CINCINNATI FILM LABORATORY
3705 Lonsdale Street, Cincinnati, Ohio 45227
Phone: (513) 271-5540
M. W. Herbst, President
Clarence W. Colter, Vice President
Elizabeth Peters, Treasurer
Services: 16mm facilities. Printing, processing, sound recording, titling, editing services, etc.

CINE-CHROME LABORATORIES, INC.
4075 Transport St., Palo Alto, Calif. 94303
Phone: (415) 321-5678
Burton Smith, President
Whitman Smith, Vice President & Plant Supt.
John Hunt, Vice President Sales

CINEEFFECTS COLOR LABORATORY INC.
115 West 45th Street, New York, N.Y. 10036
Phone: (212) 246-0950
Irving Hecht, President
Bob Pittluck, Exec. Vice President
Sid Baumgarten, Vice President/General Manager

See advertisement on page 41

CINE MAGNETIC FILM LABORATORY
(A Division of Cine Magnetics, Inc.)
650 Halstead Avenue, Mamaroneck, N.Y. 10543

Phone: (212) MU 2-2780, (914) 698-3434
Year of incorporation: 1961
E. J. Everitt, President
Joseph J. Barber, Jr., VP & Gen. Mgr.
Services: Progressing original and dailies, any type 16mm contact printing, reduction 8mm & Super 8mm col, b/w, silent, sound in any type cartridge. Stripping 16mm film.

CINEMA ASSOCIATE PRODUCTIONS, INC.
541 E. Grand River, East Lansing, Mich. 48823
Phone: (517) 332-2357
Norman J. Virag, President

CINEMA RESEARCH CORP.
6860 Lexington Ave., Hollywood, Calif. 90038
Phone: (213) 461-3235

GEO. W. COLBURN LABORATORY, INC.
164 N. Wacker Drive, Chicago, Ill. 60606
Phone: (312) 332-6286
George W. Colburn, Chairman of the Board
Robert A. Colburn, President
Francis W. Colburn, Secretary & Treasurer
Rene G. Mathieu, Senior Vice President Laboratory Operations
Clyde R. Ruppert, Vice President, General Administration and Sales
Allen Hilliard, Vice President, Technical Information and Customer Relations
Raymond E. Czarnik, Assistant to the President
Charles L. Young, Laboratory Scheduling Director
Henry Zenner, Slide and Filmstrip Director
Matt Herman, Quality Control
Services: Processing and printing laboratory with complete 16mm, Super 8, 8mm, slide and slidefilm services.

LABORATORIES *continued*

COLOR CENTER, INC.

630 Ninth Avenue, New York, N.Y. 10036
Phone: (212) 245-4540
Bernie Barnett, Pres.
Robert Orzack, V.P.
Tom Rolston, V.P.
Jerry Berger, 16mm Service Manager
Brian Igou, Super 8 Service Manager
Services: Post production film and tape lab services including specialized film strip lab services, Super 8mm, cartridge loading and distribution

See advertisement on page 52

COLOR FILM CORPORATION

777 Washington Blvd., Stamford, Conn. 06901
Phone: (203) 327-7050
Richard N. Jayson, President
C. Nelson Winget, Vice President
Fred Forstchen, Plant Engineer
Fred Gauthier, Plant Manager
Services: Filmstrip and slide services; Master negative preparation, process 6008 and 5254, print and process 5385, CRI Internegatives Type 5249, reduction printing for 16mm film strips, filmstrip packaging and slide mounting.

COLOR REPRODUCTION COMPANY

7936 Santa Monica Blvd., Hollywood, Calif. 90046
Phone: (213) 654-8010
Mary V. Layos, President
G. L. (Jeff) Edwards, Vice President in Charge Production
E. Elizabeth Bailey, Secretary-Treasurer
Wm. (Fitz) Fitzpatrick, Laboratory Contact
Services: 16mm motion picture lab, 16mm color negative-positive printing and processing, color additive printing, edge numbering, cutting rooms available.

CONSOLIDATED FILM INDUSTRIES

959 Seward St., Hollywood, Calif. 90038
Phone: (213) HO 2-3161
Sidney P. Solow, President
Ted Fogelman, Vice President & Lab Supt.
Edward H. Reichard, Vice President & Chief Engr.
Mel Sawelson, Vice President, Videotape
Ken Jones, Vice President, Business Affairs and Sales
Jim Lawler, Vice President, Comptroller
Services include 35mm and 16mm in both black & white and color, negative-positive and reversal, filmstrip, slide, Super 8mm and 8mm release print, title and optical videotape to film and film to videotape transfer, tape duplicating in all formats, and videotape cassette duplicating (Sony).

See advertisement on page 35

CRITERION FILM LABS, INC.

415 West 55th St., New York, N.Y. 10019
Phone: (212) 265-2180
Fred G. Todaro, President
Barbara Decker, Secretary
Irving Schecter, Sales Manager

D4 FILM STUDIOS, INC.

56 Elmwood St., Newton Corner, Mass. 02158
Phone: (617) 969-7770
Joseph Dephore, President
Services: 16mm color and black & white printing reversal, negative, positive processing studio sound recording and transfers. 16 optical sound tracks, editing A&B rolls and conforming. Hot Press and super titles.

DE LUXE GENERAL INCORPORATED

1546 N. Argyle Avenue, Hollywood, Calif. 90028
Phone: (213) 462-6171
G. Carleton Hunt, President
Norman Stein, Executive Vice President
Neal Keehn, Vice President, Sales

LEO DINER FILMS, INC.

332-350 Golden Gate Ave., San Francisco, Calif. 94102
Phone: (415) 775-3664
TWX 910-372-7244
Services: Complete motion picture lab services: 16mm, Super 8, 8mm; processing & printing; Ektachrome, Gevacolor, Kodachrome, color neg./pos. b&w; scene to scene color correction; sound services; kinescope recording—color & black.

See advertisement on page 48

DU ART FILM LABORATORIES

DU ART COLOR CORPORATION
245 West 55th St., New York, N.Y. 10019
Phone: (212) PL 7-4580
Irwin Young, President
Paul Kaufman, Executive Vice President
Robert Smith, First Vice President
Stanley Plotnick, Vice Pres. & Treasurer
Bernard M. Kamber, Vice President-Sales

FILMACK STUDIO

1327 S. Wabash Ave., Chicago, Ill. 60605
Phone: (312) 427-3395
Joseph R. Mack, President
Ira Singer, Treasurer
Pat Cascio, VP, Production

FILMAKERS' LABS, INC.

1001 Terminal Road, Lansing, Mich. 48906
Phone: (517) 371-1776
T. J. Herrmann, President
Ronald Fuller, General Manager
Mike DeVaney, Supervisor
Ron Feneis, Supervisor
Services: Full service laboratory with producers' services including 16mm; optical reduction and contact Super 8 printing with magnetic and optical sound; 35mm slides and filmstrips; cartridge loading and distribution; animation and sound services.

See advertisement on page 51

FILM-ART, INC.

2436 Vine Street, Cincinnati, Ohio 45219
Phone: (513) 221-4158
Charles H. Metzger, President
Ray M. Metzger, Vice President
Services: Daily processing 8 and 16mm b&w and color printing 8 & 16mm b&w and color.

FILMLAB, INC.

130 West 46th St., New York, N.Y. 10036
Phone: (212) JU 2-2863
Edward C. Naylor, President
Fred Bauknecht, V. Pres.

FILMLAB SERVICE INC.

4019 Prospect Avenue, Cleveland, Ohio 44103
Phone: (216) 881-4510
George F. Golden, President
Services: Full service 16mm. laboratory including processing, B&W reversal, Ektachrome EF, ECO; Eastman color interneg. positive, color additive printing; conforming; sound services; Vacuumate; Camera stock.

FILM SERVICE LAB

58-62 Berkeley Street, Boston, Mass. 02116
Phone: (617) 542-1238
George G. Fall, President
Alfred J. Smilgis
Services: 16mm-Super 8mm reversal processing; color and black & white; Ektachrome commercial processing; black & white and color printing; effects; 35mm negative and positive; editing and timing; film preservation and rejuvenation.

FILMSTRIP & SLIDE LAB, INC.

425 Park Avenue South, New York, N.Y.
Phone: (212) 684-4700
Jerry Miller, Pres.
Maureen Hallam, Treas.
Pat Mule, Secretary

Services: Comprehensive Lab Services including animation stands and automatic mounting machines for cardboard and plastic mounts.

FINAST COLOR LAB

130 W. 42nd St., New York, N.Y. 10036
Phone: (212) 239-4655
Mel Silverman, Manager

FISCHER/CYGNET

399 Gundersen Dr., Carol Stream, Ill. 60187
Phone: (312) 665-4242
David Hancock, President
Robert Throop, Sales Mgr.
Allan Johnson, Lab Mgr.
John Madler, Account Exec.
Janeen Daughtrey, Account Exec.

Services: High speed 16mm color release printing and processing; fast turn-around Super 8mm optical reduction; 35mm slides and filmstrips.

FORDE MOTION PICTURE LABS

306 Fairview Avenue North, Seattle, Wa. 98109
Phone: (206) 682-2510
In Portland, Or.: 2153 N.E. Sandy Blvd. 97232
Phone: (503) 234-0553
Edward Watton, President
R. E. Vedvick, Seattle Lab Manager
A. G. Hein, Portland Lab Manager

Services: Lab services in color and black & white processing; duplication; editing; patching; etc. Processing services available seven days each week.

FOTO-KEM INDUSTRIES, INC.

3215 Cahuenga Blvd. W., Hollywood, Calif. 90068
Phone: (213) 463-4111
Gerald D. Broderson, President
Services: Processing & printing 16mm, 35mm, 35-42 b/w & color. Model C printing 8, contact & reduction printing. Integ. projection. Post production service

See advertisement on page 9

GALAXY FILM SERVICE, INC.

1511 Hennepin Ave., Minneapolis, Minn. 55403
Phone: (612) 335-4256
Services: 16mm processing and workprint of Eco-3, EFB, EF, MS, b/w rev., b/w rev. Release printing—color positive, (negatives), Ektachrome reversal, b/w rev. and b/w positive. Producer services; inking editing and sound. Equipment sales service.

GRAPHICS FILM LIMITED

(Associated with Crawley Films Ltd.)
19 Fairmont Avenue, Ottawa 3, On Canada
Phone: (613) 728-3513
F. R. Crawley, President
Graeme Fraser, Vice President
Charles Everett, Vice President

GUFFANTI FILM LABS

630 Ninth Avenue, New York, N.Y. 10019
Phone: (212) 265-5530
Paul Guffanti, Sr.
Paul Guffanti, Jr.
John P. Curtin

HOLLYWOOD FILM ENTERPRISES, INC.

6060 Sunset Blvd., Hollywood, Calif. 90028
Phone: (213) 464-2181
Mickey Kaplan, President

HOLLYWOOD VALLEY FILM LABORATORY

A Div. of Dymat International Corp.
2704 West Olive Avenue, Burbank, Calif. 91505
Phone: (213) 846-7262
Founded: February, 1952
Vernon G. Frith, President
Charles D. Kircher, V.P. Operations
Evelyn Comparato, Office Manager

See advertisement on page 4

FRANK HOLMES LABORATORIES, INC.

1947 First Street (Box 991), San Fernando, California 91340
Phone: (213) TM-5-4501
Frank A. Holmes, President
Kenneth M. Bell, Vice-Pres./General Manager
Bill Juden, Vice President/Production Manager
Services: Complete 35mm color filmstrip laboratory. Camera work, development, Eastman color, Amsco 547, mounting.

See advertisement on page 3

HUEMARK FILMS, INC.

227 E. 44th Street, New York, N.Y. 10017
Ralph Teitelbaum, President
Robert H. Weinstein, Treasurer
Frank Marciano, Lab Manager
Services: Processing 58 color 8 b/w. Or. printing 58. Sound stripping.

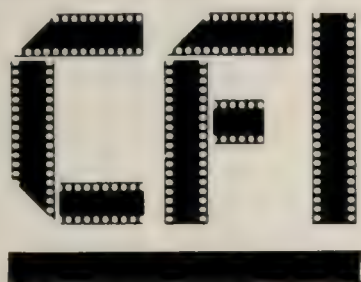
IDENTICOLOR LABORATORY, INC.

849 North Highland Avenue, Hollywood, Calif. 90038
Phone: (213) 469-2946
Dalton B. Creaser, President
William Beale, Vice President
Florence Creaser, Secretary & Treasurer
Services: Filmstrip mastering, all forms release printing, cutting-canning, package slide duplication, slide mounting, imprints collating, packaging.

JAMIESON FILM COMPANY

3825 Bryan Street, Dallas, Texas 75219
Phone: (214) TA 3-8158
Bruce Jamieson, President
Hugh V. Jamieson, Jr., Exec. Vice Pres.
Lloyd Abernathy, Vice President
James Bamister, Lab Mgr.
Ralph Canada, Customer Serv.

Take this 30-second



photoquiz

Don't feel bad if you fail* because you'll win a
CFI Film Footage Estimator.

1. How much will it cost me to have a 23 minute 16mm Eastman color release print made if the laboratory charges 7¢/foot?
2. How many 35mm feet would I have if I blew up my 23-minute 16mm picture?
3. What about reducing my 23-minute 16mm film to Super 8mm—how long would that be in Super 8mm?
4. How much ECO can I have developed for \$250 at 6¢/foot?

***We'll even send you one if you don't fail**

Undoubtedly you could answer these questions. They're not really hard. But you probably couldn't do it in 30 seconds—you'd need a little more time, and perhaps even a pencil and paper.

That's why we're making our Film Footage Estimator available free to interested professionals in the motion picture and audio-visual industries.

It's handy. It has all the information you need built right into its easy-to-read sliding scales. Answering the above questions in 30 seconds would be a cinch if you had one. And it's especially valuable for budgeting and planning.

How do you get a CFI Film Footage Estimator? Simple. Just send in the coupon on this page or write to us on your letterhead. We'll send you one with our compliments, along with any special service information you may need.

All right, send me a Film/Footage Estimator. Let me prove to myself that I can answer those questions in 30 seconds.

Name

Company

Title

Address

City

State Zip

I am also interested in:

☐ Video Tape to Film Transfers ☐ Title and Opticals ☐ Tape Copies

CONSOLIDATED FILM INDUSTRIES
959 SEWARD STREET, HOLLYWOOD, CALIFORNIA 90038
BS5

LABORATORIES

continued

Services: including scripting, art and titles, animation, photography, editing, sound recording, music scoring, sound mixing, interlocking (35 & 16) conforming and laboratory services for 35mm 16mm slides and film strips.

KIN-O-LUX INC.

17 West 45th Street, New York, N.Y. 10036
Phone: (212) 586-1880
Seymour B. Richmond, General Manager
Frederick Schreck, Lab Manager

LAB TV, INC.

723 Seventh Ave., New York, N.Y. 10019
Phone: (212) 586-2293
Ken Williams, Pres.
Arnold Morrison, Sales Mgr.

MGM LABORATORIES, INC.

10202 West Washington Blvd., Culver City, Ca. 90230

BERKEY MANHATTAN FILMSTRIP & SLIDE LABORATORIES

222 E. 44th St., New York, N.Y. 10017
Phone: (212) 661-5600
Selwyn Robbins, President

See advertisement on page 12

MODERN FILM LABS, INC.

832 N. Cole Ave., Hollywood, Ca. 90038
Phone: (213) 464-7293
Services: Processing color and black & white 16mm - Super 8 - 8mm.

MOTION PICTURE LABORATORIES, INC.

781 South Main Street, Memphis, Tenn. 38102
Phone: (901) 948-0456
Frank McGeary, President
Blaine Baker, Vice President
James V. Solomon, Lab. Supt.
Lynn Bigbee, Bill Watson, Customer Service
Buddy, Morgan, Equip. Sales & Rental
Services: Complete in-house Super 8-16mm laboratory, processing B&W negative, positive, reversal, color Ektachrome, CRI, internegative, color positive, Editorial, music, sound, titling, VTR to kinescope, color & B&W, equipment sales and rental.

MOVIELAB, INC.

619 West 54th Street, New York, N.Y. 10019
Phone: (212) JU 6-0360
Regional Office: 6823 Santa Monica Blvd., Los Angeles, Calif. 90038
Phone: (213) 469-5981
Saul Jeffee, President
John J. Kowalak, Executive Vice President/
Plant Operations & Engineering
Frank S. Berman, Executive Vice President/
Sales
Peter P. Cardasis, Vice President Sales Administration
Services: Developing and printing 35mm & 16mm color & b/w, TV spots, Super 8 printing in all formats & cartridge, film strips & slides, 35mm & 16mm CRI services, screening & cutting room facilities

NEWSFILM LABORATORY INC.

516 N. Larchmont Blvd., Los Angeles, Ca. 90029
Phone: (213) 462-8292
J. Lampert Levy
Services: 16mm & Super 8 Ektachrome printing & processing to ASA 1000. 24 hour availability everyday of the year. Ektachrome release prints with full silver sound track.

NIER MOTION PICTURE LABS

P.O. Box 131, Washington Valley Road, Martinsville, N.J. 08836
Phone: (201) 356-1280

W. A. PALMER FILMS, INC.

611 Howard Street, San Francisco, Calif. 94105
Phone: (415) 986-5961
Year of Incorporation: 1948
William A. Palmer, President
John Corso, General Manager
Richard Foster, Technical Services
Services: Lab and 16mm technical services including: developing color and black & white, workprinting, answer & release printing, internegatives and color positive, master duplicates, editing, special effects, animation titles, recording, music libraries, scoring

See advertisement on page 46

PAN AMERICAN FILMS

822 North Rampart Street, New Orleans, Louisiana 70116
Phone: (504) JA 2-5364
Frank J. Richard, Partner
John M. LeBlanc, Partner

PHOTO PROCESSORS, INC.

909 N. Congress Ave., Austin, Tex. 78701
Phone: (512) 472-6926
James Goin, Pres.

PICTOCRAFT, INC.

145 Library Lane, Mamaroneck, N.Y. 10543
Phone: (914) 698-3437
Elwood Frye, President
Evelyn Frye, Treasurer
Charles Amy, Vice President/Production
Services: Filmstrip, slide and 16mm mastering and release print services for all static frame equipment.

PRECISION FILM LABORATORIES, INC.

630 Ninth Ave., New York, N.Y. 10036
Phone: (212) 489-8800
Stephen M. Pollan, Pres.
Burton Stone, Exec. V.P.
Al Duryea, V.P.
Services: 35-16-8 services. Color interneg. interpositive, negative processing, color release printing, work prints, Reduction prints. B/W negative processing, release printing. Sound transfers.

P. S. I. FILM LABORATORY

3011 Diamond Park Drive, Dallas, Texas 75247
Phone: (214) 631-5670
Robert G. Redd, President

RADIANT LAB

321 W. 4th St., New York, N.Y. 10036
Phone: (212) 582-7310
Al Greco, Pres.
Kurt Kanis, V.P. Sales

REELA FILM LABORATORIES, INC.

(A Division of Wometco Enterprises Inc.)
65 N.W. 3rd Street, Miami, Fla. 33128
Phone: (305) 377-2611
Regional Sales:
New York Phone: (212) 695-0550
Chicago Phone: (312) 945-4230
Sonny Rosenberg, Exec. V.P./General Manager
Bob Pell, Vice President/National Sales Manager
Ted Sack, Vice President/Southern Sales
Ed Hoey, Eastern Sales
George Hulbert, Mid-West Sales
Ed Kretzer, Customer Service
Bob Meile, Production Manager

See advertisement on page 48

REEVES PRODUCTION SERVICES

304 E. 44th St., New York, N.Y. 10017
Phone: (212) 679-8800
C. Robert Fine, Pres.

SOUTHWEST FILM LABORATORIES, INC.

3024 Fort Worth Avenue, Dallas, Texas 75211
Phone: (214) 331-8347
J. Manuel Hopenstein, President
Jack A. Hopper, Vice President/General Manager
Charles E. Flyod, Customer Service & Sales
Services: 16mm specialists in color, B&W; Ektachrome, negative & reversal; Dailies; TRIAD; dupes; internegative positive; editorial; recording; 1-1 optical printing; 13 multiple fade & dissolve lengths; ultrasonic cleaning; sales & rentals.

See advertisement next column

SUPER 8 CITY, INC.

1905 Fairview Avenue, N.E., Washington, D.C. 20002
Phone: (202) 562-0505
Jean Cloutier, Manager

SWIFT MOTION PICTURE LABS

1079 Nelson Avenue, Bronx, N.Y.
Phone: (212) 293-2400
John Tobin, Pres.
Robert Hewitt, V.P.

TECHNICOLOR, INC.

6311 Romaine Street, Hollywood, Calif. 90038
Phone: (213) 462-6111
Branch Office: 342 Madison Avenue, New York, N.Y. 10017, Phone: (212) 661-4833

TVC LABORATORIES, INC.

311 West 43rd St., New York, N.Y. 11036
Phone: (215) 586-5090

WESTERN CINE SERVICE, INC.

312 South Pearl St., Denver, Col. 80209
Phone: (303) 744-1017
John Newell, President
Herman Urschel, Vice President
Mal Jesse, Treasurer & Secretary
Services: Reversal color ECOFF. East color negative, positive. Optical printing, sound recording and dubbing. Equipment sales and rental.

WRS MOTION PICTURE LABORATORY

210 Semple Street, Pittsburgh, Pa. 15222
Phone: (412) 683-6300

ART & ANIMATION

AGS&R STUDIOS, INC.

425 North Michigan Avenue, Chicago, Illinois 60611
Phone: (312) 527-4070
1835 South Calhoun Street, Fort Wayne, Indiana 46804
Phone: (219) 744-4255
Aaron Gordon, President
Arthur C. Allen, Vice President
Thomas E. Hirte, Production Manager
Chicago
Robert Cecka, Production Manager, Ft. Wayne
Services: Art, photography, animation, boards and creative services.

AIA PRODUCTIONS, INC.

47 West 44th St., New York, N.Y. 10018
Phone: (212) YU 6-7469
Al Arnaut, President
Services: Technical animation, cartoons, live motion pictures. Animation facilities. Filmstrips and precision registration slides.

ANICAM

6331 Homewood Ave., Hollywood, Ca. 90028
Phone: (213) 465-4114
Jack Buehne, President
Bill Tomkin, Jr., Supervisor
Bill Tomkin, Jr., Sam DiMaggio
Buehne, Jim Farrel John Derc
Cameramen
Services: Animation camera service 16mm-35mm motion pictures and film

ANIMATION ART ASSOCIATES, INC.

1539 Race Street, Philadelphia, Pa. 19102
Phone: (215) LO 3-2520
Harry E. Ziegler, Jr., President
Leonard E. Cooper, Vice President
Alice M. Ziegler, Secretary/Treasurer
Services: Technical and cartoon animation filmstrips and slide programs, story sketches, animation photography

CHANNEL FILMS, INC.

45 West 45th Street, New York, N.Y. 10018
Phone: (212) JU 6-4311
Harry Hein, General Manager
Services: Animation, optical, editorial, transfer, sound effects and recording.

TEE COLLINS, INC.

2 West 45th Street, Suite 800, New York, N.Y. 10036
Phone: (212) 972-1820
Tee Collins, President
Barbara Cobb, Secretary/Treasurer
Services: Animation/Film production.

16mm

Southwest Film Lab

Daily processing of all 16 mm Ektachrome film
B & W Negative & Reversal • Color & B & W
Dailies • Triad • additive computerized duplicate
process • Color internegative positive with Triad
additive scene to scene color corrections
multiple fade & dissolve lengths (15, 20, 30, 40, 60, 80, 90 frames) plus 16, 24, 32, 48
original cuts for B&H Model "C" prints
Creative editing, conforming, editing room
interlock projection facilities • Recording
recording scoring, multiple channel
Westrex optical track royalty free, Westrex
troprint transfers • 1-1 Optical printing •
sonic cleaning • Equipment sale and rental

SOUTHWEST FILM LABORATORY

111 W. 4th Ave.
DALLAS, TEXAS

N & ANIMATION *continued*

COMPUTER IMAGE CORPORATION
 1 N. LaBrea, Hollywood, Cal. 90038
 Phone: (213) 876-1060
 Contact: Jim Duca, Manager
 Harrison III, Ch. of the Bd.
 Richard, President
 Richard D. Rush, V.P. Finance

CREATIVE ARTS STUDIO, INC.
 434 4th Street, N.E., Washington, D.C. 20002
 Phone: (202) 832-2600

Philip G. Arnest, President
 Ham De La Vergne, Vice President
 Ward C. Santelmann, Asst. V-Pres.
 Services: Art, storyboards, animation, titles, editing for films, filmstrips, slides, and multi-media productions.

ASIE ANIMATION CAMERA CORP.
 145th St., New York, N.Y. 10036
 Phone: (212) 586-2971
 Ank Bucaria, President
 Roth, Cameraman

DOLPHIN PRODUCTIONS
 5th Ave., New York, N.Y. 10019
 Stanley, President

ESKAY FILM SERVICE, INC.
 1 N. Lake Shore Dr., Chicago, Ill. 60611
 Phone: (312) 467-6250
 Pearson
 Hafferkamp
 Kinzie
 (Working under optical effects).

FRIARGRAPHICS, INC.
 2 Warren Street, Silver Spring, Maryland 20910
 Phone: (301) 588-5900
 Edwin J. Fryer, President
 Services: Cartoon and technical animation, art & photograph, vugraphs, slides, filmstrips and technical art including and charts.

ATO ANIMATION PHOTOGRAPHY INC.
 West 40th St., New York, N.Y. 10018
 Phone: (212) CH 4-4747
 Granato, President
 Services: Camera animation photography in motion, zooming, panning from still 16mm & 35mm.

BERT P. HEATH PRODUCTIONS, INC.
 17 Scott Avenue, West Islip, N.Y. 11795
 Phone: (516) 661-5935
 Bert P. Heath, President
 Elys E. Heath, Vice President
 Frank Schmidt, Editor
 Services: Slide motion, animation, both technical and cartoon and live action motion

LANCE STUDIOS
 1 West 46th Street, New York, N.Y. 10036
 Phone: (212) JU 6-4233
 David Wasserman, Producer
 Andor Chaidze, Producer
 Lila Panaro, Art Director
 Services: Production of filmstrips, slide jobs, titles meetings, etc. . . . mock-ups, colorations, titles and art.

MAB GRAPHICS
 12 N. Maryland Avenue, Milwaukee, Wis. 53206
 Phone: (414) 332-7644
 Mary Ann Nelson, Artist
 Services: Animation art, titles, multi cell elements, talking characters, engineers, plots, tracings, macie of 16mm frame.

WILLIS PYLE PRODUCTIONS
 1 Seventh Ave., New York, N.Y. 10019
 Phone: (212) 246-9400
 Willis Pyle, Owner
 Services: Animation service, neg. and work

SEMPL FILMS, LTD.
 10 Nelson Avenue, Bronx, N.Y. 10452
 Phone: (212) 992-5000
 S. Semple, President, Producer/Director
 Services: Animation, titles, art, graphics, photography, stills-in-motion, sound films, filmstrips, slides, opticals.

STANART STUDIOS
 145th St., New York, N.Y. 10036
 Phone: (212) JU 6-0445
 Stan Popko, Owner

TANNER/SUTTON STUDIO
 E. 52nd St., New York, N.Y. 10022
 Phone: (212) 593-1318
 Tanner and Howard Sutton, Partners

Services: Animation scripts, storyboards, design, production.

VIDEART, INC.
 62 West 45th Street, New York, N.Y. 10036
 Phone: (212) MU 2-2363
 Joe Zuckerman, President
 Florence Hartman, Secretary
 Mel Wolpin, Production Manager
 Hugo Casolari, Sales Manager
 Services: Animation & optical service—titles and film restoration.

WESTHEIMER COMPANY
 736 Seward St., Hollywood, Cal. 90038
 Phone: (213) HO 6-8271
 Joseph Westheimer, A.S.C., President
 Services: Titles, opticals, inserts in 16mm and 35mm.

ZAPTEL STUDIOS, INC.
 615 N. Wabash Ave., Chicago, Ill. 60611
 Phone: (312) 787-2755
 Owen A. Zapel, President
 Services: Optical effects, 35-16-58. Tinting, aerial image and opaque, animation art and shooting, filmstrip mastering.

EDITING & PRODUCTION SERVICES

ALLEGRO FILM SERVICE INC.
 201 W. 52nd Street, New York, N.Y. 10019
 Phone: (212) 586-3057
 Jerome G. Forman, President
 Jules Edelman, Vice President
 Daniel Ruffini, Production Manager
 Services: Editorial services, including 16/35 mm screening facilities, plus in house recording capability.

CHANNEL FILMS, INC.
 45 West 45th Street, New York, N.Y. 10036
 (See listing in Animation section).

CINEMA ARTS ASSOCIATES, INC.
 333 West 52nd Street, New York, N.Y. 10019
 Phone: (212) 246-2860
 Hans R. Dudelheim, Pres.
 Warren Wallace, Prod/Director/Writer
 Norman Koppelman, Sound Dept.

CINE METRIC FILMS, INC.
 35 West 45th St., New York, N.Y. 10036
 Phone: (212) 582-5600
 Lawrence Plastik, President
 Michael J. Calamari, Jr., Treasurer
 Morris Albenda, Secretary

CITY FILM PRODUCTIONS
 64-12 65th Place, Middle Village (Queens, NYC), New York 11379
 Phone: (212) 456-5050
 John R. Gregory, Executive Producer
 Clarence Schmidt, Producer
 Herbert Avvenire, Production Coordinator
 Services: Producer/film production services, specializing in post-production service/facility package for other producers.

CREATIVE ARTS STUDIO, INC.
 2323 4th Street, N.E., Washington, D.C. 20002
 (See listing in animation section.)

JIM D'ARCY FILM EDITORIAL SERVICE INC.
 349 West 48th St., New York, N.Y. 10036
 Phone: (212) CO 5-4290
 Jim D'Arcy, President
 Services: Industrial, public relations and documentary editorial and completion services.

EAST COAST PRODUCTION EDITORIAL & TECHNICAL SERVICES, INC.
 16 West 46th Street, New York, N.Y. 10036
 Phone: (212) 765-4556-7
 Joseph Josephson, President
 Blanche Josephson, Vice President
 Services: Editorial, technical consultation, release print, distribution, production, & recording and mixing services.

THE EDITING HOUSE
 3-35 147th Place, New York, N.Y. 11357
 Phone: (212) 359-0704
 Julian Bergman, Supervising Editor
 Neal Bergman, Film Editor
 Services: Post production completion service, editing, recording, opticals and answer prints.

THE EDITING PLACE, INC.
 630 Ninth Ave., 401 New York, N.Y. 10036
 Phone: (212) 765-5230
 Graham C. Place, President/Director/Editor/Soundman
 Arthur Marks, Secretary/Treasurer/Cameraman/Editor
 Services: Directing, cinematography, sound recording, editing of commercials, documentaries and, primarily, feature films.

FILMPOWER
 150 East 52nd Street, New York, N.Y. 10022
 Phone: (212) PL 8-8520
 Morty Schwartz, President
 Services: Creative editing of films from commercials to features.

FILM-RITE, INC.
 35 West 45th Street, New York, N.Y. 10036
 Phone: (212) 246-0131
 Edwin Picker, President
 Services: Editorial service for radio, television and motion picture industries.

JOHN HORVATH INC.
 150 East 52nd Street, New York, N.Y. 10022
 Phone: (212) PL 1-2022
 John Horvath, President
 Elizabeth Horvath, Secretary/Treasurer
 Services: Film editing and print distribution.

KENCO FILMS
 619 West 54th Street, New York, N.Y. 10019
 Phone: (212) 867-8200
 Mike Ross, Manager

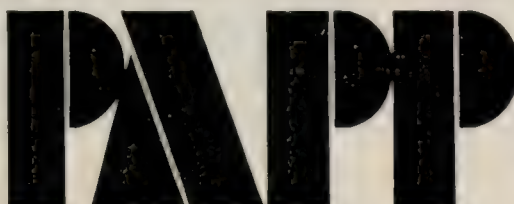
BILL KING EDITORIAL SERVICES
 18 W. 45th St., New York, N.Y. 10036
 Phone: (212) YU 6-5707
 William E. King, Owner
 Services: Film/tape editing on KEM multi-picture console. IVC work-tape and quad conforming.

GLEN MCGOWEAN & SON, LTD.
 161 East Grand Avenue, Chicago, Ill. 60611
 Phone: (312) 943-7742-3
 Glen McGowean, President
 John McGowean, Secretary/Treasurer
 Services: Editorial, titling and optical printing services.

NELSON FILM EDITING SERVICE
 711 W. Capital Drive, Suite 104, Milwaukee, Wis. 53206
 Phone: (414) 562-0573
 David Nelson, President
 Mary Ann Nelson, Vice President
 Services: Post-production services in 16mm picture, voice, music, effects. Editing, conforming, print distribution, animation.

HARRY S. NOACK EDITORIAL SERVICE
 9 Surrey Lane, Bellmore, N.Y. 11710
 Phone: (516) SU 1-7731
 Harry S. Noack, Owner
 Paul Caster, Writer
 Martin Rader, Sound Recording
 Services: 35/16 mm motion pictures for education, industry. Up dating of existing films.

PAPP FILM SERVICES, INC.
 156 East 52nd Street, New York, N.Y. 10022
 Phone: (212) 832-6603
 Tony Brischler, President/Treasurer
 David Lloyd, Executive Vice President/Secretary
 Services: Production and editorial services for directors, producers and agencies. Commercials, trailers, cassette sales films, test commercials.



156 E. 52nd Street/New York, N.Y. 10022
 832-6603

AN
 EDITING,
 PRODUCTION, &
 PRINT
 DISTRIBUTION
 SERVICE

Tony Brischler
 David Lloyd

EDITING & PRODUCTION SERVICES *continued*

P.A.T. FILM SERVICES INC.
630 Ninth Ave., New York, N.Y. 10036
Phone: (212) 247-0900
Fred Gray, Vice President Sales
Services: Editing, distribution, video and radio tape commercial distribution.

ROSS GAFFNEY, INC.
21 W. 46th Street, New York, N.Y. 10036
(See listing in Sound Recording Section)

SYNCHROFILM SERVICES INC.
25 West 45th Street, New York, N.Y. 10036
Phone: (212) CO 5-7181
Irving Sachs, President
Neil Matz, Vice President
Rick Haber, Editorial Supervisor
Services: Editing, completion and distribution film/VTR.

TELECRAFT FILM SERVICE, INC.
630 Ninth Ave., New York, N.Y. 10036
Phone: (212) C15-4909
Maxwell S. Seligman, President
John Martin, Production Vice President
Kenneth McIlwaine, Supervising Editor
Services: Editing, European affiliates. Track analysis for animated productions.

ROBERT VAN DYKE INC.
56 West 45th Street, New York, N.Y. 10036
Phone: (212) 867-9510
Robert Van Dyke, President
Services: Kem & Steenbeck editing, table rentals. Recording & transfers, 16 & 35mm.

FILM STORAGE & HANDLING

BONDED SERVICES
Bonded Park, Fort Lee, N.J.
Phone: (212) 661-7600
J. S. Stevens, President
E. Kandel, Executive Vice President
Services: Storage and servicing of motion picture film, video tape, audio and computer tapes.

TAPE FILMS, INC.
619 West 54th St., New York, N.Y. 10019
Phone: (212) 867-9590
Charles A. Ahto, General Manager
Branch office: 5400 Cahuenga Blvd.
North Hollywood, Calif. 91601
Phone: (213) 985-7010
Robert S. Aller, Manager

FILM TREATMENTS & REPAIRS

INTERNATIONAL FILMTREAT/PEERLESS FILM PROCESSING
733 Third Ave., New York, N.Y.
Phone: (212) 661-7600
Branch Office: 829 N. Highland Avenue, Hollywood, Calif. 90038
Phone: (213) 466-6341
Myron L. Freedman, VP/General Manager
Marvin A. Bernard, Vice President, National Sales Director
Günther Jung, Mgr., West Coast operations
Services: Scratch removal including complete rejuvenation of brittle, dirty, curled, and other physical damages to motion picture film.

PERMAFILM OF CALIFORNIA, INC.
814 No. Cole Ave., Hollywood, Calif. 90038
Phone: (213) 463-6892
Sol J. Cohen, Secretary/Treasurer
Ben Brogdon, Lab. Manager

PERMAFILM INTERNATIONAL CORP.
305 East 46th Street, New York, N.Y. 10017
Phone: (212) 755-1121
Paul N. Robins, President
Gus Borinos, Executive Vice President
Anthony Bennet, Treasurer

RAPID FILM TECHNIQUE, INC.
37-02 27th St., Long Island City, N.Y. 11101
Phone: (212) 516-4600
Branch Office: 34-54 35th Street, L.I. City, N.Y. 11101
Henry Lloyd, President
Jerome Guber, Executive Vice President
Services: Scratch removal and restoration of TV film, motion picture film, microfilm. Temperature and humidity controlled storage and warehousing. Distribution.

VACUUMATE CORPORATION
207 W. 25th St., New York, N.Y. 10001
Phone: (212) 255-4674
Samuel H. Bunchez, President

BUSINESS FILM HEADACHES CURED

■ FILM SERVICING
■ COMPLETE TV FILM EXPEDITING
■ MOTION PICTURE SERVICING
— 8mm CARTRIDGING —
FILM STRIPS CUT CANNED PACKAGED

VACUUMATE FILM PROTECTIVE TREATMENT
LASTING PROTECTION Against
OIL • WATER • WEAR • CLIMATE
SCRATCHES • FINGER MARKS

NO-EN FILM TREATMENT

NO-EN GIVES TROUBLE-FREE PROJECTION TO LOOP AND CARTRIDGE LOADED FILMS. NO-EN INSURES SMOOTH, UNINTERRUPTED SHOWINGS AND EXTENDS THE LIFE OF THE PRINTS.

For information, write or call
VACUUMATE CORPORATION
207 West 25th St., New York, N.Y. 10001
Offices throughout U.S. and Can.

MUSIC

AMFED MUSIC
One Towne Road, Boxford, Mass. 01921
Phone: (617) 887-8435
Robert R. Way, Representative for U.S. & Canada
Services: Mood music library leasing, original film scores, European production facilities, arranging, conducting, producing.

BLUE RIVER MUSIC CO.
6223 Selma Ave., Hollywood, Ca. 90028
Phone: (213) 463-7661
Harry Bluestone, Pres.
Services: **MUSI-QUE**, a pre-recorded mood music and sound effects library for business and industry.

CAPITOL PRODUCTION MUSIC (CAPITOL RECORDINGS)
Hollywood & Vine, Hollywood, Calif. 90028
Phone: (213) HO 2-6252
Ole Georg, National Director
Kay Carlson, Assistant Director

CINEMUSIC, INC.
300 W. 55th Street, New York, N.Y. 10019
Phone: PL 7-3795 AC: 212
Date of Organization: 1949
Joan Barry, Manager

See advertisement on page 51

CORELLI-JACOBS FILM MUSIC, INC.
25 W. 45th St., New York, N.Y. 10036
Phone: (212) 586-6673

DEWOLFE FILM LIBRARY
25 West 45th Street, New York, N.Y. 10036
Phone: (212) 586-6673
Fred Jacobs, President
Morris Goldstein, Vice President
Services: Music library recorded on LP-disc and 1/4" tape

DeWolfe
MUSIC LIBRARY INC.

SCORE WITH A MODERN MUSIC LIBRARY
SEND FOR CATALOG • 25 WEST 45, N.Y. • 586-6673
*In association with Corelli-Jacobs

ELECTRONIQUE-M
25 E. Chestnut St., Chicago, Ill. 60611
Services: Electronic synthesizer effects library.

See advertisement on page 47

SAM FOX FILM RIGHTS
1540 Broadway, New York, N.Y. 10036
Phone: (212) C 17-3890
Frederick Fox, President
Bill Heese, General Manager
Services: Synchro-Fox library of record background music, comprehensive catalog music cues

synchrofox
music library

Background Music For Discriminating Film and Television Producers

Catalog and Sample Record On Request:
SAM FOX FILM RIGHTS, INC.
1540 Broadway, N.Y., N.Y. 10036 • (212) 247-3090

DICK LAVSKY'S MUSIC HOUSE INC.
16 East 48th Street, New York, N.Y. 10017
Phone: (212) 758-7773
Richard Lavsky, President
Phyllis Lavsky, Vice President

MUSIC FOR FILMS, INC.
49 West 45th St., New York, N.Y. 10036
Phone: (212) C17-3577
Herman Fuchs, President

MUSICUES CORPORATION
117 W. 46th St., New York, N.Y. 10036
Phone: (212) 765-1742
Bernard Rubinstein, President
Melvin Kaiser, Vice President
Milton B. Kaye, General Manager
Services: U.S. distributor of Chappell ground music library, available on tape.

Live Sounds Without Live Costs

write or call for free catalog
Milton B. Kaye

MusiCues CORPORATION
117 West 46th Street New York, N.Y. 10036
(212) 765-1742

sole U.S. Distributor of the
Chappell Recorded
Background Music Library

West Coast Representative:
Richard Einfeld Productions,
1512 N. Las Palmas Ave., Hollywood, Calif. 91601
(213) 461-3731

MUSIFEX, INC.
45 West 45th St., New York, N.Y. 10036
Phone: (212) 616-4061
E. Robert Velazco, President
Daniel Pinsky, Music Supervisor

THE RIVIERA LIBRARY
6610 Selma Avenue, Hollywood, 90028
Phone: (213) 462-8585
Services: Music library sold on a one fee basis, all rights included, in perpetuity.

ROSS GAFFNEY, INC.
21 W. 46th Street, New York, N.Y. 10036
(See listing in Sound Recording section)

THOMAS J. VALENTINO, INC.
151 W. 46th St., New York, N.Y. 10036
Phone: (212) C16-4675
Thomas J. Valentino, President
Robert T. Valentino, Vice President
Frank Valentino, Vice President
Thomas J. Valentino, Jr., Vice President
Chris Carrino, Project Engineer
Services: Major records provides production music and sound effect libraries for industrial TV, CCTV and all business A/V.

See advertisement on page 48

OPTICAL EFFECTS

HOWARD A. ANDERSON COMPANY
41 Marathon St., Hollywood, California 90038
Phone: (213) 463-0100
Howard A. Anderson, Jr., A.S.C., President
Ell A. Anderson, Vice President
George Levy, Secretary
Norman Silver, Treasurer
Services: Ideas and designs for special photographic effects and opticals for motion pictures and television.

CONSOLIDATED FILM INDUSTRIES
Title & Optical Division
Seward St., Hollywood, Calif. 90038
Phone: (213) H02-3161 Telex: 06-74257
SOLE CONSOLFILM
John Tate, Manager, Title & Optical Division
Services: Optical effects, insert facilities, animation photography, title art, backgrounds, lettering.

See advertisement on page 35

ESKAY FILM SERVICE, INC.
1 N. Lakeshore Drive, Chicago, Illinois 60611
Phone: (312) 467-6250
Services: Animation photography, optical effects, titles, blow-ups, filmstrips, slide dupes, reversal, internegs.

IMAGIC INCORPORATED
44 No. Highland Avenue, Hollywood, Calif. 90038
Phone: (213) 461-3744
Don B. Creaser, President
W. Kerrigan, Vice President
Mary A. Stockert, Vice President
Services: Opticals, titles, inserts.

CINEEFFECTS INC.
1 W. 45th St., New York, N.Y. 10036
Phone: (212) 246-0950
Ing Hecht, President
Robert Pittluck, Executive Vice-President
John Hecht, Present, Vice-President

See advertisement on page 41

EXCEPTIONAL OPTICALS, INC.
East 45th St., New York, N.Y. 10017
Phone: (212) 972-1760

FILM EFFECTS OF HOLLYWOOD
10 North Citrus, Hollywood, California 90038
Services: Creative special effects in any medium and format.

LARRY LIPPMAN
East 54th St., New York, N.Y. 10022
Phone: (212) 751-5912
Larry Lippman, Pres.

GLEN MCGOWEAN & SON, LTD.
East Grand Avenue, Chicago, Ill. 60611
Phone: (312) 943-7742-3
Working under Editing.)

RAY MERCER & COMPANY
1 Normal Avenue, Hollywood, Calif. 90029
Phone: (213) No. 3-9331
Ray Mercer, A.S.C., President

VIDEART, INC.
1 W. 45th St., New York, N.Y. 10036
Phone: (212) MU 2-2363
Working under Animation.)

ZAPEL STUDIOS, INC.
1 N. Wabash Ave., Chicago, Ill. 60611
Phone: (312) 787-2755
Working under Animation.)

RENTAL STAGES

ABZ STUDIOS
East 78th St., New York, N.Y. 10021
Phone: (212) 628-1310
Michael Roston, Studio Manager
Services: 30'x55' soundproof studio, street working kitchen, white cyc, lite grid.

MERLIN & SAGE STUDIOS
1 E. 84th St., New York, N.Y. 10028
Phone: (212) 988-6066
Les Miller, Pres.

Kevin Fitzgerald, Studio Mgr.
Services: Air conditioned and fully equipped production stages.

RAMPART STUDIO
2625 Temple St., Los Angeles, Calif. 90026
Phone: (213) 385-3911
Cap Palmer, General Manager
Iona Harrison, Office Manager
Services: Rental sound-stage, and/or sub-contract production; all services including casting, with experienced access to all Hollywood resources.

SCREENING ROOMS

ALLIED ARTISTS CORPORATION
15 Columbus Circle, New York, N.Y. 10023
Phone: (212) 541-9200
Gertrude Miller, Screening Room Supervisor

CINE METRIC THEATRE CORP.
35 West 45th Street, New York, N.Y. 10036
Phone: (212) 582-5600
Lawrence Plastrik, President
Michael J. Calamari, Jr., Treasurer
Morris Albenda, Secretary

JOHNNY VICTOR THEATER
RCA Exhibition Hall, 40 W. 49th St., New York, N.Y. 10020
Phone: (212) 586-3000 XT 3058
Miss Judi Bradshaw, Secretary

MGM SCREENING ROOM
1350 Avenue of the Americas, New York, N.Y. 10019

PARK AVENUE SCREENING, INC.
445 Park Avenue, New York, N.Y. 10022
Phone: (212) 581-7876
James E. Townsend, President
Theresa Ramos, Manager
Frank Cahill, Projectionist

PREVIEW THEATRE, INC.
1600 Broadway, New York, N.Y. 10019
Phone: (212) 246-0865
Jacqueline M. Carey, Screening Room Manager

SOUND RECORDING & TRANSFER

AERCO
Box 171, Pennsauken, New Jersey 08110
Phone: (609) 663-8154
Glenn B. Farnsworth, Owner

AUDIO TRANSFERS, INC.
254 West 54th Street, New York, N.Y. 10019
Phone: (212) 265-6225
Mark Wortreich, President
Akiva Kohane, Chief Engineer

BELL SOUND STUDIOS CORPORATION
237 West 54th St., New York, N.Y. 10019
Phone: (212) 582-4812
Irv Jerome, Vice President, Sales
Services: Sound recording, film mixing in sync, VTR playback for recording audio against pic., 16 & 35 recording & transfer.

BOULEVARD RECORDING STUDIOS, INC.
609 N. LaSalle St., Chicago, Illinois 60610
Phone: (312) 944-2752
Hal Kaitchuck, President

CASSETTE RECORDING CORP.
41-34 27th Street, L.I., N.Y. 11101
Phone: (212) 937-3344
Carl Lustig, President
Mathew Polakoff, General Manager
Services: Cassette & 8-track custom duplicating, audio visual custom duplicating.

CBS COLUMBIA RECORD PRODUCTIONS
49 East 52nd St., New York, N.Y. 10022
Phone: 765-4321

CHANNEL FILMS, INC.
45 West 45th Street, New York, N.Y. 10036
(See listing in Animation Section.)

CINE-MIX CORPORATION
55 West 50th Street, New York, N.Y. 10020
Phone: (212) 765-1616
Jack Mangan, President
Services: Film mixing and transfer facilities.

CUE RECORDINGS, INC.
117 West 46th Street, New York, N.Y. 10036
Phone: (212) PL 7-3641
Mel Kaiser, President
Bernard Rubenstein, Secretary-Treasurer/
Sales Manager
Fred Venitsky, Chief Engineer

FILMSOUNDS, INC.
128 East 41st Street, New York, N.Y. 10017
Phone: (212) 867-0330
Norman Kasow

GLEN GLENN SOUND COMPANY
6624 Romaine Street, Hollywood, Cal. 90038
Phone: (213) HO 9-7221
R. G. Goodwin, President

MAGNO SOUND, INC.
723 7th Avenue, New York, N.Y.;
1540 Broadway, New York, N.Y.;
18 W. 45th St., New York, N.Y. 10019
Phone: (212) CI 7-2630
Ralph Friedman

MANHATTAN AUDIO COMPANY, INC.
460 West 54th Street, New York, New York 10019
Phone: (212) PL 7-9800

NATIONAL RECORDING STUDIOS, INC.
730 Fifth Avenue, New York, N.Y. 10019
Phone: (212) PL 7-6440
Branch Office: Edison Hotel-Orchestra Studio, Film Center, 232 East 46th St., New York, New York
Harold W. Lustig, President
Irving Kauman, Vice President
Carl Lustig, Vice President
Services: Audio recording for film, voice, music, mixing, mag, optical, tape.

RCA CUSTOM RECORD SALES
1133 Avenue of the Americas, New York, New York 10036
Phone: (212) 586-3000
Contact: James L. Head

RECORDED PUBLICATIONS LABORATORIES
Div. of Recorded Publications Mfg. Co., Inc.
1504 Pierce Avenue, Camden, New Jersey 08105
Phone: (609) 963-3000, (215) 922-8558
Edward J. Goodman, President
David H. Goodman, Executive Vice President
Ernest W. Merker, Vice President, Engineering
Services: Sound recording for motion picture and filmstrip—music and sound effects—record, cartridge, tape, cassette duplication.

See advertisement on page 50

REEVES PRODUCTION SERVICES
A Division of Reeves Telecom Corp.
304 E. 44th St., New York, N.Y. 10017
Phone: (212) OR 9-3550

ROSS-GAFFNEY, INC.
21 W. 46th Street, New York, N.Y. 10036
Phone: (212) OR 9-3550
James Gaffney, A.C.E., Pres.
Walter Nolan, Mgr. Sound Effects
John Lewis, Chief Engineer
Services: Producers service organization supplying editors, music, sound effects, recording, mixing, equipment rental.

RYDER SOUND SERVICES, INC.
1161 No. Vine Street, Hollywood, Calif. 90038
Phone: (213) 469-3511
Loren L. Ryder, President
Leo Chaloukian, Vice President/General Manager
Leon D. Selznick, General Sales Manager/
Advertising Director
Services: Facilities and services for motion picture sound recording.

SATELLITE FILM, INC.
5931 S.W. 8 Street, Miami, Florida 33144
Phone: (305) 264-1044
Frederick S. Berney, President
Warren L. Berney, Vice President
Ellen Berney, Sec.-Treas.
Services: Cassette duplicating.

SONIC FILM RECORDING, INC.
1230 W. Washington Blvd., Chicago, Ill. 60607
Phone: (312) 243-2600
Jack H. Lieb, President
Warren H. Lieb, Vice President/Production
Don Richter, Chief Engineer
Services: Recording, dubbing mixing and optical service. Studio rental, music available.

SOUND ONE INC.
35 West 45th St., New York, N.Y. 10036
Phone: (212) 765-4757
Valen B. Peters, President
Services: Sound transfers, music and sound effects libraries.

UNITED RECORDING LABS INC.
681 Fifth Avenue, New York, N.Y. 10022
Phone: (212) 751-4660
George Adams, President
Anita Adams, Vice President

SOUND RECORDING & TRANSFER *continued*

VARIETY RECORDING STUDIO
130 West 42nd Street (Room 856), New York, N.Y. 10036

Phone: (212) 594-7536
Warren Allen Smith, President
Fred Vargas, Vice President

Services: Demonstration sessions for Broadway, businesses, or performing artists; commercials.

ZENITH CINEMA SERVICE, INC.
3252 W. Foster Ave., Chicago, Ill. 60625
Phone: (212) 478-2103

SPECIAL SERVICES

AFP DISTRIBUTORS, INC.
1540 Broadway, New York, N.Y. 10036
Phone: (212) 582-1900
Robert Gross, President
Sheldon Abromowitz, Vice President
Lawrence A. Glesnes, Secretary
Services: Print and videotape procurement and distribution; total post-production; storage vaults New York and New Jersey.

DAVID W. BALTER
Designer-Special Effects
1685 Selwyn Ave., Bronx, N.Y. 10457
Phone: (212) TR 8-5641
Services: Design and create mechanical gadgets. Illustrate, make models, games, space ships, weaponry, fantasy.

DAVID W. BALTER
DESIGNER—SPECIAL EFFECTS

Devices—Models—Gimmicks. Creator of Training Aids, Games, Toys, Based on Movie Characters, Script.

1685 Selwyn Avenue
Bronx, N.Y. 10457
PHONE: (212) TR. 8-5641

CONSOLIDATED FILM INDUSTRIES
Filmstrip Dept.

959 Seward St., Hollywood, California 90038
Phone: (213) HO 2-3161
Lou Livingston, Manager

Services: Filmstrips in 35mm or 16mm, slide duplicating service. 36-exposure 35mm ECO, in cassettes, available for customers use in shooting originals for filmstrips.

See advertisement on page 35

IALOGUE TELEPROMPTER SERVICE

353 West 57th Street, New York, N.Y. 10019
Phone: (212) 489-7735
M. Shaw, President
Alfred Lettieri, Manager of Operations
Margot Allison, Manager of Secretarial Services

Services: Dialogue supplies thru the lens teleprompting equipment and operator for films—TV—business meetings.

FILM EXPEDITING CORP.

319 E. 44th St., New York, N.Y. 10017
Phone: (212) 679-7900

Franklin B. Lieberman, President
Frederick N. Olmstead, Vice President
Arnold Glazer, General Manager

Services: Film and videotape, production, editing, mixing, matching video-film transfers, prints all formats Super 8 cartridge.

FOREIGN LANGUAGE SERVICE COMPANY
7046 Hollywood Blvd., Los Angeles, Calif. 90028

Phone: (213) HO 7-5128

Albert J. Amateau, President, Managing Director

Alex B. Taranto, Vice President
Bekita Amateau, Secretary/Treasurer

Services: Technical translations, rewrite scripts; professional speakers narrate or lip sync any language; dub synchronized film tracks

PARACHUTING ASSOCIATES, INC.

5300 Santa Monica Blvd., Suite 207, Los Angeles, California 90029

Phone: (212) 464-7124

Dave Burt, President

Bob Sinclair, Chief, Parachuting Operations
Services: Professional parachutists, free fall sky diving, photography, stock film library and all related services.

JULES RACINE & COMPANY, INC.
Cross Westchester Executive Park, 85 Executive Boulevard, Elmsford, New York 10523

Phone: (914) 592-4760

Services: Filmeters, stopwatches and chronographs.

STOCK SHOTS

BOAC PUBLIC RELATIONS DEPARTMENT
245 Park Avenue, New York, N.Y. 10017
Phone: (212) 777-7

Arnold I. Turkheimer, AV Supervisor

JACK CHISHOLM FILM PRODUCTIONS, INC.
4 New Street, Toronto, Ontario, Canada
Phone: (416) 825-2281

Jack Chisholm, President
Mary Dittursi, Secretary-Treasurer
John Davey, Director
Margaret Baker, Librarian

Services: Color and B&W stock-shot library.

THE COLOR STOCK LIBRARY INC.

7934 Santa Monica Blvd., Los Angeles, Calif. 90046

Phone: (213) 654-9550

Lem Bailey, President

Ismail Tsieprati, Librarian

Services: Color stock footage from around the world; shoot to order. Full production services.

HABERSTROH SPECIAL EFFECTS STUDIO

9 West 19th Street, New York, N.Y. 10011

Phone: (212) AL 5-1827

Alex Haberstroh, President

Cora Haberstroh, Treasurer

Services: Stock shot library or shot to order special effects outer space: planets, stars, galaxies, etc. Educational.

RICK SPALLA VIDEO PRODUCTIONS

1622 N. Gower St., Hollywood, Calif. 90028

Phone: (213) HO 9-7307

Rick Spalla, President

Branch office: 328 W. 45th St., New York, N.Y. 10036

Phone: (212) 765-4646

Services: Stock library.

UNITED AIR LINES FILM LIBRARY

445 South Figueroa St., Los Angeles, California 90017

Phones: (213) 482-3620 (Los Angeles); (212) 922-5225 (New York); (312) 726-5550 (Chicago); (202) 767-6830 (Washington, D.C.)

Services: 35 and 16mm color stock footage 1929-1972 including newest Boeing 747 and DC-10.

TITLES

CE-EL MOTION PICTURE & TV

TITLING SERVICE

160 West 46th Street, New York, N.Y. 10036

Phone: (212) Circle 6-6585

George Zamurut, Owner/Art Director/
Reproduction Letterer

CONSOLIDATED FILM INDUSTRIES

Title & Optical Division

959 Seward St., Hollywood, Calif. 90038

Phone: (213) HO 2-3161 Telex: 06-74257

CABLE CONSOLFILM

Dale Tate, Manager, Title & Optical Division

Services: Title and optical service including special optical effects, insert facilities, animation photography, title art, backgrounds and lettering.

See advertisement on page 35

CREATIVE ARTS STUDIO, INC.

2323 4th Street, N.E., Washington, D.C. 20002

(See listing in Animation section).

HOT PRESS COMPANY, INC.

2 West 46th Street, New York, N.Y. 10036
Phone: (212) CI 5-6350

Bob Foster, Production Manager

Services: Titles: slides, film strip, motion picture, TV presentations: charts, graphs. Exhibits: displays, panels.

KNIGHT TITLE SERVICE OF NEW YORK

145 West 45th St., New York, N.Y. 10036

Phone: (212) CO 5-2080

Robert B. Knight, Owner

George A. Mayer, President

John O'Connor, Vice President

Services: Hot-press printing for motion pictures, TV commercials, industrial films and presentations.

TITLE-CRAFT

1022 Argyle St., Chicago, Ill. 60640

Phone: (312) RA 8-4221

Adele Soice, Owner.

Services: Direct positive movie and titles.

TITLE HOUSE, INC.

723 Seaward St., Los Angeles, Ca. 9003

Phone: (312) 469-1663

Keith D. Allon, Pres.

See advertisement on page 5

VIDEOTAPE SERVICES

BYRON MOTION PICTURES
65 K St. N.E., Washington D.C. 20002
(See listing under laboratories)

LEO DINER FILMS, INC.

332-350 Golden Gate Ave., San Francisco, Calif. 94102

(See listing under laboratories)

See advertisement on page 4

DOLPHIN PRODUCTIONS, A
Division of Computer Image Corporation
305 East 45th Street, New York, New York 10017

Phone: (212) 725-8665

Allan Stanley

Connie White

Bruce Davis

ROMBEX PRODUCTIONS CORP.

A Subsidiary of DuArt Film Labs
245 West 55th Street, New York, New York 10019

Phone: (212) 757-3681

Richard S. Marcus, President

John Anthony, Vice President

Philip J. Mancino, Chief Engineer
Production Services

TECHNICOLOR VIDTRONICS

855 North Cahuenga Blvd., Hollywood, Calif. 90038

Phone: (213) 466-9741

Branch office: 342 Madison Avenue, New York, N.Y.

TELETRONICS INTERNATIONAL

220 E. 51st St., New York, N.Y. 10022

Phone: (212) 758-1750

George K. Gould, Pres.

Alfred Markim, Exec. V.P.

TV-R, INC.

556 West 54th St., New York, N.Y. 10019

Phone: (212) 247-4150

Ernesto Balleste, Sales International

Services: Videotape duplicating and vid to 16mm film transfers in color or and white.

VIDEO RECORDING CENTER, INC.

2527 Farrington, Dallas, Texas 75201

Phone: (214) 638-8828

Romeo Guerra, Regional Mgr.

Services: Videotape duplication.

VIDEO TRAN, INC.

211 E. Grand Ave., Chicago, Ill. 60611

Phone: (312) 329-9890

Jack Cook, President

Services: Complete videotape services to film via 3M EBR system, b/w and color.

WGN CONTINENTAL PRODUCTIONS

2501 West Bradley Place, Chicago, Ill. 60618

Phone: (312) 528-2311

Bradley R. Eidmann, Executive Vice President & General Manager

Harry B. Miller, Vice President/Asst. General Manager

Dale Juhlin, Executive Producer/Director

WINDSOR ELECTRONICS

652 First Ave., New York, N.Y. 10011

Phone: (212) 725-8080

Bertram Goodman, President

Robert J. Henderson, Secretary-Treasurer

Services: Videotape to film transfer, film to videotape and cassettes, inter duplication, tape and film editing, TV production studio rental

See advertisement on page 6

take our word for it...

CINEFFECTS

CINEFFECTS

CINE (sin'ē) n. THE ART OF MAKING MOTION PICTURES... A SERIES OF FILMED IMAGES TO CREATE AN ILLUSION...

EFFECTS (ē fēkts') n. AN ARTISTIC TECHNIQUE OR ELEMENT THAT PRODUCES A SPECIFIC IMPRESSION OR SUPPORTS A GENERAL DESIGN OR INTENTION... PARTICULARLY IN REGARD TO AUDIOVISUAL TECHNIQUES...

THE NAME SPEAKS FOR ITSELF. THE DICTIONARY SPELLS IT OUT. CINEFFECTS ACTS IT OUT... EVERY DAY... FOR THE TOP AGENCIES AND PRODUCERS IN THE MOTION PICTURE AND TELEVISION COMMERCIAL FIELDS. WHEN OPTICAL EFFECTS ARE NEEDED, REMEMBER THE COMPANY THAT MADE A NAME FOR ITSELF... CINEFFECTS INC., FOR OVER 30 YEARS THE FINEST OPTICAL HOUSE IN THE EAST. BUT DON'T TAKE OUR WORD FOR IT — TRY US.

 **cineffects inc.**
115 WEST 45th STREET NEW YORK, N.Y. 10036
TEL. 246-0950

"IT'S GOOD BUSINESS
TO HIRE THE HANDICAPPED."

ISN'T THAT A GREAT IDEA, SNOOPY?



THE PRESIDENT'S COMMITTEE ON EMPLOYMENT
OF THE HANDICAPPED, WASHINGTON, D. C.

Upgrade Your JAN 16mm Projector

New accessories provide easy, simple
modifications for quieter running
and editing capability.



AVCOM Dowser for JAN



AVCOM Blower Motor for JAN

AVCOM Dowser Kit is a push-pull shutter which cuts the light without turning off the motor. (with old enclosure) \$69.50
AVCOM Blower Motor Kit replaces standard JAN motor, is brushless, noiseless, long-lasting. 100 watt, 3400 RPM. New cast-mounting plate included. \$99.50
Dealer inquiries invited. Discounts on volume purchases.

AVCOM Motion Picture Supply & Equipment, Inc.

1697 Broadway, New York, N.Y. 10019
(212) 581-7455 (212) 541-9229

Manufacturers of special projection equipment, Xenon installations, high-speed projector conversions and repairs. Rental, sales and service on all motion picture, slide and striptilm projectors.

picture parade

REVIEWS AND PREVIEWS OF NEW VISUALS

GE Film Says Increased Street Lighting Cuts Down Crime

In Washington D.C., highly improved street lighting has been described as responsible for reducing night crime in many areas of the city by as much as 35 per cent.

As outlined in a new film, *One Glow of Hope*, sponsored by General

Electric Company and Newsweek Magazine, the District of Columbia Highway Department efforts began in 1968 with less than \$50,000 for initial lighting installations. Public demand for more light led to the acceptance of the program and the approval of additional funds for further improved street lighting.

The relighting program was initiated to sharply increase light levels to reduce dark shadowy areas of potential danger, and help make the streets safer. This was accomplished by using a modern high-pressure sodium lighting system as well as designing a special conversion kit to install in the historic Washington street globes.

16mm/super16mm Ektachrome 'dailies' Lab Schedule

commercial & high speed (ECO - EF)

NORMAL DEVELOPING			Work Prints Ordered At Same Time
Days	In Lab	➡ Ready	➡ Ready
	10 a.m.	2 p.m.	6 p.m.
	3 p.m.	7 p.m.	11 p.m.
Nights	up to 9 p.m.	10 a.m.	1 p.m.
	(Receiving Dept. Open Until 11 p.m.)		
Forced developing takes longer.			Timed Prints Take Longer

And 16mm & 35mm B&W Reversal Developing and Printing.

SILVER TRACK SOUND ON EKTACHROME PRINT STOCK

• Internegatives - CRIs - Masters •

16mm/super 8 mm release prints

COLOR TIMING & CORRECTION
IS ELECTRONICALLY ANALYZED

WRITE, PHONE FOR PRICE LIST:

bēbell

MOTION PICTURE LAB DIVISION

416 West 45 St. New York 10036

PHONE: (212) 245-8900



Light levels have been tripled along Pennsylvania Avenue in the nation's capital as part of Mayor Walter E. Washington's program to "return the streets to the people."

Mayor Walter E. Washington speaking in the film, says, "The way that we're going to make the long-term decrease in the total crime rate that we want is by the government moving out with this initiative of citizens participating, cooperating, because they have something that they really feel and really know is making the difference."

Filmed by Vero Productions in Darien, Conn., *One Glow of Hope* was produced and photographed by Abbot Mills and edited by Josef F. powic.

In addition to the film, which is being distributed by Modern Talking Picture Service, the communication program will include a slide presentation describing how various cities have utilized high intensity street lighting.

Trash and Garbage: "Things Worth Saving"

Large-scale resource recovery from America's growing volume of municipal solid waste—trash and garbage—is the theme of a new film sponsored by the U.S. Environmental Protection Agency.

solid by the National Center for Resource Recovery, Inc., a Washington-based non-profit corporation. While limited quantities of consumer products in today's solid waste stream are being recycled through voluntary centers cooperating with industry, future systems will mechanically separate valuable resources for recycling—aluminum, steel, glass and paper—to reduce the solid waste load. The residue following separation offers promise as a fuel for heat and electrical systems.

Things Worth Savings was produced by Stuart Finley, of Falls Church, Va. It is 14-minutes long and will be made available for free loan use on television, in schools, and by civic groups at the National Center for Resource Recovery. Prints may also be purchased for \$65.

Recreational Vehicles: The Way To Go"

There are four million recreational vehicles—RVs—on the road today. Half a million more are being produced annually. Obviously, for a lot of people, RVs are "The Way To Go."



...ning a portion of "The Way To Go" in Arizona's Superstition Mountains, the Pilot Productions' crew begins a sequence with close-up photography of desert flower.

A new film, commissioned by the Recreational Vehicle Institute and produced by Pilot Productions of Evanston, Ill., covers the RV life as seen during 15,000 miles on the road, winter and summer, while conducting over a hundred filmed interviews. These were principally motor home and camper owners, but the group also included park rangers, campground owners, a banker and a storekeeper.

"We caught people on film pretty much as we found them," director John Dederick comments. "And because we didn't have any vehicle scheduled to roll past our camera when we were after scenic material, we sometimes found ourselves standing roadside—or even on a mountain— for a couple of hours before

we got just what we wanted in the normal flow of traffic."

According to RVI National Director Mike Radigan, the new film replaces an older one, "and presents considerably up-dated information on one of the fastest growing sectors of our economy—recreational vehicles."

Systematic organization by Pilot's director and film editor eased somewhat the Herculean task of editing the 13,000 feet of film and almost seven hours of conservation into a lively and interesting half-hour documentary.

The process began with preparation of a full transcript of recorded dialog. From this 124-page "volume", Dederick

and his associates selected comments representative of the entire field of RV activities. These comments were then transposed to index cards and given a code designation, and the film segments which they represented were edited out of the mass of film and given a corresponding code. Card organization then was used to determine the film's sequence.

A preview of the new film was made before 300 members of the RVI at the Institute's recent annual meeting in Louisville. In a planning stage at RVI, according to Radigan, is an advertising campaign to publicize the movie and its availability.

continued on page 50

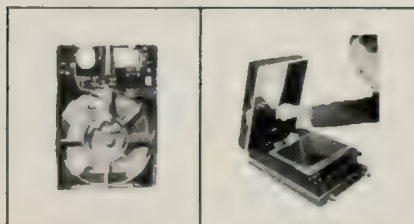
Challenge accepted! (From Page 14...)

this case is open



... now see exactly how the
"Agent" can work for you!

FAIRCHILD
Seventy **07**



The SEVENTY-07 is the projector for the man on the go! It travels as easy as your attache case and is always ready to help you sell, teach or train.

IT'S PORTABLE, set to go where and when it's needed. When you fly, just put it under your airplane seat. It only weighs 17 lbs.

IT'S VERSATILE... the SEVENTY-07 converts from rear screen to front projection in a few seconds. It's ideal for either a small group or a large audience.

IT'S CARTRIDGE LOADED ready for action. You never have to thread or rewind your film with the SEVENTY-07 and MOVIEPAK cartridge.

IT'S EASY TO OPERATE... sets up in seconds. Simple, accessible front controls make the SEVENTY-07 a cinch to operate. The MoviePak cartridge is carried in place, all ready to show.

Need help to show your products or services? Let Fairchild expertise aid you in solving any sales presentation problem.

Contact **SALES MANAGER,**
AV SYSTEMS & SERVICES at

FAIRCHILD

INDUSTRIAL PRODUCTS
A DIVISION OF FAIRCHILD CAMERA
AND INSTRUMENT CORPORATION

75 MALL DRIVE, COMMACK, L.I., N.Y. 11725

new products review

FEATURING NEW EQUIPMENT AND SERVICES

16mm Camera

ECLAIR CORPORATION has announced a new camera lens combination in the ACL with the new 9.5-57mm Angemex zoom lens in C-A-L mount. Weight 9 lbs., 4 oz.; length 19 inches. Said to sit lower than other 16mm cameras for



news and documentary use. New Eclair accessories are a light-weight hand grip which mounts on bottom, side or top; and two pilotone modules which can mount on side. 73 South Central Ave., Valley Stream, N.Y. 11580.

16mm Camera Accessory

ARRIFLEX CORPORATION has a new remote control for the Arri 16BL working with the Arrivox-Tandberg recorder.

Cameraman can control stop-start functions remotely and automatically from the camera. Parts for the remote control cost \$80 and labor is \$36 at authorized dealers. 25-20 Brooklyn-Queens Expressway, Woodside, N.Y. 11377.

16mm Projector Accessories

ALLIED IMPEX CORP. has announced new accessories for the Bauer P6 Studio double band 16mm sound projector: (1) A four-track magnetic head assembly for multi-lingual recording and reproduction; (2) remote control unit for remote forward or reverse with lamp "on"; (3) mechanically interlocking gear for interlocking two P6's; (4) five-digit frame counter; and (5) 35-watt Hi-Fi speaker. 168 Glen Cove Rd., Carle Place, N.Y. 11514.

Super 8mm Sound Projector

ALLIED IMPEX CORP. has announced a new Bauer S8 sound projector, Model T16 with features particularly useful for training and instruction situations, such as instant replay, high light output, quiet film transport. 168 Glen Cove Rd., Carle Place, N.Y. 11514.

Slide Sync Recorder

3M COMPANY has added a luggage type case to its Wollensak Mod 2550AV slide sync cassette recorder, now designated Model 2547AV. Case measures 21½" by 14½" by 8½" and weighs



27 lbs. without projector. Case accommodates Kodak Carousel projector, slide tray, lens and cords. Price is \$379 without projector or accessories. St. Paul, Minn. 55101.

Slide Sorting Panel

RICHARD MANUFACTURING COMPANY's Idealite #010 slide viewing equipment has a new accessory available.

Look at things both ways



Wyman-Gordon Co. does—with two Da-Lite® Screens!

Wyman-Gordon Co. has a reputation for looking at things both ways before they make an engineering decision. And, they made a sound decision—projection screens by installing both a Da-Lite 6 x 12 rear projection screen plus a 7 x 7 Executive Electrol®.

The Da-Lite Executive Electrol disappears into the ceiling when not in use to keep the conference room uncluttered. And, with the Da-Lite Rear Projection screen, the remote-controlled projectors are out of the way, too!

Da-Lite offers a complete line of electrically operated screens for easy "hang-up" or built-in installation in sizes from 50 to 30 square feet. A full line of rear projection screens.

For all the facts, and the name of your nearest Audio-Visual Specialist, call or write Dept. 85.

DA-LITE

Da-Lite Screen Co., Inc., Warsaw, Ind. 46580

...a slide sorting panel that stands on
viewer's ledge with room for 20
slides. Price is \$2 P.O. Box 2041, Van
Nuys, Ca. 91404.

Slide Projector

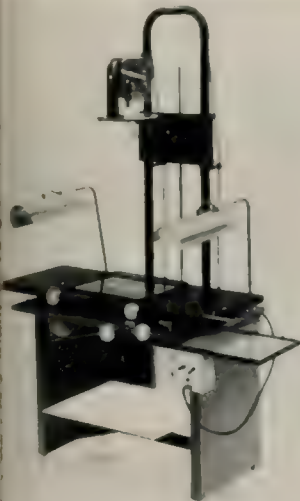
PEDER & SAUPPE has announced
a new slide projector, the Selectoslide
which shows 500 slides non-stop.



...the trays that interlock to form a vary-
ing capacity loop. Slides change in 1/2
second. Trays reverse for rear projection.
100 lumen output. 13034 Salicoy St.,
Van Nuys, Hollywood, Calif. 91605.

Animation Stand

...RVS ANIMATION AIDS is now in
production on a new low-cost vertical
camera stand. Provides stable platform
for most popular motion picture cam-
eras. Accommodates professional art



...with either Acme or Oxberry reg-
istration standards. Positioning and truck-
ing by pantograph, by visual scales,
or by calibrated knobs. Electrical con-
troller in self-contained box. Price will be
less than \$800. 17040 Otsego, Encino,
Ca. 91316.

Motion Picture Printer

...RIFLEX CORPORATION is market-
ing a new table-top portable step-printer.
The Arri Miniprint, designed for contact
printing of 16mm and 35mm b/w film
continued on page 46

Now... Capital Film offers two Full Service Laboratories...

- in Washington, D.C.
- in Miami, Florida

In May of this year, Capital Film completed expansion of its Miami lab into a full service facility with editorial, sound and processing capabilities.

Also, because of a growing demand from regional customers, the Miami facility has created a special slide film and film strip department.

Here's what a Capital Film customer NOW receives...besides the recognized quality and renowned customer service:

FROM MIAMI:

1. Full 35 and 16mm color positive printing and processing services as well as black and white.
2. Full 16mm color reversal printing and processing services including 7389 sound track prints.
3. Slide film and film strip department.
4. Optical printing department for blowup or reduction with new wet-gate.
5. Complete editorial and sound transfer facilities under one roof.
5. Color control with new Eastman Color Analyzer.

FROM WASHINGTON:

1. Full 35 and 16mm color positive printing and processing services as well as black and white.
2. Full 16mm color reversal printing and processing services including 7389 sound track prints.
3. Full Super 8mm color printing and processing services.
4. Super 8mm cartridge and cassette loading and repair.
5. Complete editorial and sound dubbing, re-recording, and transfer services —RCA WESTREX.
6. Optical printing department with wet-gate.
7. Color control with Hazeltine color analyzer.

It's a CAPITAL IDEA to give you full service...night or day.

For further information, fill in the coupon below for our NEW Corporate Information File, including price lists.

Please send me facts on the Full Service capabilities of Capital Film from
_____ Washington, D.C. _____ Miami, Fla.

Name _____

Title _____

Address _____

City _____ State _____ / Zip _____

CAPITAL
FILM LABORATORIES, INCORPORATED

Capital of Washington
470 E Street, S.W.
Washington, D.C. 20024
(202) 347-1717

Capital of Miami
1998 N.E. 150th St.
North Miami, Florida 33161
(305) 949-3242

Q. I've heard about Filmmakers' Labs and their ability to produce large numbers of Super 8 sound prints. How do I find out more without actually going to Lansing, Michigan?

A. It's easy. Just send for our new film entitled "Filmmakers' Labs". It's an exposition on a conscientious labs' attitude toward a producer and his work. It's available in 16mm or any Super 8 cartridge format.



FILMMAKERS' LABS, INC.

1001 Terminal Road, Lansing, Michigan 48906

Phone (517) 371-1776

CINEMUSIC INC.

"the live library"

— Presents —

78 LP's of Theme, Mood, Background and Foreground Music for synchronization in all media.

Latest issue:

Cinemusic stereo
SUPER "10"

10 LP's of the finest recorded mood music featuring:

- Great Themes
- New Industrial & Technology Tracks
- Silent Movie Music by the "Nickelodeon Pit Band"
- Ragtime to Rock Instrumentals and much more.

Demos & information

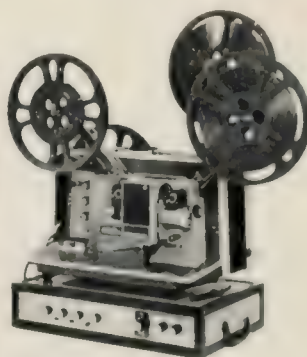


CINEMUSIC INC.

300 W. 55th St., New York, N.Y.

10019

NEW! PALMER INTERLOCK PROJECTOR



Play back separate picture and sound in perfect sync.

New Model PGSS-2 Palmer Interlock is a complete system to project picture with optical or magnetic track, record on stripe or 16mm magnetic film, and make sound transfers.



Write for details.

W. A. PALMER FILMS, INC.

611 HOWARD STREET - SAN FRANCISCO, CA 94104
San Francisco's complete 16 mm film service

new products

continued

as well as 35mm to 16mm reduction, 1200 ft. capacity, 650 ft. of 16mm film per hour. A 16mm 58mm combination is also available. 25-20 Brooklyn-Queens Expressway West, Woodside, N.Y. 11377.

Projection Screen

DA-LITE SCREEN COMPANY has announced a new multi-purpose table-top projection screen, the Da-Lite Handi-Screen. Designed for on-the-spot presentations and small group showings, the mat white screen measures 16½" by 18½". Can be converted for rear projection use. W-1000, Ind. 46580.

Slide Projector Controls

ARION CORP. has announced a new control box, The Flipper, that controls the operation of two Carousel projectors, permitting rapid and smooth slide changes without shutters or dissolves to achieve animation effects. 825 Boylston Ave., North, Minneapolis, Minn. 55422.

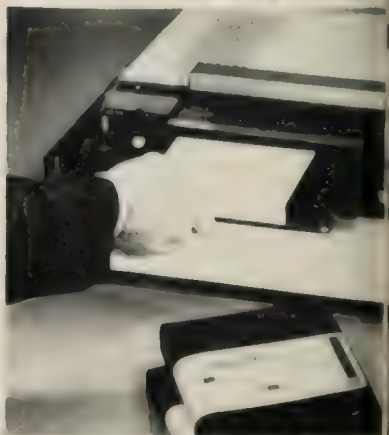
Sync Sound Slide Projector

CREATRON INC.'s new CinemaSound 2000 is a Kodak Carousel with sync and a lap dissolve activator. Projector, tape deck and sync pulse generator are all combined in one unit with screen built into cover. 19 lbs. 16 w amplifier, 10" speaker. 32 Cherry Lane Floral Park, N.Y. 11001.

TEACHING DYNAMICS' new model TD-201 cassette sound projector system gives up to two hours of continuous programming. Automatically programs to slide or filmstrip projector with remote control capability. Automatic shut-off. Main & Cotton Streets, Philadelphia, Pa. 19127.

Video Cassettes

3M COMPANY has announced for Scotch brand U-Matic video cassettes, 60, 30, 20 and 10-minute lengths. Cassettes are in ¾" format compatible with Wollensak, Sony and other U-Matic systems. Cobalt-energized High Energy 4000.



is said to provide "quiet pictures" and crisp chroma response at the slower 30 per second video cassette speeds. Prices are \$35 for UC-60, \$25 for UC-30, \$15 for UC-20 and \$17 for UC-10. St. Paul, Minn. 55101.

continued on page 46

Your Own Electronic Synthesizer Effects Library

\$200⁰⁰

One Hour of exciting special effects recorded at 15 IPS, neo-pilot to numerous click track

CUSTOM MADE FOR TITLES

- LOGOS
- INDUSTRIAL
- OUTER SPACE
- PSYCHEDELIC
- UNDERWATER

FOR DEMO TAPE AND EFFECTS CATALOG;
SEND ONE DOLLAR (APPLICABLE TO PURCHASE) TO:

ELECTRONIQUE-M

25 E. CHESTNUT, CHICAGO 60611

Free Lube Job

If you use cartridge-load or continuous-loop projectors, you know that film friction can be a real show stopper.

The solution is NO-EN® lubricating treatment. It keeps film from sticking in the projector or cinching in the cartridge. It removes burrs caused by slitting or processing, and keeps film flexible longer.

See for yourself, free.

This ad is worth 800 feet of NO-EN treatment on your next print order. (And if your next job calls for more than a lube job, don't worry. We're AV specialists in all phases of 8mm, Super 8 and 16mm film printing, processing and developing. Right down to loading any brand of cartridge.) Send it to us—one free coupon per customer, of course. Good through the end of 1972.



A division of DYMAT INTERNATIONAL CORPORATION
Dept. N-572, 2704 W. Olive Ave., Burbank, Calif. 91505

"The People Package" from Viewlex



One worker, two prospects, half-a-dozen salesmen, your 10-man board of directors, two dozen distributors, 50 members of the press, 1000 stockholders . . .

Viewlex has the package.

Selling, sales training, OJT, PR, community relations, seminars, trade shows, financial PR, product presentations, distributor relations . . .

Viewlex has the package.

Film, filmstrip, slides, tape, cassettes, records . . . front projection, rear projection . . . portable-in-an-attache-case, or an auditorium-filling super-spectacle . . .

Viewlex has the package.

The package is Viewlex total audio-visual programming capability. We've put the 'software' together with the 'hardware' to offer you a complete, simplified audio-visual systems service—the most effective audio-visual equipment plus a coast-to-coast network of experienced, creative "producer partners" to plan and produce your programs. And, when the program and the equipment are made for each other, you gain in effectiveness, simplicity, reliability, and above all, you save money. It's a new idea and it took Viewlex to make it work.

Viewlex has the package. You may want it all. Or any part. Find out for yourself today what the Viewlex package can mean to you. Get your copy of "We Do It All." It's free. There's no obligation. Just call Stephen Greene at 516-589-6600. Or write

INDUSTRIAL SALES DIVISION



Holbrook, N. Y. 11741 Dept 5

Reela

is
printing
processing
recording
mixing
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cartridging
animating
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fast
clean
careful
skilled
innovative
professional
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black & white or
color

Reela FILM
LABORATORIES, INC.

A Division of Wometco Enterprises, Inc.
65 N.W. 3rd Street
Miami, Florida 33128 (305) 377-2611
New York (212) 695-0550
Chicago (312) 945-4230

Newsreel

continued

processed nearly 200,000 bookings of sponsored films in a single month recently. A new record.

One of Modern's clients, Aero Mayflower, has now reached 154,062,784 views with its film, *The Mayflower Story*: 13,827,062 non-theatrical, 7-273,157 in theatres, 448,765 in airport movie lounges, and 132,513,800 on television.

Sony Corporation has announced a Trinitron color TV monitor compatible to both American and European systems. A switch enables either 525 line 60 field or 625 line 50 field signals to be received. As a result, programs made in the U.S. and Japan for the Sony U-Matic Videocassette system may be played back in Europe without interformat transfer. Target date for availability is early 1973.

Creative Visual Dynamics, a Colorado-based company specializing in Super 8 film production, has broken ground on a new 10,000 square foot studio encompassing a 2000 square foot sound stage in Aurora, near Denver. In addition to new permanent facilities, CVD is also operating its own version of the Cinemobile, a specially converted Winnebago Motor Inn.

Morris Schwartz, founder and Board Chairman of Kalart Victor Company, was honored by the firm's employees in April on the occasion of the company's 50th Anniversary. Starting with flash synchronizers for press cameras in 1922, the company has grown to be a major supplier of audio-visual and ETV equipment to industry and education.

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new products

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Cartridge Video Recorder System

ANASONIC has demonstrated a new half-inch color video cartridge system which includes a simplified cartridge video cassette recorder. Tape format is IAJ recommended color standard. A high-speed tape duplicating apparatus, so part of the system, prints at 10X program speed. 250 Park Avenue, New York, N.Y. 10017.

Video Tape Recorder

MPLEX CORPORATION has introduced a new half-inch VTR in the IAJ standard. Two motors are said to provide improved picture stability and



eliminate the scanner belt. Simple assemble editing is possible. Stereo sound recording and playback. Cost is \$1200. 101 Broadway, Redwood City, Calif. 94063.

Fade/Dissolve Slide Systems

OPTICAL RADIATION CORP. has introduced a fade/dissolve system involving Kodak Ektagraphics slide projectors, fade/dissolve mechanism and a single high intensity Xenon lamphouse for large screen projection. Pre-aligned and mounted on single baseplate. Built-in timer or remote control. 5,500 lumens. 26 S. Peck Rd., Monrovia, Ca. 91016.

Sound Filmstrip Projector

KANE's Response Commander is a new filmstrip projector which advances picture with sound in standard fashion, it also causes the program to stop and



hold" for student response. Picture remains on screen and can be restarted by pressing start key, or remote push button. 35mm filmstrip. Standard audio cassette. A-V Division, St. Charles, Ill. 60174.

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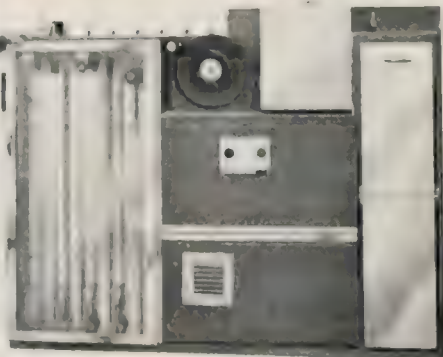
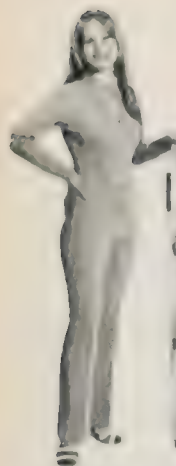
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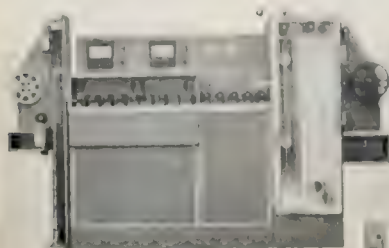


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picture parade

Continued

Firestone Film Shows How to Handle Complaints

Recognizing that the real problems of service are people, The Firestone Tire & Rubber Company has issued a new training film—to be shown to all of its sales and service representatives—detailing how to handle customer complaints.

Jack B. Scarcliff, Firestone's director of consumer affairs, said the film concept is another step in the company's "we care" program.

"We must be prepared to recognize the customer's good will and faith in Firestone products," the Firestone executive said. "This is what our film is all about—people dealing with people. It explains how to deal with a customer who has experienced a problem with a tire or other merchandise."

"The first person greeting a customer when they enter a Firestone service center must practice the principles of consumer relations which the company follows as policy," Scarcliff explained. "Today's consumer is a new breed—better informed and more demanding."

The film reviews Firestone's consumer relations policy, the complaint adjustment procedures and outlines steps to be taken in case of a customer complaint.

It is being distributed to all Firestone district offices, whose representatives will show it to personnel at company-owned stores and independent dealers.

"Eighteenth-Century Fox" Shooting Again

Colonial Williamsburg's film unit, self-styled "Eighteenth-Century Fox," is in mid-production of a new film, *The Blacksmith*, which will promote the historic colonial capital to group and television audiences throughout the country.

The Blacksmith, which is the 7th in a series of craft films on Williamburg, will deal with the craftsman's role as general repairman and maker of important items needed throughout the daily life in the 18th century. Unlike other Colonial Williamsburg crafts films in which craftsmen have made one or two pieces, the blacksmith will repair a fireplow, crane, make nails, an axe, an accessory for a cannon as well as a decorative iron frame for a shop sign. The film will demonstrate the importance of the blacksmith in the home, industrial, agricultural, and military life of the colonial period.

Local Film to Combat Drug Problem

An approach to the problem of drug prevention, concerned Paterson, New Jersey businessmen and citizens, together with the Model Cities of Paterson, have raised funds for a new film to be made, describing a new drug education technique being initiated in the city's public school system.

The film will be produced by Gero Bierstein, Inc., Paterson's advertising agency, and Crabb-Brown Associates, Inc., New York City motion picture firm. George Gero, president of the advertising agency, coordinated the drive for funds from business and industrial firms and received a matching grant from Model Cities, through the state Department of Community Affairs.

The Veritans Club, a service organization in the city is serving as the disbursing agency for this non-profit, public service venture.

The film will be built around the "per group" concept developed by the city's drug fighting agency known as Paterson United Against Drug Abuse (PUADA). According to PUADA's executive director, Hal Gordon, the "per group" concept involves the development of adolescent leadership in drug education and prevention. The concept involves the use of students working with other students in an effort to curb the use of drugs and to defeat the trend toward the use of drugs as a life style.

Auto Service Industry Replies to 'Certain Clamorous, Self-Appointed Critics'

Let It Fixed and Move On, a new film sponsored by the Auto Service Industry Association, is aimed at everyone who owns a car, who ever gets in a car, to everyone whose livelihood depends on safe, economical automotive transportation, to everyone whose food supplies, whose medicines, whose everyday necessities are truck-transported." That's about all of

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The 14-minute short is being distributed by Modern Talking Picture Service to high schools, community groups, employee audiences and also TV stations.

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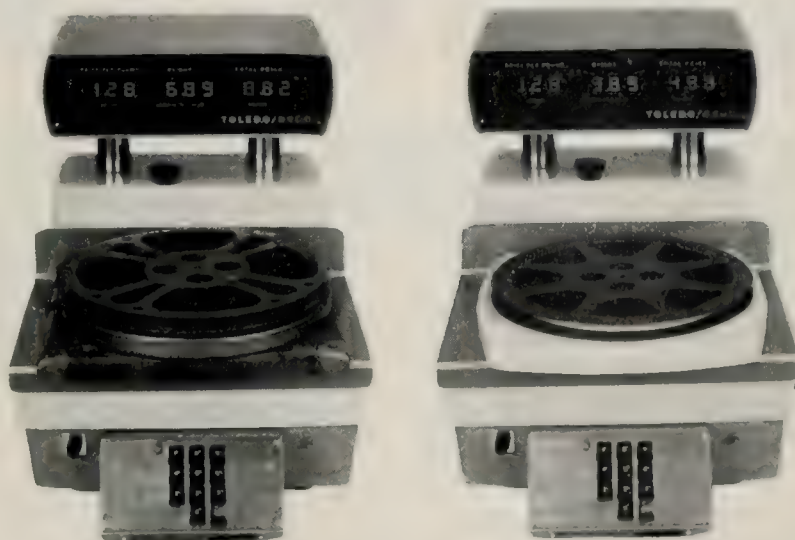
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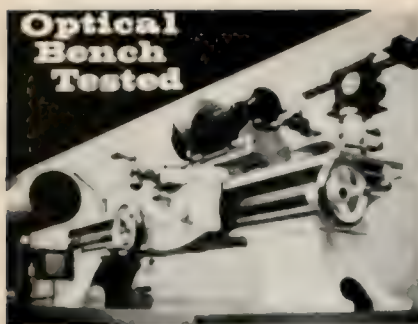
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"Basic Production Techniques for Motion Pictures"

A 64-page illustrated book designed to help people involved in producing motion pictures for industry and government has been published by Eastman Kodak Company.

Included are sections on preliminary planning, writing the script, equipment and procedures for shooting, films, lighting, editing, titling, sound on film, lab services, and a glossary.

"Basic Production Techniques for Motion Pictures" is available at \$2 per copy from Kodak dealers, or from Eastman Kodak Company, Dept. 454, Rochester, N.Y. 14650.

New Animation Book

"Animation in Twelve Hard Lessons" is a new book written, published and distributed by Robert P. Heath who

has been a leading animation film producer for the past 18 years.

The 144-page 11" by 14" book has 850 illustrations, and is particularly designed for the student who wants to learn animation, not just read about it.

Compiled in lesson form (it was originally planned to be an animation correspondence course), the book includes case-tested techniques and wealth of organized art and technique data.

The book tells how to build an animation disk, light box, peg bar or where to order them. It goes on to cover in-betweening, animation, cameras, tricks of the trade, actions in technical animation. All solid useful stuff by a down-to-earth, but Academy Award winning designer, animator and cameraman.

"Animation in Twelve Hard Lessons" is available at \$14.95 from Robert P. Heath Productions, Inc. 1627 Scott Avenue, West Islip, N.Y. 11795.



Pocket Lens-Screen Calculator for Projectionists

A handy device similar to a slide rule and showing the proper length lens to be used for various film formats to obtain a proper screen size at a given projection distance is available from DaLite Screen Company.

On the opposite side of the calculator are charts for converting inches to millimeters and for computing showing times of various formats of motion picture films.

The calculators are free from Elmer J. Danch, DaLite Screen Company, Warsaw, Ind. 46580.

Book Describes 35,000 Motion Pictures

"Motion Pictures, 1960-69" lists 35,000 motion pictures registered with the U.S. Copyright Office during the '60s. Information given is title, producer, physical description and name of copyright owner. The 744-page book costs \$8 from Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

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the screen executive

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dio, Jam Handy, Michael John Asso.,
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Jim Reddy has been named Manager
of Customer Services, and **George Sim-
mons**, Service Manager, at Audiscan,
Inc. . . .

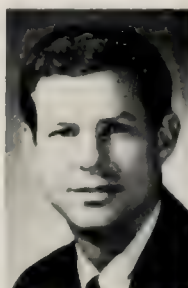
Richard P. Getchell is the
new Advertising Merchandising Man-
ager for 3M Company's Visual Prod-
ucts Division. He was formerly Edu-
cation Marketing Supervisor . . . **Dr.**

Raymond Fielding, Professor of Com-
munications at Temple University, has
been elected President of the Society
for Cinema Studies . . . **Douglas S.**

Fletcher has been appointed Vice Pres-
ident-Marketing of Technicolor Inc.'s
Audio-Visual Systems Division . . .



FLETCHER



HODGES

Marvin P. Hodges has joined Montage
Productions Inc., multi-media systems
manufacturer, as President. He was
formerly Director of Sales Develop-
ment for Eastman Kodak's Motion
Picture and Education Markets Divi-
sion . . . **Robert E. Brockway**, recently

President of CBS-EVR, has been ap-
pointed President of Polygram Corp.
in New York. The company's opera-

tions will include records, music pub-
lishing, TV production, audio-visual
devices and programming . . . **John**

Zachary, formerly with Ross Roy, De-
troit, has joined The Bill Sandy Com-
pany, also of Detroit, as a motion pic-
ture producer . . . **Vernon B. Bushway,**

Jr., has joined Magnasync/Moviola
Corp. as Chief Engineer. He has pre-
viously served with CBS, RCA and
Fairchild Engineering . . . **John P.**

Bilello has been appointed Manager
of the Lighting and Grip Department
at The Camera Mart, New York . . .

The Graflex Division of the Singer
Company has a new Customer Rela-
tions Manager in **William Bloom**, for-
merly with Singer's Friden Division
 . . . **John Savage**, well-known film

writer, director and producer, has
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We are very proud to have been honored in 1972 with TWO Academy Awards for technical achievements for the design and development of our J-4 Zoom Control and the hand held Arri Crystal Motor.

This continues our recognition by the academy for technical achievement. Our first academy award was won in 1969 for developing Pellicle Reflex Viewing for the BNC.

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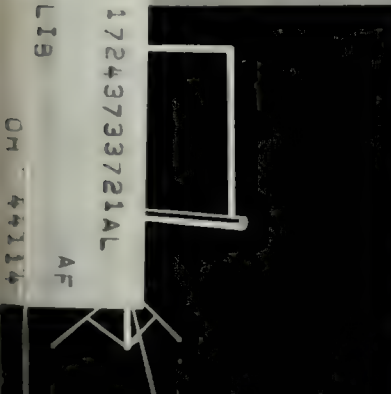
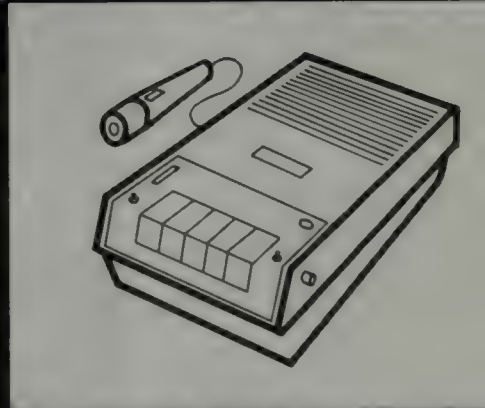
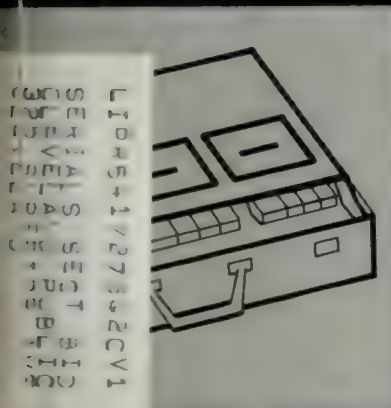
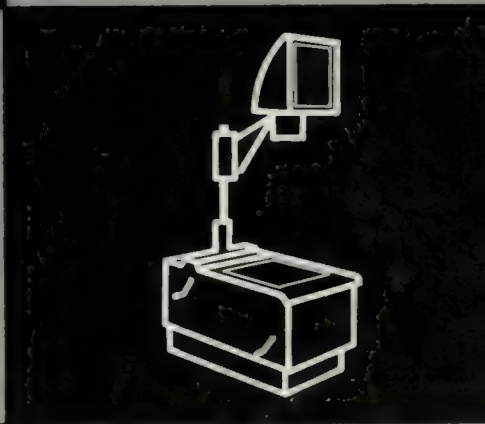
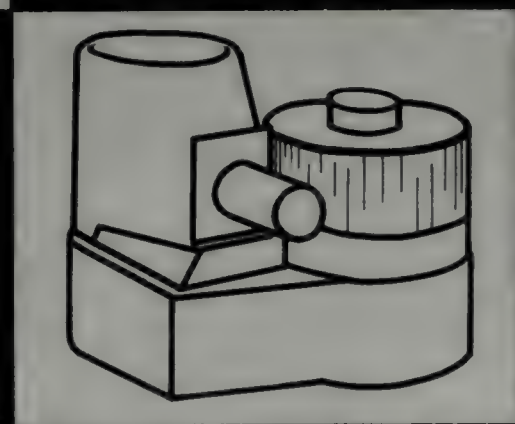
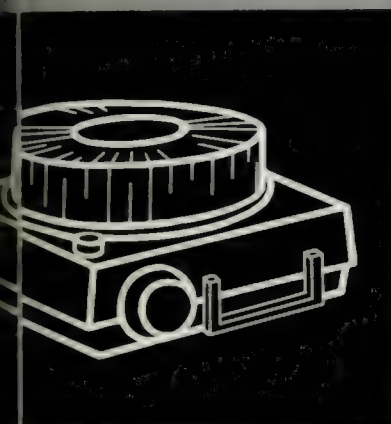
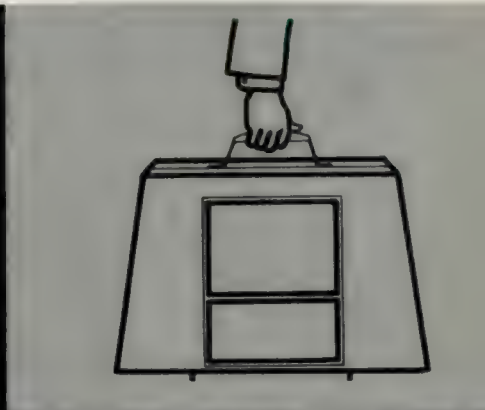
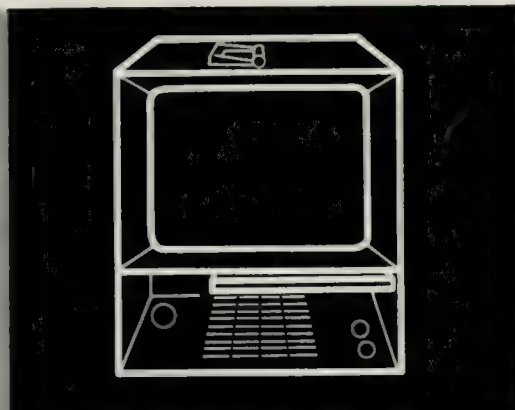
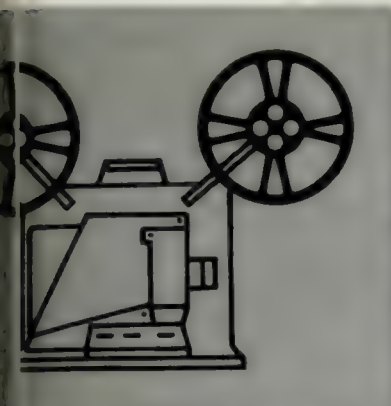
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THE VISUAL COMMUNICATIONS MAGAZINE

JULY/AUGUST 1972



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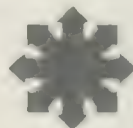
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A series of six programs have been produced by the Association utilizing the unique multi-media talents of the Norelco PIP system. The programs enable individual and small groups of new employees to *teach themselves* how to operate intricate knitting machinery before going to the machine itself to perform a particular operation. Because of the effectiveness of the approach, additional PIP programs are being prepared to help elevate the skills of knitting personnel to even more sophisticated levels.

The PIP system combines all major audio-visual techniques in a sleek self-contained unit that's as easy to load and use as a tape recorder. With PIP, the dramatic realism of motion sequences are easily added

to ordinary slide or filmstrip presentations. Important concepts can be emphasized or clarified through animation, slowdowns and other techniques...all without creating costly or complex production problems.

What's more, PIP brings remarkable economies. For example, as a slide/filmstrip presentation, one foot of PIP super 8 film contains 72 visual frames and one foot of film can be duplicated for under 10¢ a foot. That's 72 visuals for under 10¢!

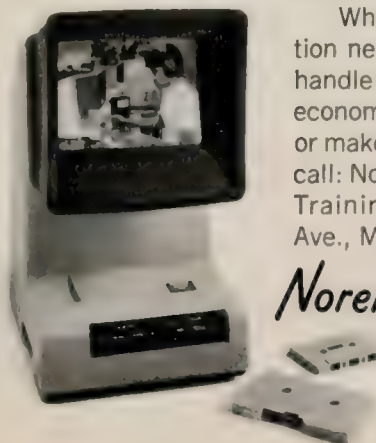
For the motion sequences, PIP saves some 80% to 90% of the film footage normally used. It doesn't have to run at a fixed rate of speed for titles or at a high rate of speed for motion. Regular sound movies take 120 film frames to show a still picture on the screen for just 5 seconds. With PIP, only 1 frame is needed...and the sound doesn't stop.

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THE VISUAL COMMUNICATIONS MAGAZINE

JULY/AUGUST 1972 • VOLUME 33 • NUMBER 4

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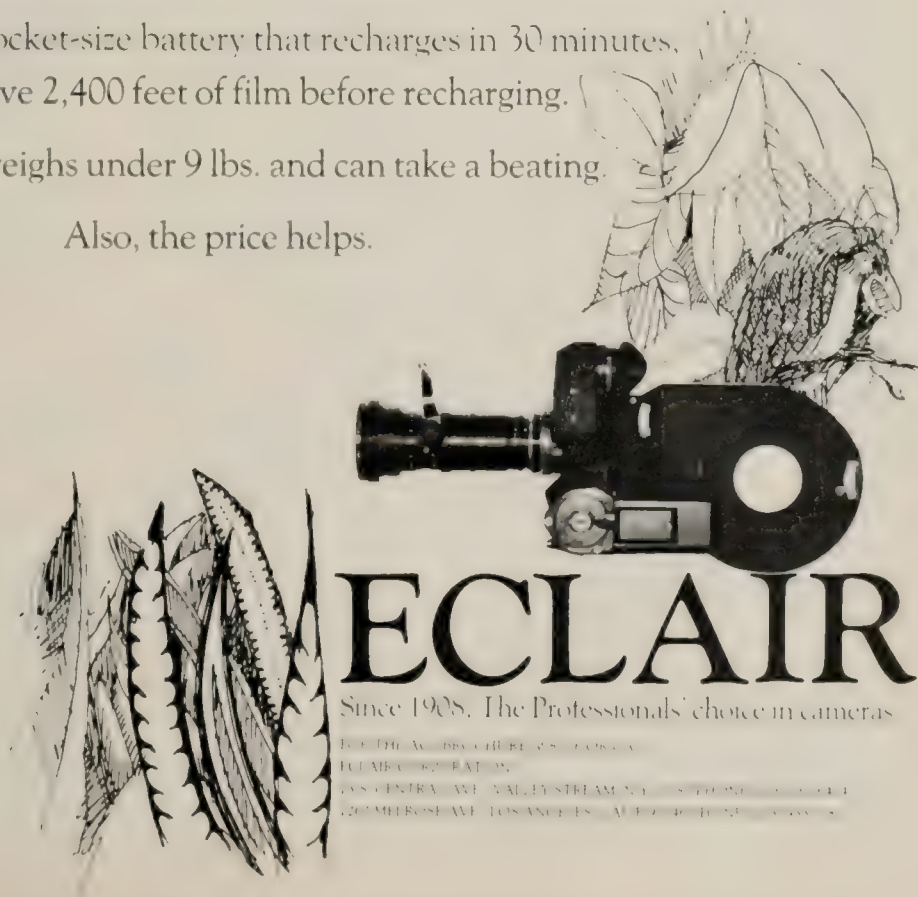
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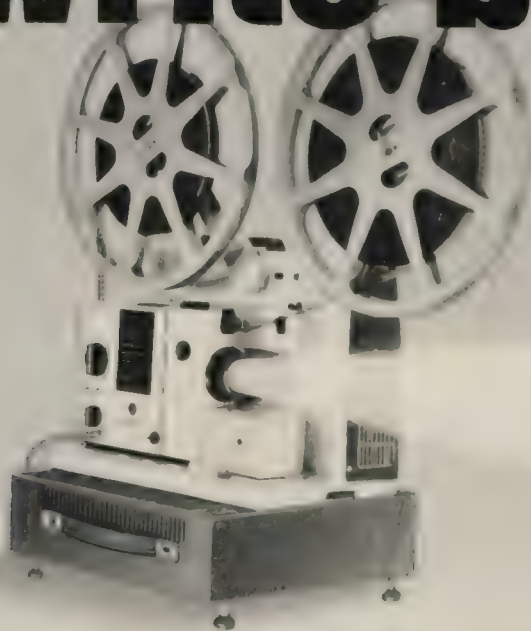


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Movies to write by.



You can leave the lights on and let your audience take notes, when you show films with the Bauer P6 Automatic 300. Because this superb portable 16mm sound projector features a metal-arc lamp, which is up to four times as bright as conventional projector lamps.

Or you can use the Automatic 300 in the dark, to fill even large, distant screens with light of daylight quality. The kind of light you need for a brilliant image.

No wonder this projector is recommended for auditoriums, theatres and large conference rooms.

It's available in optical and optical/magnetic playback models.

Other features: auto thread-

ing; provision to connect optional change-over unit (also recommended for remote control of projector); and Fail Safe switch that stops projector if film breaks.

Other Bauer professional 16mm projectors:

Bauer P6 Studio 16 mm double band projector. A film maker's combined film-and-sound studio.

Bauer P6 Synchron—ideal projector for film screening. Manual threading. Optical/magnetic playback and magnetic recording.

Bauer P6 Automatic M152—Self-threading A-V projector. Optical/magnetic playback and magnetic recording.

For more information, please write us.

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the audiovisual calendar

JULY

National Audio-Visual Association National Annual Convention, July 15-17, Municipal Auditorium, Kansas City, Mo. Info: NAVA, 3150 Spring St., Fairfax, Va. 22030.

Motion Picture Laboratories Inc. Nashville Section, SMPTE, Seminar, July 22, Memphis State University Center, Memphis, Tenn. Info: MPL, 700 South Main, Box 2627, Memphis, Tenn. 38102.

AUGUST

American Management Association Education & Training Conference, Aug. 1-3, New York Hilton, New York, N.Y. Info: Clapp & Poliak, 245 Park Ave., New York, N.Y. 10017.

42nd Annual Meeting of the Biological Photographic Association, Aug. 13-15, Arlington Park Towers, Arlington Heights, Ill. Info: David Jefferies, FBPA, American College of Surgeons, 55 E. Erie St., Chicago, Ill. 60611.

SEPTEMBER

Photokina-World Fair of Photography, Sep. 23-Oct. 1, Cologne, Germany. Info: Cologne International Trade Fairs, P.O. Box 21-07-60, Cologne, Germany.

OCTOBER

Industrial Audio-Visual Association Fall Meeting, October 9-12, Robert Meyer Hotel, Orlando, Fla. Info: Calvin Gould, Martin Marietta Corp., MP 33, P.O. Box 5873, Orlando, Fla. 32805.

Society of Motion Picture and Television Engineers Technical Conference and Equipment Exhibit, October 22-24, Century Plaza Hotel, Los Angeles. Info: SMPTE, 9 E. 41st St., New York, N.Y. 10017.

International Film & TV Festival of New York, Oct. 24-27, Americana Hotel, N. Y. Info: Herbert Rosen, Chairman, 251 W. 57th St., N. Y. 10019.

NOVEMBER

International Industrial Film Festival, sponsored by the Council of European Industrial Federations, Nov. 20-24, Rijk Congress Center, Amsterdam, Netherlands. Info: Industrial Film Festival Secretariat, Van Eeghenstraat 86, Amsterdam, Netherlands.

JANUARY

National Audio-Visual Association Annual Convention, Jan. 20-23, Albert Thomas Center, Houston. Info: James P. Thompson, NAVA, 3150 Spring St., Fairfax, Va. 22030.

Now the best-known name in videotape is in videocassettes.

It's easy to recognize the benefits of videocassettes as an audiovisual tool. The handling ease. The added protection for your program material.

It's also easy to anticipate some possible problems. What about compatibility between different brands of cassettes and equipment? What about the quality of picture and sound?

We can help answer both questions.

First, "Scotch" Brand Videocassettes are

compatible with all $\frac{3}{4}$ " U-matic videocassette equipment available at this writing.

Second, we've provided our videocassettes with our most advanced videotape, "Scotch" High Energy. High Energy's remarkable magnetic properties were engineered specifically for recording at slower cassette speeds. It can provide you with color masters and duplicates every bit as good as reel-to-reel helical tape. Perhaps even better.

As the pioneer in videotape, 3M has long set the standards of quality. Today, we're setting those same standards in videocassettes.

For facts about today's videocassettes, write Market Services, Magnetic Products Division, 3M Center, St. Paul, Minn. 55101.

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CINE Awards 125 CINE Golden Eagles

125 CINE Golden Eagle films have been selected at the spring screenings of CINE (Council on International Nontheatrical Events) to represent the United States in international film festivals for the coming year.

Dr. William G. Carr, president of the council, said that over 470 films were entered in the CINE spring competition and that he anticipates at least a similar number, or more, to be entered in the fall competition which closes August 15.

CINE Golden Eagle films are entered in approximately 100 film festivals around the world. CINE develops working relationships with those festivals which offer interesting opportunities for United States productions. On behalf of their makers, CINE enters and ships prints to these festivals.



Selecting Golden Eagle films for overseas film festivals: John Flory, President of Spacefilms; J. Edward Oglesby, Virginia State Department of Education; James G. Damon, Jr., IBM World Trade Corp.; and Dr. William G. Carr, President of the World Confederation of Organizations of the Teaching Profession.

Business and industry films (44) were the next to largest group of entrants in the spring screenings, but only 11 (25%) were awarded Golden Eagles. By contrast, out of 15 films in the Dentistry category, 14 (93%) were awarded Golden Eagles; as well as 14 out of 41 government films (34%); and 8 out of 14 sports films (57%). It appears that business and industry films, as well as those for education — 12 Golden Eagles out of 60 entries (20%) — were considerably tougher than some of the others, or else, for example, this year's crop of dentistry films was of an almost unparalleled excellence.

Chrysler/Plymouth-Dodge Dealers Switch to Super 8

Chrysler Corporation will convert its dealer product information and sales and service training films to super 8mm motion pictures with the introduction of the 1973 new cars, according to Robert B. McCurry, Jr., Vice President for U.S. Automotive Sales and Service.

By utilizing Demo-Screen, an exclusive, new self-contained motion picture screen and cartridge-fed super 8mm projector system developed by Ross Roy, Inc., the auto maker hopes to communicate information, fast and with great graphic impact.

Chrysler will start supplying its Chrysler/Plymouth and Dodge dealers with the system and the initial sales, service and product information films in September. During the 1973 model year, the company will supply each of its participating dealers with six car line films, which introduce the 1973 models to the viewers; five comparison films pitting Chrysler/Plymouth and Dodge products against their competitors; six sales training films; and twelve service training films.

Ross Roy, Inc., is the agency and will produce the films.

"Safety Film of the Year"

The National Committee on Films for Safety has named *Getting Off on the Right Foot* a 26-minute instructional film, the "Safety Film of the Year" for 1972. The Committee also named eight additional Bronze Plaque and 10 Award of Merit winners. The Bronze awards will be presented at the National Safety Congress this October.

The awards, made annually since 1942, are designed to recognize outstanding new business films on subjects covering on-the-road, in-the-home, on the job and public area safety.

Getting Off on the Right Foot, sponsored by the Union Pacific Railroad Company, and produced by Pacific Colorfilm, Inc., focusses on teaching correct, safe procedures in railroad switchyard operations. It was entered in the Occupational category of the competition. Other categories are: General, Traffic and Transportation, Recreation and Sports, Home, Television Subjects, TV Spots and Shorts.

Bronze Plaques awarded to seven other films and one TV spot were:

Hot Stuff, an animated film, the history of fire. It was sponsored by the Dominion Fire Commissioner, Department of Public Works, Canada and produced by the National Film Board of Canada.

Winter Walking, produced for U.S. Postal Service by MPO Productions, Inc. demonstrates techniques to avoid mishaps and injuries while walking.

Defensive Driving I, sponsored by Motorola Systems, Inc., and produced by Woroner Films, tells how a policeman's lack of self-discipline can result in a tragic accident. It also covers many other areas of safe practices for policemen.

Help Is, sponsored by the Emergency Health Service, Department of National Health and Welfare, Canada and produced by Chetwynd Films emphasizes life-saving first aid procedures in road accidents.

Otto the Auto, sponsored by the AAA Foundation for Traffic Safety and produced by Design Center, Inc. is a cartoon-style film aimed at teaching children why drivers may not see them, and the hazards of playing around cars. The film also explains use of pedestrian-operated buttons and traffic control lights.

The Trouble with Ice, produced by the National Council, Boy Scouts of America, shows the various rescue techniques to use when a person falls through ice.

In a Fire—Second Count, produced by Film Communicators, dramatizes the importance of planning home escape routes.

Sure, Mac, Sure, a series of 60-second TV spots sponsored by the AAA Foundation for Traffic Safety and produced by Starbecker, Inc., the subject of drinking and driving.

CINE Elects Officers for 1972-73

Dr. William G. Carr has been reelected to an unprecedented third term as President of CINE (Council on International Nontheatrical Events, Inc.) at the Fifteenth Annual Board of Directors Meeting in Washington, D.C.

Dr. Carr is also President of World Confederation of Organization of the Teaching Profession and, prior to retirement, he was Executive Secretary of the National Education Association from 1954 to 1969.

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We are very proud to have been honored in 1972 with TWO Academy Awards for technical achievements for the design and development of our J-4 Zoom Control and the hand held Arri Crystal Motor. This continues our recognition by the academy for technical achievement. Our first academy award was won in 1969 for developing Pellicle Reflex Viewing for the BNC.

Simple Smooth Silent

The J-4 "Joy Stick" Zoom Control

You'll find no jerks, bumps, or noise in the J-4 "Joy Stick"! The most critical professionals in Hollywood have tested, and accepted it as the standard in zoom controls. High reliability combined with easy, uncomplicated operation sets it apart and ahead of anything available.

Smooth? A true servo feedback system, provides constant speed through full zoom over a wide speed range (1½ sec-4½ min).

Exclusive Joy Stick control gives gradual start/stop to and from preset maximum.

Simple? Complete control under your thumb . . . You set the rate and your thumb does the rest! The fully self-contained, compact control box, has a built-in rechargeable battery. You get what you want, when you want it, the way you want it — simply, smoothly, silently!

Brackets and gears are available to fit all zoom lenses and all 16mm and 35mm cameras.



Ed Di Giulio Says:

Zoom controls have always been a pain-in-the-neck! It's almost impossible to design one that satisfies everybody. We know — we've gone through four complete redesigns over the past three years in perfecting the Model J-4. Its success is attested to in its use by Hollywood's professional cinematographers to the virtual exclusion of all other types.

But the real surprise is that a zoom control as sophisticated as the J-4 "Joy Stick" has been accepted by 16mm cameramen as well!



Technology in the
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the camera eye

BY OTT COELLN



IAVA Meeting Report

MANAGERS of corporate audio visual programs of leading American companies assembled May 8-11 under the verdant canopy of Tan-Tar-A beside the Lake of the Ozarks in Missouri for the 26th annual spring meeting of their Industrial Audio-Visual Association. They elected Harold N. Read, Director, Audio Visual Activities, Liberty Mutual Insurance Companies as the organization's president for the year ahead. Hal Read succeeds outgoing president Gerard K. Hall, Director, Audio-Visual Services, National Cash Register Co. in that post.

Ceremonies and pleasantries of Spring in the Ozarks aside, IAVA program chairman Bob McCaslin (General Supervisor, Communications Services at Caterpillar Tractor Co.) was ready with a sharply-focused program covering the principal concerns of this hard-working group. Some 60 managers, their wives and guests helped make the three-day session one of the organization's most interesting and useful of its kind.

Training got the opening day spotlight as facilities expert Hubert Wilke, Hubert Wilke, Inc., presented "Software . . . Stairway to the Executive Suite" with stress on how a-v men use the tools at their command. Bob Richards, Supervisor of Caterpillar's Sales Training Division, then discussed the common problems (and the possible answers) of both media specialists and the trainer.

"Too much pressure applied by management to get things done but too few skilled people to do the job.

"The cost of doing the job right v.s. a limited budget to get it done . . .

"Accountability for training results but not the authority to attain those results . . . etc."

John Bakke, Caterpillar training materials executive, moved the program into worldwide service training needs as he discussed that company's basic work in "Fundamental English" needed to get service training understood in key overseas market areas. The company has developed its own vocabulary to simplify words which must be understood service data.

Paul H. Chaddock, Manager, Ed-

ucation Systems, Addressograph-Multigraph Corporation, rounded out this productive session on Training and Training Media with "Training the Trainer" as his theme. The afternoon program on opening day wound up with a revealing talk on "Direct Charge-Back for Audio-Visual Services" taken from the experience of Ron Christopher, head of A-V at Smith, Kline & French.

How do you measure the innumerable contributions made over 43 years of experience in audiovisuals for America's largest corporation: American Telephone & Telegraph Co? That company's retiring head of Film & CCTV, Willis H. Pratt, Jr. gave IAVA's second day program a depth of both emotion and practical guidance seldom heard as told of some of the "basics" which have guided him since he joined the Southern New England Telephone Co. in 1929. Listen and learn . . . to the wisdom of those years!

"Always make your contact within operations a pleasant experience . . . and "be sensitive to the feelings of others . . . He cautioned: make your media "simple and beautiful and squeaky clear" but "when in Rome, use the native tongue" and "say the thing you have to say in the way the listener finds meaningful."

To audio visual managers, Bill Pratt advised: "be as offensive as possible in putting your case to management; don't defend yourself: attack. Tell them what they want to hear. If it concerns costs, give them costs, soonest! They cannot follow until you lead."

For all of those years in the service of audiovisuals and for his wide-ranging "good citizenship" on behalf of A-V in the ANA, CINE, etc., Bill Pratt received the IAVA "Outstanding Member" Plaque to a standing ovation at Tan-Tar-A.

Recognition that American business is dependent on world trade again came into focus as Don Benjamin, Audio Visual Manager at Merck, Sharp & Dohme described his experiences in "Audio-Visual Production Overseas" where he coordinated and helped produce an authoritative film on *Hyper-Tension* involving medical authorities on that subject in sev-

en countries. He credited Holland's skillful Carillon Films NV and the crews with the success of his 22-day mission abroad.

That trek included a visit to the Soviet Union where Benjamin was warmly received. On a visit to a film festival at Kiev he noted that in U.S. films: Western Electric Company's *Micro* and IBM's *Micro-Seconds* were enthusiastically applauded by Soviet viewers. Russian audiences he noted, react emotionally and you know immediately what they like . . . and don't like.

Dr. Ron Brown, partner in the management consulting firm of Farley Brown, Inc., Minneapolis, talked of "Trust: Key to Communications" with verve and inspiration as the speaker at IAVA's annual dinner.

New officers-elect, in addition to Hal Read, include: John Tierne, Standard Oil Co. N.J., first vice-president; Fred Barker, Del Monte Corporation, secretary and Bob McCaslin, Caterpillar, as vice-president, Illinois Directors of IAVA for 1972-73 are:

Allan Murdock, Central Region; William Dikeman, Eastern Region; Wayne Peterson, Northern Region; Eugart Yerian, Southern Region; and Edward Carroll, Western Region.

Nine new members, with wide-ranging responsibilities in a v management, joined IAVA at Tan-Tar-A: Arthur C. Jack, Jr., Supervisor, Broadcast Media at Alcoa; Gerald J. Kru, A-V Manager, Gerber Products Co.; William B. Nelson, Asst. Director, Sales Promotion, Provident Life & Accident Insurance Co.; Richard F. C. Meara, Information Manager-CCTV, AT&T; Daniel Pangrace, A-V Specialist, Glidden-Durkee Division, SC; John Pennington, Manager, Graph Communications, Genesco; S. Richard Peters, Supervisor, Audio-Visual Services, Armco Steel Corporation; and Marvin W. Winchester, Director, A Services, State Farm Insurance Co.

The Fall Meeting is scheduled for late October at Orlando, Florida with Cal Gould as program chairman; the 1973 Spring Meeting will be held in Houston, Texas. Gerry H. Johns heads program arrangements there.

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There was a producer from Himerick,
 Who said as he began his limerick,
 "I wouldn't be sanker
 If I'd bought gear from Duncan;"
 And that's the idea of this gimmerick.

Forgive our poetic license (it expired), but that's really the advantage of buying motion picture equipment from Victor Duncan, Inc. . . . it works. In addition to our competitive prices, you get the assurance that your equipment has been checked for proper function and operation by people who know what they are doing.

We're serious about the motion picture business . . . we don't do anything else—no still cameras, no flash bulbs, no slide projectors. We think it makes sense to be able to excel in a category in which we're experts. If you've bought gear from us in the past, we're sure you've discovered that we can't possibly confuse ECO with Kodabromide because we deal only with motion picture items. If you haven't bought equipment from us before, get serious! Forget the general practitioners. Talk to the specialists at Victor Duncan, Inc.


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camera eye *continued*

Training Films for the '70's

What kinds of training films are going to be needed to prepare millions of our young Americans for technical careers? Clues are coming from the National Society of Professional Engineers and from the U.S. Office of Education. The USOE predicts, for example, that by 1975 more than one million new and interesting technical jobs promising good salaries will open up.

Obviously the list begins with our need for computer and other electronic technicians, mechanical technicians

and draftsmen. But there are opportunities ahead for films and jobs in these areas:

Appliance service technicians; automotive technicians; chemical technicians; electromechanical technicians; fire protection technicians; health service technicians; instrumentation technicians; library technicians; metallurgical and radiological technicians and technologists; sanitation and environmental technicians; and wildlife, conservation workers.

The training film prospect can be analysed by knowing what these organizations are doing and thinking: get data from the National Association

of Trade & Technical Schools, 1618 18th St., N.W., Washington, D.C. 20009; the Engineering Council on Professional Development Guidance, 345 E. 47th St., New York, N.Y. 10017; the U.S. Office of Education and the new Occupational Outlook Handbook, published by the U.S. Dept. of Labor, both out of Washington, D.C.

Help the Film Buyer Beware

Out in St. Louis last month, a \$30,000 Human Development Corporation film contract nearly went to a relatively inexperienced new film company headed by the Mayor's son. Although the company was the *third* lowest bidder for the 20-minute subject, it had the contract until the U.S. Department of Labor killed the buyout entirely after adverse publicity.

Among the bidders were long-established regional producers. When they armed with the kind of *national bid standards* we've long implor commercial film makers to adopt. Key answers like: *depth of experience*, fortified by submission of recent film *evidence of financial stability*; of *permanent staff and facilities*, etc. should be printed and adopted by producers *able to meet such qualifications*.

Otherwise, other St. Louis situations keep coming along: professionals suffer, the customer loses, and the medium is diminished.

Let's hear from studios who are armed with such data and from the associations responsible for preparing the kind of document acceptable to business, government and other film buyers. It should be published in the pages at least once a year and printed in quantity.

continued on page 14

this case is closed



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The Challenge We challenge you to open this case. (Just turn to page 36.) Examine its contents. See with what economy of advance design Fairchild has perfected each part of this instrument. Appraise the unique features that combine to make the 07 "Agent" the most portable, easy to operate, versatile and effective communicator in the electronic field today.

If you should not care to accept this challenge by turning to page 36 this message (unfortunately for you) will self-destruct!

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REVIEWS AND PREVIEWS OF NEW VISUALS

What'll We Do Without Money

A look into what life will be like in the cashless, checkless society which economists predict will be with us in the next generation is provided in a new film called *Impulse '90* now available through the film libraries of Modern Talking Picture Service.

Impulse '90 depicts the world of tomorrow where all buying, spending and borrowing will be through a Universal Credit Card. Computers will instantly record every transaction. There will be no paychecks and no monthly bills. Money will be only an electronic impulse. Viewers will see how the spending impulse and electronic impulse meet head on in the world of the Universal Credit Card. Scenes focus on some of the key problems and warning signals in future money management.

Impulse '90 was produced for Cuna Mutual Insurance Society by Cine-Mark Inc.

Love and Sukiyaki Make Out with Teflon

The Menu Planner a humorous short subject about a sophisticated young bachelor and his attractive lady friends—each chosen for her particular culinary skill—is being released to theatres by Du Pont through Association-Sterling Films.

The recipes featured in the film—sukiyaki, fondue and paella—are prepared on "Teflon" non-stick cookware to demonstrate ease of preparation, how food can be prepared and served right at the table, and how simple it is to clean up afterwards.



Jimmy and Heidi find love over a Teflon fondue pot

Along with the film, cooperating theatre managers will offer a free cookbooklet featuring the recipes shown in the film. All the theatre patron needs to do is write to Du Pont for the free

cookbooklet. Theatres will be supplied with a counter card with details of the offer.

"In a sense, we're reviving the theatre give-away," J. David Lee, Teflon Division Marketing Manager said at a recent New York premiere. "Years ago theatres gave away sets of dishes. We're offering cookbooklets."

The Menu Planner was produced for Du Pont by Peckham Productions. John Clancy, master chef and cooking teacher, supervised preparation of the foods in his kitchen at Shoreham, New York, where the film was shot.

Working Women Looking for More Meaningful Roles

51% is a new film about working women. It's not a discussion of whether women should work. Women *do* work. The film's purpose is to illustrate that if and when they work, such women should be given equitable treatment.



Is Sally just a secretary? Or should management think of a more meaningful role for her?

The film attempts to create a positive climate for women in business. It seeks to stimulate managers to provide opportunities for those women who desire more productive and meaningful corporate roles.

Equality per se is not the issue. *51%* shows that women are different—physiologically, psychologically and sociologically, but they are also different from one another. And, as such, should be treated as individuals each with a chance to prove herself.

51% asks that management first understand the changing role of women in the company; second, that it evaluate its *own* attitudes about working women. Managers are shown that they have the power to help or impede progress; they are shown what

they can do to correct existing inequalities, to insure that *all* corporate personnel are used to their fullest potential.

51% comes with a Discussion Guide line. It is produced and distributed by Robert Drucker & Company, 101 Riverside Drive, North Hollywood, CA 91602.

Let's Pass as Friends

High school students are very concerned these days about being prepared for the task of driving. *Let's Pass as Friends*, a new 14½-minute color film, the students discuss with a veteran driver-educator the urgent need for beginning drivers to get behind-the-wheel experiences in hands-on emergencies. A good place to get experience is on a driving range which can be any large paved area. Liberty Mutual Insurance Company sponsors this excellent public service film which was produced by DFI Communications, Inc., and is available for television use by Modern TV.

The Challenge of Santa Barbara

Humble Oil & Refining Company has taken the challenge of offshore production right to the people. Its film on the subject was made in Santa Barbara, California, scene of a highly publicized oil spill, and the industry's severest critics were offered a chance to speak. The townspeople themselves express the pros and cons in a series of on-screen interviews. The film graphically illustrates the seriousness of spills. And it explains—with the help of animation—the technology of drilling and production and the protective systems and procedures.

A special premiere of the film was held in Santa Barbara, too. Everyone who was in the film or had even been asked to appear in it was invited to the showing at the Biltmore Hotel. A cross-section of the citizenry was present.

The film was introduced by Dudley, manager of public relations for Humble, and after the showing and others answered questions from the audience.

Observers indicated that it was obvious that the predominant reaction of the audience was that the film was a fair presentation. This judgment

continued on page 17

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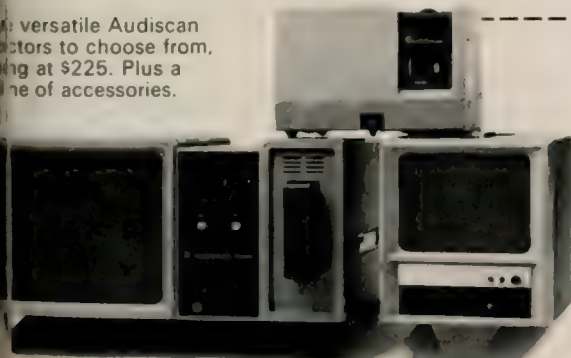
man just pushes the hold switch and the program stops. Then he pushes it again to continue where it left off, still synchronized.

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Audiscan The Happy Medium



PARADOX: most medical films need surgery.

If it weren't for medical films, I probably wouldn't be a free lance writer in New York today. When I was trying to make the transition from Detroit to New York, I spent six months pounding the pavements from one producer to another, showing my scripts, screening my films, and projecting my personality in a terribly depressing and apparently hopeless quest for script assignments. Finally, just as I was reaching the end of both my money and my courage, I received a call from Warren Sturgis, offering me a modest but challenging medical film assignment. That assignment was followed by others, and ever since that time not a year has passed without at least one medical script assignment, and sometimes as many as half a dozen each year. In fact, Warren still assigns me an occasional script after all these years.

There is such a shortage of competent and qualified medical script film writers that I turn away more assignments than I accept. I intentionally limit the number of medical films I do each year, in order to retain a better balance of films on many different subjects.

I have started this column with this little heart-rendering story so you will understand that I am trying very hard not to bite the hand that feeds me when I write the unkind things I must write about medical films in this issue of "Paradox".

Generally speaking, of all the categories of sponsored films that comprise the industry, medical films are

the worst motion pictures produced. I refer to the generic grouping of films, and obviously not to individual pictures, some of which are among the very best in the industry. These are not just my personal opinions. These are facts known and recognized by all filmmakers, judges at film festivals, producers, technicians, sponsors, and just about everyone else in the film industry except the people who sponsor medical films, to whom these facts are never acknowledged.

Now, since these are also my personal convictions or they would obviously not appear in this column, I'd like to say exactly what I think is wrong with most medical films, and then give three reasons why they are often so bad.

In the first place, they're usually too long. They need the surgery of the ruthless film editor. One reason medical films are too long is that they have not made the normal transition from amateur films to professional films, from home movies to mature movies, from ego-gratifying vanity films to true audio-visual learning experiences.

How ironic it is that the films made for the most stringently professional occupation should generally look so amateurish in concept, so inadequate in production, and so lacking in creativity.

The vast majority of *good* medical films are those that are constructed around a single surgical procedure. There are hundreds of these made each year, and they are fine for what they do . . . explain a surgical procedure and demonstrate it. Obviously, this is the ideal use for audio-visual technique. Only a limited number of medical personnel can actually observe a procedure when it is being done in real time. But through a surgical procedure film, any number of practitioners can observe it . . . closer and more clearly than anyone not actually assisting at the table. That's another play on words when I say that most medical films need surgery.

But there are far too many other medical films that degenerate into dull lecture films in which the "star" physician delivers his favorite lecture of the year, which he has been giving to his second year medical students the

first day of each semester for the twenty years. I've seen an awful lot of personal self-aggrandizement occasionally justified in the name of professionalism.

I think the first important reason which underlies most of the things wrong with medical films is the structure of medicine in the country. This is a pyramidal monolithic structure with the specialist at the top, followed by the general practitioner, the house staff, the medical students, the nurses, paraprofessionals, and finally at the bottom of the heap the men and patients. Medical films must conform to this structure, which means that they are the most interesting to the smallest number of people and the least interesting to the largest group.

I think the second reason that is so bad is that they are considered by physicians to be an extension of medical journals. Needless to say, medical films march to a different drummer. Although they deal with the same topics, medical films are as different from medical journals as the daily newspaper is different from the Encyclopedia Britannica, even though those two publications may also deal with many of the same topics.

There are several bright vistas on the horizon however. During the last five years, the medical film field has been slowly, *ever* so slowly, exhibiting new techniques, new sophistication, a sort of new impatience with the old forms. Within the last three years I have been asked several times whether we couldn't try something "a little different" at the planning session for medical films. Although the suggestions are always eventually turned down when we actually start to invest slightly, it is encouraging that at least people in the field are beginning to probe the various possibilities of freshness and of change.

And the third reason I would say is simply bad writing. I'm a member of a professional medical writers' association, and recently there was an article in our parochial little journal which purported to give our members additional techniques for writing clearly. It was so obtuse that I had to read it three times before I finally figured

Stanford Sobel, who writes the "Paradox" column in each issue of this magazine, is a member of the American Medical Writers Association, or at least he was before his appearance in this column.

the writer was really making a plea for simplicity in writing style. Like medical films, it too needed sur-

perhaps because of all these con-
tital defects, when a producer man-
s to triumph over them, the re-
is usually a superb production.
had the good fortune to have
ked on some of them, and I've
rmously admired the work of other
professionals in the field. When given
creative freedom to do so, George
ney has produced some remarkable
ical films. I saw a great picture on
es that Ben Magnes produced re-
sly. And every year, Sid Milstein
sistently turns out one superior
ical film after another.

Since you've been faithful enough
sellers to come with me this far, you
receive your reward. I will reveal
ou the secret of how to sponsor
ed medical films for professional
iences. Like many formulas for
ness, it is essentially simple.

Give the producer the assignment.
n then let him alone to do the job
st! Don't bind him with your own
ictions, and don't superimpose
own conceptions to curb his cre-
ity.

In this respect at least, medical films
no different from other films after

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focus on communitronics

BY HUBERT WILKE



Providing for Electronic Signal Distribution

by Robert J. Nissen

Today, the planning of a communications facilities for new corporate headquarter buildings requires far more than just equipment considerations. In addition to the basics of space planning, rear versus front projection, good viewing, etc., one must be concerned with built-in provisions that will accommodate not only the usual intercom, paging, public address, background music and security/surveillance systems but also the more complex electronic distribution of computerized information via cathode ray tube (CRT) displays, facsimile, picture phones, information retrieval and all forms of television including the rapidly growing field of cablevision. In the new Sears Tower in Chicago we have designed a quarter mile high shaft throughout the 109 floors of what will be the world's tallest building. The Sears shaft will be able to accommodate more than 1000 coaxial signal and general communication cables. While a number of these systems may not be installed initially, their use in the future will be precluded if provisions are not made in the base building design for shafts, for horizontal distribution and for the distribution of signals that are to be sent throughout a building or to remote buildings. This month we call upon our senior associate in charge of Telecommunications—Robert Nissen—who reviews the various approaches specifically being taken for electronic distribution in large, high-rise buildings. The basic considerations he covers, however, apply to buildings of all sizes and shapes.

Fundamental to an efficient and expandable communications network is an adequate vertical communication shaft running the full height of the building. Communications closets on each floor provide, first of all, space for terminal equipment as required by the various systems, and secondly, the means by which the vertical cable runs enter the horizontal distribution network.

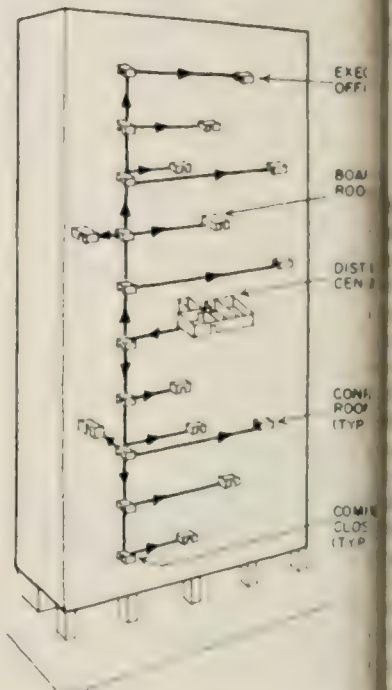
For efficiency of space utilization, all electronic systems should use this communications shaft for vertical cable distribution. If proper attention is paid to electrical isolation between the different services, and to adequate space allocation in the closets for terminal equipment, there should be few objections to a "shared-facility" approach. While telephone companies have been reluctant in the past to accept shared facilities, it would appear that this reserve is changing. These companies' prime concern—security of equipment and cables—often can be handled by using locked terminal equipment in the closets.

The size of the vertical communications shaft is determined by several factors: Is the building occupied by one, a few, or many tenants? What is the present and projected use of computer and CRT facilities? Will the telephone company use shared facilities? What is the ratio of private to non-private closed-circuit television use? Typical shaft sizes for large buildings are shown in Figure 7 (these particular shafts do not include telephone company cables).

The optimum location for the communications shaft is in the center of the core, but sufficiently separated from electrical power distribution. careful consideration must be given to the means of access to the horizontal distribution system from the closets.

The shaft should run straight up through the building. Horizontal off-

sets or jogs become particularly troublesome as the number of cables increases. The number of cables communications shaft can, for instance, may exceed one thousand large building.



Basic design for electronic distribution in large building. Distribution center preferably in center of building feeds, through center shaft and distribution for horizontal distribution on each floor.

Adequate cable-supporting device must be provided in the vertical shaft. Requirements for this support are more stringent for communications cables than for power cables. The problem is a serious one for two reasons. First, communication cables are delicate, physically. For example, the inner insulation of coaxial cables is cold-flow when the cables are tightly strapped, or put under continuous longitudinal stress. This cold flow can modify the electrical characteristics

Hubert Wilke is president of Hubert Wilke Inc., an international organization specializing in communications facilities design and programming consultation.

cable, making it unfit for use. For this reason, special cable-supporting devices should be installed on at least every floor level.

Secondly, the various types of signal systems carried in the common shaft must be physically isolated and electrically shielded from each other to maintain signal integrity between systems. Otherwise, signal contamination or cross-talk may occur. Results: computers may mis-register; privacy may be violated with audio systems; television signals may interfere with one another.

Conduits or raceways in the vertical shaft can provide protection from signal contamination, but they do not provide adequate vertical cable support. Continuous steel cable ladders, on the other hand, provide not only a high degree of electrical isolation between the various cable groups, but also afford excellent physical support for the cables.

Requirements for horizontal distribution: Electrical isolation, and easy access

There are two possible locations for horizontal distribution: in underfloor duct or above the hung ceiling. Because of the sensitivity of the electronic signals, it is not advisable to run the wiring for these signals in the same spaces of underfloor-duct cells that carry power and telephone wiring. If separate cells are provided for electronic distribution, enough runs must be provided to allow sufficient flexibility in location of outlet boxes in a room. It is quite common to have four or five different types of signals terminating in one location in a room. As a consequence, the use of underfloor duct tends to restrict location of outlets.

Horizontal distribution of electronic signals via space above hung ceilings permits virtually unrestricted flexibility in location of outlet connections. Further, this method permits signal integrity, either by physical separation of the various cable groups or by running them openly, or better, by separate conduit or wireway systems for each of the groups.

The conduit method provides for dedicated signal integrity that cannot be degraded by inadequate workmanship. And conduit may be required, in any case, as code authorities become more concerned about the fuel efficiency of cable insulation. All wiring, including low-voltage signal circuits, will be required by many code jurisdictions to be in conduit, raceways or duct cells.

A combination of underfloor duct for power and telephone and above-ceiling conduit for electronic systems provides the ultimate in flexibility and signal integrity for all systems.

Distribution centers for communications should be located centrally

With electronic communications, there will be one or more distribution centers for originating and distributing signals to various locations within a building, or to remote buildings.

In the case of television systems, this center may include television studios, video-tape and film equipment, and a switching center for the closed-circuit television system. In the case of computer systems, the center may include the main computer facilities plus ancillary equipment for tie-in services.

In order to keep the size of the vertical shaft as small as possible, the distribution center should be located—all other considerations aside—on a floor that is vertically in the center of the floors having communications facilities. This way, the number of cables up and down will be more nearly equalized. A distribution center at the top or the bottom of a building may result in there being nearly twice as many cables in the shaft as there

would be if it had been located in the center of the building.

SUMMARY

Demands for the distribution of electronic signals within buildings are escalating at a rapid rate. All indications are that future communication technology will require greatly increased building space for cable distribution. The nature of electronic distribution systems requires unique approaches for cable routing, support, and isolation.

Base building design should reflect careful consideration of electronic distribution requirements so as not to restrict, for the present or the future, the use of modern communication systems. □



Robert J. Nissen is a senior associate of Hubert Wilke, Inc., and a leading authority on television systems engineering.

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a-v man



Harold N. Read, Audio-Visual Director of Liberty Mutual Insurance Company, is Business Screen's A-V Man in this continuing series of profiles of leaders in the industrial audio-visual world.

You might visualize Harold Read's life path as two intransigent lines which ultimately meet and then separate. In essence, he has pursued two distinctly separate careers, one civilian and one military. In one, he is Audio Visual Director of Liberty Mutual Insurance Company; in the other, he is a Brigadier General in the U.S. National Guard.

Although getting into the audio-visual business turned out to be almost pure chance for Read, he now thinks he had been unconsciously in training for it for years. His first job as a 16-year-old brought him into close daily contact with the motion picture medium, as an usher in a first-run theatre in his home town of Pawtucket, Rhode Island. He remembers learning a lot about motion pictures just looking and listening: looking primarily at the audiences' reactions (because the ushers weren't allowed to look at the screen while they worked) and listening to the sound track.

"Of course, we were allowed to watch the films," Read says, "but only on our own time. I spent many hours watching films and studying film production techniques. It kindled in me a real interest in films which I continued to pursue over the years as a hobby, and then finally in the military as a vocation."

After starting college in the fall of 1941, Read found that his civilian career would have to be short lived. Uncle Sam was calling. Harold was lucky, however, in that instead of giving him a rifle, the Army issued pencils and books and shipped him off

to college in Oklahoma. When the Army college program (ASTP) terminated, they took away the books and, typically, made him a communications specialist because of his background in "motion pictures." Not the producer-director type, this time but the radio-telephone kind. So, he ended up as a telephone wire chief in the European theatre. Then one day he was notified that he had been tapped for a commission. Although the Germans at that time were shooting infantry second lieutenants faster than the army could make them, Harold managed to survive, and after the shooting was over he remained in Germany with the Counter Intelligence Corps gathering evidence to be used by the Allied prosecution staff in the War Crime Trials at Nuremberg.

Read left the Army in March, 1946, and after a short spell as credit manager for a Providence department store, he started his long career with Liberty Mutual Insurance Company, first as a claims adjuster.

With a new bride to support, Hal found that he needed some extra money to fill up those newlywed gaps, so he joined the National Guard, donning again the uniform he had been out of for only a few months.

During the next four years, things went pretty much on an even keel: claims adjusting, night school at the University of Rhode Island, raising a family, and service in the National Guard. Suddenly the bubble burst. President Truman decided North Korea was not about to occupy South Korea without a fight, and Read found himself back on active duty.

The next two years of his life set the stage for his future audio-visual career. As an operations and training officer with the 43rd Infantry Division, he began to develop a deep interest in audio-visual media. Having dabbled in motion pictures and photography since his theatre experiences, he now took up the media in earnest. During this period, he worked extensively with the Department of the Army developing aids for military training, and after his tour of duty, he continued to work actively in this field with National Guard units.

The converging lines bisect.

Following Korea, Read returned to work with Liberty Mutual. As a claims supervisor, he began to develop his own audio-visual aids for training adjusters. These were highly regarded by the Home Office in Boston, and won him an assignment to the Claims staff preparing training materials for the entire Claims Department.

"The going was made a lot easier by some real helpful people," Hal

Read says. "One person to whom I will always be grateful is Ed Palm of the New England Telephone Telegraph Company. Ed, somehow, got wind of the fact that Liberty was starting a new AV department and got in touch with me. He practically took me under his wing. I telephoned him frequently and he was always right there with the information and guidance needed. Through him I joined the Industrial Audio-Visual Association and through IAVA I gained the knowledge of the audio-visual business which I was later to build my own department."

The converging lines bisect and then separate.

For almost two years Read was producing audio-visual materials for Liberty Mutual and the National Guard. Then, he was resigned by the Guard to a command slot, and has been there ever since. In fact, he hasn't produced a visual aid for the army in nine years. His military assignments have included that of artillery battalion commander, Assistant Corps Artillery Commander, Group Artillery Commander, and during the past three months he has been assigned to the 43rd Brigade as Brigadier General in command.

In the fall of 1963, Read took a sabbatical from his audio-visual duties at Liberty to attend the Army Command and General Staff College, graduating in June of 1963.

By fall of 1964 he was back at Liberty busily producing filmstrips, slides, and a first motion picture. In December of 1965 the company decided to establish a single audio-visual facility to service all departments, and Read landed the job of managing this activity.

Today, some seven years later, Read's department has 22 people engaged in audio-visual production at Liberty Mutual. Approximately 1,000 orders a year covering a range of audio-visual materials are produced in-house, and the department has the capability of producing video tapes and a rather sophisticated television studio.

Liberty Mutual motion pictures are being shown countrywide to live audiences and on television. Filmstrips are used extensively throughout Company training programs, and by some of the larger accounts. Slide and overhead transparency production runs in the area of some 4000 to 5000 a month. Brochures, posters and audio tapes are also produced.

Aside from his dual life as a successful businessman and U.S. General Officer, Read has enjoyed an active life in his other interests. He has been active in Boy Scout work, and has

worked hard for his church. In the last six years he has raised close to a million dollars to build the church, and to rebuild it after it burned to the ground. He has served as vestryman, senior warden, as a delegate to the General Convention of the Episcopal Church in the United States, and as a member of the Episcopal House of Bishops. He is also now in the process of producing a film for the Diocese of Rhode Island.

Throughout Harold Read's life is a strong undercurrent of devotion to his wife, Winifred, and his family. His father, a Sergeant E-5, U.S. Army, is a former Viet Nam combat photographer, and is presently assigned as a combat photographer to the Commanding General, 6th U.S. Army. The Reads have two daughters, the older a school teacher and the younger a member of the Women's Air Force on assignment in England.

In his position as 1972-73 President of the IAVA, Harold Read was recently asked what he thought about the future of the audio-visual man today, and what he could see for the profession in the future.

"The audio-visual man is now riding the crest of the information explosion," Read said. "He is enjoying a role in industrial communications that his predecessor worked so hard to attain.

The unprecedented new resources of knowledge coupled with electronic ingenuity has seemed to catapult the AV man to a new importance in industry.

"The fact is, things haven't really been better. AV men are earning top wages and getting recognized for what they can contribute. But, the future is not certain. It could be that our present importance may be short lived. I am apprehensive, because I am not sure the AV man has found a positive place to function in the corporate structure.

"Here at Liberty Mutual, I take my guidance from the manager of Personnel Development. My primary interest is training, although I do an equal amount of work for sales, marketing, public relations, and advertising. I find, however, that my fellow audio visual associates have different affiliations in their companies. Some are primarily associated in sales, other marketing, public relations or advertising, yet all seem to get a smattering of the other disciplines.

"This all points, I think, to future problems for the audio visual man. In his present indefinable role in industry he stands little hope of ever rising above the level of middle management in his AV job. If he ever expects to enjoy a partnership in the decision-making process allocated to top

management he must first find a place in industry that will give him a more positive identification similar to the position now enjoyed by sales managers, comptrollers, advertising men, etc.

"Solution? I am sure there are many. I do not think the academic world is aware of the contributions AV people are making in industry. At least, it seems to ignore them. I don't know of any school that offers an industrial AV course. Within the AV circle we have not set up any standards of performance or of knowledge to establish a true profession.

"There will always be a place for audio visuals in industry. I'm concerned not with its place, but its importance. Industry, to a degree, has remained aloof to the AV dilemma, preferring instead to rely on sadly outdated time proven methods to tell its story. But it must eventually adopt modern AV methods even more strongly if it is to compete successfully for men's minds in the age of the information explosion. When this happens the audio visual man, if he has established his role in the corporate structure, will have his day to contribute as significantly to his company's success as surely as the engineer, the salesman, and the financier have." □



Photo courtesy of Xerox Corp. and Will Szabo Associates, Ltd.

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Training and Selling

with One AV Format

Squibb division combines sales promotion and sales training into one format with new AV system.

by **AUGUSTINE MOSSO**

As a young, fast-growing division of E. R. Squibb & Sons, Inc., with an equally fast-growing line of ethical medical products for hospital use, Squibb Hospital Division had been faced with a dual communications problem. One, we had to create an audio-visual sales promotion format which could be used with dramatic impact to introduce each new product to medical personnel in the hospitals. Two, we had to back up each new product introduction with a complementing sales training program which not only provided all the pertinent sales information on each product, but also its medical uses and terminology, so that each of our 175 salesmen could discuss it knowledgeably with medical personnel.

In both instances, extensive use of visual material including motion pictures would be required to effectively present the information. A multi-media approach would be the logical technique, but it presented several significant disadvantages: costly projection equipment; cumbersome handling and setting up when making sales calls; and the costly and time-consuming preparation of two separate programs—sales promotion and sales training—for each new product.

After reviewing the audio-visual

systems market and various multimedia formats, we found a flexible system which was ideal for our needs. It offered three advantages which we considered significant.

First, it was an all-in-one, compact unit, lightweight and easy to handle. This assured its acceptance and use by our sales force, since our salesmen frequently had to walk a long distance from the hospital parking lot to the office where the presentation would be given. Second, it offered a method which permitted a complete intermixing of visual techniques, so that the best one—motion, animation, stills, etc.—could be used for the most dramatic and informative impact in making a specific point. Third, it offered a provision for interchangeable sound tracks which would enable us to economically incorporate the visual portions of both the sales promotion and sales training programs into a single film.

The system we chose was the Nor-elco PIP Audio and Visual Cassette System. It combines in a single compact viewing unit all the visual impact of sound motion pictures, filmstrips, animations, and graphics of all types.

Augustine Mossó is Director of Hospital Marketing Communications for the Squibb Hospital Division, E. R. Squibb & Sons, Inc., Princeton, N. J.

using simple, low-cost cassette software.

In essence, what this system does is separate visuals and sound into two separate cassette carriers—one, interchangeable audio tapes; the other, silent Super 8 color film. Both cassettes are electronically coupled for perfect synchronization.

The audio tape, moving at a constant standard speed, carries the sound track and an inaudible synchronizing track which pulses the PIP film transport system to advance the film at varying speeds. Frame rates are selected in accordance with the type of visual material. A chart, diagram or dramatic close-up is shown as a single frame, and is projected for as long a period of time as required by the narration. Thus, with PIP a diagram would be a single frame projected on the screen for the length of the narration—ten seconds, while in a sound motion picture moving at 24 fps, the same diagram would require 240 frames to cover the same narration.

With PIP a simple animated sequence can be shown at speeds as slow as 6 fps, 4 fps, or even fewer, depending upon the action. Similarly, real time "live" motion sequences can be shown at speeds substantially less than used in most sound-on-film projection systems, although PIP is capable of advancing film at any frame rate up to 24 fps.

With effective utilization of PIP's variable speed principle—intermixing still frames with varying minimum frame speeds for motion sequences—it is entirely practical to provide the desired product information in both programs within the 3,600 frames of 50 feet of silent Super 8 film, the system's capacity. In fact, we have found it possible to prepare combined sales promotion/sales training programs using substantially less than 50 feet of film.

Production of our PIP software has been assigned to the Contact Corp. division of Klemtner Advertising, Inc., our advertising agency. After thorough research into each product and frequent meetings with product managers and various medical and marketing personnel on the Squibb staff, Contact creates the audio script for both the sales promotion and sales training sound tracks, and the combined film storyboard covering the scripts.

After scripts and storyboard have been approved, Contact prepares a shooting schedule. This schedule indicates the frame rate at which each sequence is to be filmed. The goal is to select the minimum frame rate



Libb Hospital Division salesman, George Horner, inspects the newest addition to the company's combined sales training and sales programs on a new product, Cathervue.



Each salesman has his own portable PIP unit to be used for sales presentations in hospitals.



Horner first studies the PIP visual cassette with the sales training audio cassette. This animated sequence showing the Cathervue in action is part of the sales training section added at the end, and not used for sales presentations.



Making a sales call at one of the hospitals in his territory, Horner uses PIP to give the sales promotion presentation to one of the staff physicians.

could economically and realistically present the action. Comtact has used the whole gamut of speeds for live action sequences, from 6 fps to 24 fps. Animations also are prepared at varying speeds, some as slow as 4 fps. When the film receives its final edit, Comtact does a frame count and prepares separate cueing scripts for sales promotion and sales training tracks. Cueing points and frame numbers are indicated for every sequence. First, the sound track is recorded on a master tape using a sound-on-tape and open reel recorder. Next, the recording engineer, following the cueing script, records the synchronizing track onto the same master tape, using a Norelco PIP Frame Pulse Generator. This handy, electronic unit simplifies the entire procedure of synchronizing the constantly moving film track to the variable speeds of

the film.

The engineer merely dials into the generator's counter the number of frames to be pulsed, sets the indicator for the desired pulsing or frame rate, then presses the Record button when the narration reaches the motion segment to be synchronized. The generator has an automatic cutoff which stops the tape recorder at the completion of the pulsing cycle. A manual mode also is provided for single frame advancing, or for pulsing to a rhythmic beat.

Since sound and pulsing tracks are in parallel and moving in the same direction, synchronizing is simple and accurate. A blank safety zone separates the two tracks to prevent any bleeding of sound and signals which might miscue the film advance.

The final master tapes of the sound and pulsing tracks for the sales pro-

motion and sales training programs are duplicated in quantity onto cassettes by a commercial tape producer, while the completed film is duplicated by a commercial processing laboratory and readily loaded into PIP visual cassettes.

Each PIP visual cassette is distinctively labeled with the product name, as is the audio cassette with the sales promotion sound track, and both are attractively packaged in a handy vinyl storage album. The album is designed to appear like a book and bears a suitable title describing the product.

The audio cassette with the complementing sales training sound track is packaged separately in a standard plastic cassette container. It has a distinctive label identifying it as the sales training audio cassette for the product.

This simplified software packaging

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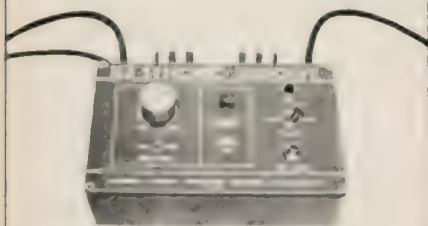
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incorporates what we consider to be one of the most outstanding features of the PIP system which made our project feasible: the ability to interchange the audio cassettes with the sales training and sales promotion sound tracks, and still utilize the same PIP film cassette for both programs. This can be done because the full length of film in the cassette contains specific visual information for the sales training program which cannot be seen by a prospect viewing the same film and listening to the sales promotion sound track.

There are two ways this can be accomplished. One is "skip framing." With the PIP system it is possible to bypass one or more frames at a time during projection so that they are not observed by the viewer. This is accomplished by programming the pulsing track to skip past the frame or frames in question at high speed and stop at the next frame to be shown. The speed is so fast that the eye does not perceive the information on the frames as they skip by the screen. In this manner, specific frames for the salesman's information only can be inserted among the regular sales promotion film sequences, and the sales promotion pulsing track bypasses them. The sales training pulsing track, however, is programmed to stop on these frames so that they are visible only to the salesman.

Our second method is "add on." A section of film is prepared incorporating still frames, animations, live motion, etc., to be a part of the sales training program. This is added to the end of the sales promotion section of the film. Again, the sales promotion pulsing track is programmed so that this sales training sequence cannot be seen when used with the sales promotion sound track. The pulsing track simply ends before the added film is reached.

Utilizing both of these methods we are able to incorporate all the additional information the salesmen would need without the need to produce a separate sales training film.

We plan to use both methods in future sales promotion presentations for those products which would have to be presented to several different categories of prospects or audiences, such as doctors, nurses, technicians, pharmacists. Each audience would hear a sound track specifically recorded for its interests in the product, and programmed to show specific visual information designed only for that audience.

The same technique can be applied to the preparation of sales promotion programs for foreign audiences in our export operations. In this case, in ad-

dition to translating the sound track into foreign languages, the pulse track could be programmed to show specific frames which contain diagrams or other information which have been translated into the foreign language. Since as many as five frames with similar layout and color can be skipped by with virtually no detection by the viewer, it is possible to use the PIP visual cassette incorporating translations for five different languages.

Realizing that PIP was a new concept in audio-visual presentations and our salesmen would be using it extensively, we thought it a practical move to make certain that each man would be thoroughly familiar with PIP before actually using it in the field. This was accomplished in two steps.

First, in the course of holding a series of regional sales meetings, we allocated an hour in the program to introduce PIP and how it fits into our marketing plans. After the meeting, a PIP audio-visual unit was available for inspection by the salesmen, giving them the opportunity to operate it and ask questions.

Second, shortly after these meetings each salesman received his own PIP audio-visual unit and a demonstration program which had been prepared by Norelco Training and Education Systems. This gave each salesman an opportunity to leisurely study the unit, familiarize himself with its controls, and all the special features which makes PIP an extremely versatile "multi media" system.

While the operation of PIP is entirely automatic when loaded with the cassette software, this thorough knowledge of the equipment added to the professionalism with which the presentation is made. Plus, we were sure our salesmen would be asked a lot of questions about this unique system.

To date, we have completed and distributed sales promotion and sales training programs for four different products. Our salesmen have enthusiastically used them as intensive training programs to prepare themselves to meet with medical personnel, demonstrate the products and discuss them on a professional level.

Responses from medical personnel who have seen the sales promotion programs have been equally enthusiastic, since they provide comprehensive visual introduction to each product with demonstrations of how they function in actual use, and clear discussions of important features.

We adopted the Norelco PIP system as the answer to a specific marketing communications problem, and see it now as a valuable means of communications in many applications.

THE SYSTEM:

The System started with our portable. Initially, we perfected our portable Super 8 projector into the best automatic motion picture projector for sales and training on the market.

Then we took the same basic hardware that made our portable so successful and developed other kinds of projectors. A showroom model. A voice-recorder model. A chairman-of-the-board's-office console model. And a whole group of exhibit models.

The beauty of The System is its total compatibility. All the models use the same basic components. And the same film. And the same snap-in cartridge. And most important, the same tradition of creative product development, quality, and service, based on over 30 years of projector manufacturing and service experience.



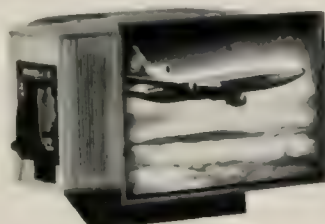
STANDARD PORTABLE

Our standard model is small and portable and it fits under a plane seat. It sets the standard for the industry in picture, sound, convenience and dependability.

DISPLAY MODELS

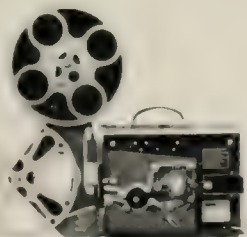
We make a variety of models for showrooms, trade shows, seminars and unat-

tended displays with built-in projection screens 14" x 19". There are four basic models and custom models also available. Automatic cycling timers available, too.



THE CONSOLE

We designed the Console to look like it belongs in your office. Especially if you're the Chairman of the Board. It has a beautiful teak cabinet and it looks like a handsome piece of office furniture. The Console is also particularly good in showrooms and reception rooms.



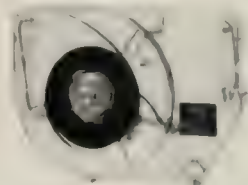
REEL-TO-REEL

Our reel-to-reel accessory expands your Videotronic projector. With reel-to-reel you can use up to 60 minutes of film. It changes the Videotronic from a repeater projector to a regular Super 8 sound or silent projector. It will also accept the Eastman Super 8 cartridge.

RECORDER MODEL

Our Recorder model is a simple, effective, and inexpensive way of adding sound to Super 8mm film.

It's a Videotronic projector with the built-in capability of recording sound on film. The Recorder is a terrific tool for training, teaching or selling.



This is the symbol of The System, our family of projectors. It's the interchangeable snap-in cartridge that goes into all the models of the Videotronic Super 8. In fact, it's the compatibility of our snap-in cartridge that makes our family a family.

THE TOTAL ANSWER

To take care of all projection needs—for field salesmen, for executive offices, for public exhibits, for lobby displays, for large screen auditorium projection . . . the Videotronic System answers every possible need.

The System can—and should—be adapted for your training programs, your sales and merchandising campaigns, your public relations activities.

Find out more.

Mail the coupon today.

MPO Videotronic Projector Corp.
Division of Optico, Inc.
305 East 46 Street
New York, N.Y. 10017

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continued

Other elected officials include James G. Damon, IBM World Trade Corporation-First Vice President; Reverend David O. Pondexter, Population Communication Center-Vice President, Festivals; Vincent J. Byrne, Xerox Education Group-Vice President, Finance; Thomas Hope, Hope Reports-Vice President, Information; Edward Oglesby, Virginia Department of Education-Vice President, Selections; Daryl I. Miller, American Dental Association-Secretary; and Dr. Anna L. Hyer, National Education Association-Treasurer.

New members elected to the Board of Directors are: Peter Boyko, Capital Film Labs; Harriet Lundgaard, Educational Media Council; Rev. Herbert F. Lowe, National Council of Churches; Herbert Farmer, University of Southern California; Bernard Landau, New York Stock Exchange; William Grayson, Smithsonian Institution; Raymond Shady and John G. Spence, both of Eastman Kodak Company.

Short Takes

A Conference on the Use of Audio-visual Archives as Original Source Materials, to be sponsored by the National Archives in cooperation with the History Department of the University of Delaware, will be held November 9-10 of this year at the Conference Center of the University at Newark. This will be the eleventh National Archives conference relating to source materials for historical investigation and the first to be held outside the Archives Building in Washington.

Don Konny Day was celebrated last month when the popular Chicago-based account executive reached his



25th year milestone with Modern Talking Picture Service. Balloons and T-shirts added to the festive air.

Neal McLain has been elected president, and Charles Whitecomb vice-president, of newly formed Mediatech, Park Ridge, Ill., specializing in videotape to film transfers via the new Teledyne CTR-2 color telefilm recorder.

The Color Center, Inc., New York, is acquiring the studio facilities of Telic, Inc., also of New York, and will operate them as a division of Color Center, Inc.

Woody Siegel, who has written, directed and produced in Hollywood and New York since 1936, and has been president of Telic, will now limit his output to two or three pictures a year.

Bernie Barnett, Color Center President, said that the new facilities will expand his company's one-step services to include sound and insert stage rentals as well as the other lab and post production services already offered.

Producers Service Corporation, a subsidiary of Boothe Computer Corporation, has acquired the assets and work in process of the Photo Instrumentation Division of the Traid Corporation. Lee Shrout, PSC president, said the acquisition gives Producers Service the base for a broader product line.

The company presently designs and manufactures special effects optical film printing equipment and mechanical film drive and control systems for the motion picture and television industries. The new acquisition will enable it to produce, market and service pulse data recording cameras, gun cameras, film movements and transports, precision projectors, viewers and readers, stop-motion projectors and intervalometers.

Armed with a new, small IBM system, officials of Motion Picture Laboratories, Inc., in Memphis, are attacking one of the motion picture processing industry's thorniest problems—film losses.

"We are recovering in a few months the total cost of our new System/7," said Frank McGeary, MPL president. "We are in closer control of the tens of thousands of dollars worth of film losses we've been experiencing in recent years."

He said the computer monitors the printing of 25 kinds of raw films on each of their automated, high-speed printers. This monitoring gives management moment-by-moment control of its raw film inventory and provides a counter-check on MPL's billing system.

A flying team of technicians is the basis for a new customer service program introduced by Audiscan, Inc., which features a group of Audiscan engineering and marketing experts who can be on any customer's doorstep, anywhere in the nation, within 24 hours or less after receiving a call for assistance.

Any person using or working with the Audiscan system, whether on a technical, program production or selling basis, can phone the company's headquarters in Bellevue, Washington, toll-free at any time of day or night to discuss their needs. If on-location help is required, one or more of the specialists are dispatched by air flight to assist the customer.

The Naval Air Reserve has appointed Commander Carl V. Ragsdale as officer-in-charge of the newly established Mobile Photographic Unit at the Naval Air Reserve Detachment, New York.

Commander Art Ward was named as executive officer of the unit.



Commanders Carl Ragsdale and Art Ward named to new Navy Mobile Photographic Unit.

Both officers have long established careers in the New York audio-visual field. Ragsdale heads his own motion picture company, Carl Ragsdale Associates. Ward is also president of A & R Recording Studios, serving the film industry.

The Mobile Photo Unit was established to provide the Navy with motion picture services on the eastern seaboard, operating as a component of fleet requirements.

Cine Magnetics, Inc., Mamaroneck, N.Y. has been acquired by Hospital Baby Portraits, Inc., also of Mamaroneck, and the two companies will merge into one corporation named Cine Magnetics, Inc.

Hospital Baby Portraits with sales of \$1,200,000 will be operated as a division of Cine Magnetics. Established in 1948 by Fred Berk, the company provides color photographs of newborn babies through hospitals located in 15 states.

Cine Magnetics, with sales of \$300,000, operates a motion picture processing laboratory in Mamaroneck and an audio-visual sales, rental and service division, Projection Systems International, at 305 East 46th Street, in New York.

IBM's Data Processing Division has ordered more than 300 Sony U-Matic Videocasette Systems for market and management communications.

MULTI-IMAGE AUTOMATION OFF THE SHELF



1. **QUADRA QUE 1 PROGRAMMER**—Quality and economy in a 4-channel magnetic tape programmer, complete with built-in power relay for motion picture control—automate any mix of four projectors.
2. **QUADRA QUE 2 PROGRAMMER**—Expands Quadra Que programming to eight channels or adds four channels to a Dynamic Que Dissolve—in either case using only a single tape track for pulses.
3. **DYNAMIC DISSOLVE CONTROL**—First and still best solid-state, multi-speed slide dissolve control for S&S and Kodak projectors—unmatched fast-to-super-slow dissolves, plus dazzling special effects.
4. **QUE SETTE RECORDER**—A 3-track cassette recorder specifically designed for use with multi-channel mag-tape programmers—uses one track for pulses and two additional tracks for amplified stereo sound.
5. **DYNAMIC QUE DISSOLVE**—The multi-speed dissolve control with its own built-in programmer to automate "Cut," "Medium Dissolve," "Lap Dissolve," "Alternate" and "Standby" with pushbutton ease.
6. **MEDIA MIX PROGRAMMER**—The original "out-performer"—a 27-channel, punched tape programmer with built-in synchronizer—an entire stage crew in a 10-pound package the size of a cigar box!
7. **TRI CUT CONTROL**—One compact unit to create high-speed "Cut" dissolves on each of three pairs of Kodak slide projectors for multi-screen shows—the bridge between conventional projection and multi-speed dissolves.
8. **SELECTROSLIDE 900 SLIDE PROJECTOR**—shows up to 500 slides non-stop...shows 'em five times as bright...changes 'em up to three times as fast. This is the *serious* slide projector you've been hearing about.

short, the whole show. Multi-image without mystery...or misery. We've solved the problems, packaged the answers, and put them on the shelf, wide-wide. For more information and the address of your nearest Spindler & Sauppé dealer, write us today.



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There's no better way to project your image.

Business Screen buyer's guide

TO AUDIO-VISUAL PRESENTATION EQUIPMENT OF PARTICULAR INTEREST TO INDUSTRY

16MM MOTION PICTURE PROJECTORS

ALLIED IMPEX CORP.

Four basic models of the Bauer P6 are available. P6 Automatic M152 is optical/magnetic, self-threading, has quartz iodine lamp. P6 Automatic 300L (optical) and T (optical/magnetic) have Marc 300 lamp with provision for quick changeover accessory. P6 Studio-Double Band is interlocked with built-in magnetic tape deck. P6 Synchron has synchronous motor and manual threading, is designed for production use.

ARRIFLEX CORP. OF AMERICA

Sonorex Double 16 interlock projector has halogen lamp, cam-driven transport system, is capable of recording, transfer, mixing.

A.V.E. CORP.

A.V.E. X-300 has a xenon light source. A.V.E. Canary is magnetic-optical with quartz halogen light source. Interlock, continuous and professional big screen models also available.

BELL & HOWELL CO.

Five basic models ranging from the heavy duty JAN 614CEM (optical/magnetic) through the 820L (optical/magnetic), 566T Specialist Autoload with Marc 300, 1552 Specialist Autoload, and 1540A Specialist with Manual threading.

BERGEN EXPO SYSTEMS, INC.

Externa Continuous Projector, based on the Royal M-O, designed for convention and display use. Other models with arc heads.

EASTMAN KODAK CO.

Several models of the Pageant projector are available featuring arc or tungsten lamps, and up to 25-watt sound for auditorium use.

GRAFLEX DIV. SINGER CO.

Six models offer such variable features as arc and tungsten light sources, instant load threading, high audio output and optical-magnetic capability.

HONEYWELL, INC.

The F16 has manual threading, 1000 watt lamp, 15 watt amplifier. Other models are self threading, have magnetic play back.

INTERNATIONAL AUDIO-VISUAL, INC.

Sixteen models available with self and manual threading, xenon and halogen lamps, optical and magnetic sound, various other features such as changeover, Marc 300, 5000' capacity Modular construction.

KALART/VICTOR CO.

Several models are available offering options of magnetic and optical sound, varying light sources, including Marc 300, snap-out reels, color coded threading. Kalart/Victor Moviematic models are repeater projectors with built-in screen.

LAFAYETTE INSTRUMENT CO.

Sound and motion analyzer. AAP 700 has silent/sound single frame, variable speeds.

L-W PHOTO, INC.

Various models of analytical projectors with variable speeds. 224-Athena has precise speeds of 1 to 24 fps. plus sound at 24 fps. Also TV film chain projectors.

NORTH AMERICAN PHILIPS CORP.

FP 16 (magnetic or optical) features arc or xenon lamps, 20 watt amplifiers, 5000 ft. capacity reels. Designed for permanent installations.

PAILLARD, INC.

Bolex S-311 and S-321 (optical-magnetic) have 1000 watt lamps, variable speed with stroboscope.

W. A. PALMER FILMS, INC.

PGSS magnetic/optical interlock projec-

tor based on the Graflex, with recording, playback and transfer capabilities.

VIEWLEX, INC.

Several models are available, with manual or automatic threading, easy set-up, solid state sound system. Also available is the Cine Sound 16, a 16mm sound film viewer with built-in screen. The JAN 2-3-4 are heavy duty projectors built to joint army-navy specifications.

SUPER 8MM MOTION PICTURES PROJECTORS

ALLIED IMPEX CORP.

Bauer T16 has instant replay, high light output, quiet film transport.

BOHN BENTON INC.

Institor is a cartridge-load, 20-minute capacity, magnetic sound projector in an attache-style case with built-in screen. The Bohn Benton Console has similar operating features to Institor but is housed in a permanent fixture cabinet.

DE JUR AMSCO CORP.

Remote Command can be stopped and started by remote control and advanced frame by frame. Eye Fidelity magnetic sound projector comes in playback only and record/playback models.

A. B. DICK CO.

Model 60—5-minutes running time, continuous loop cartridge, magnetic sound, built-in 3 3/8" by 4 1/2" screen.

EASTMAN KODAK CO.

Supermatic 60 Sound projector has low profile, magnetic sound, auto threading and rewind.

FAIRCHILD CAMERA & INSTRUMENT CORP.

"The Agent," Model Seventy-07, weighs 17 pounds, fits in small attache case. Seventy-41 is a larger, console model.

KARL HEITZ, INC.

Norimat-S has magnetic record & playback on integrated, coupled cassette tape recorder.

HERVIC CORPORATION

Several models of Heurtier projectors available, some with stereo sound, an extra bright light source for auditorium use.

HONEYWELL, INC.

Elmo ST8M is a magnetic sound projector with 150 watt lamp, 800 ft. reel. Elmo ST8MO has optical/magnetic sound.

MPO VIDEOTRONIC PROJECTOR CORP.

MPO Videotronic Super 8 is a cartridge load 15-minute capacity, magnetic sound projector with built-in screen, 150 watt lamp, 5 watt sound. Attache style case. Also available are console with teak-wood cabinet and external models.

ILLARD, INC.

lex SM8 has 100 watt lamp, 800 ft. film, automatic threading.

HEEM MANUFACTURING CO.

Model 4600 is a hand-held magnetic film projector taking a 5-minute cartridge.

CHNICOLOR INC.

Models 1000 and 1300 are portable, using continuous loop cartridges. Available in either optical or magnetic versions.

WFLEX, INC.

Superviewer V-190 takes continuous loop cartridge, is console style viewer. Model 92 has sound capability on built-in standard tape recorder. Film stops on cue by taped audible cue.

PULSED SUPER 8MM FILMSTRIP/MOTION PICTURE PROJECTORS

JUR AMSCO CORP.

Super 8 is a tape-controlled motion picture projector, reel to reel, separate cassette sound. Single frame up to full motion with synchronized sound. Solid metal construction.

ORTH AMERICAN PHILIPS CORP.

Relco PIP system projector uses Super 8 film and audio tape in separate cassettes synchronized by pulse tape. Film is advanced at any speed up to 24 fps. thus operating as a filmstrip or motion picture projector Built-in rear screen or front projection.

**ENTION COMMUNICATION
SYSTEMS, INC.**

MS-10 A-V set projector uses Super 8 film and audio tape packed into single endless loop cartridge. Film is advanced at speeds up to 8 frames per second, permitting single frame or half advance animation without black-out. MS-101 and 102 Show Sets are designed for convention and display use.

SOUND FILMSTRIP PROJECTORS

DISCAN, INC.

See models—all automatic, with continuous loop 16mm filmstrip and audio tape in sealed cartridge. Built-in screen.

L & HOWELL COMPANY

Model 755A is console style, 35mm single frame, cassette sound. Model 751-B packs in attache case. Record/Playback on both models.

CHARLES BESELER COMPANY

Model 505 has film and sound in magazine cartridges, automatic operation, built-in screen, 35mm, packs in attache case.

KANE CORP.

Many models available. Cassette Super-

Micromatic is automatic, 500 watt, 35mm. Super Micromatic is automatic or pushbutton, uses discs instead of cassette. 35mm. A-V Matic has built-in screen, sound on disc. Console style, 35mm. Automatic Flip-Top comes in folding case, sound on disc. 35mm. Mite-E-Lite is manual, sound on disc, budget price. 35mm. Cassette Commander is automatic, comes in portable case.

GRAFLEX DIV. SINGER CO.

Auto-Vance II is a 35mm single frame projector with built-in screen. Sound is synchronized by audio cassette. Automatic advance. Messenger VII has a larger screen, similar capabilities.

LA BELLE INDUSTRIES, INC.

La Belle sound filmstrip projectors come in three basic designs: Courier, which is a portable, continuous, battery-operated projector with built-in 5" by 8" screen. Sentinel, which is larger, and designed for point-of-purchase or display, has an 8 3/4" by 12" screen. Tutor is a front-projection model. Courier, Sentinel and Tutor come in single-frame 35mm and 16mm versions. The latter uses La Belle's Commpak 16mm sight and sound cartridge.

MC CLURE PROJECTORS, INC.

Several models available using 35mm single frame filmstrip, disc and cassette sound, automatic and manual advance.

OPTISONICS CORP.

Mastermatic II is a 35mm single frame filmstrip projector with a built-in screen utilizing a Unipak endless loop film and tape sealed and synchronized cartridge. An optional responder unit is available. Both front and rear projection is possible.

**STANDARD PROJECTOR &
EQUIPMENT CO.**

Several models available using 35mm single frame filmstrip, disc and cassette sound. Manual and automatic operation. CP-300 model has cartridge load.

TEACHING DYNAMICS

Synchronous sound, slide and filmstrip projectors. Automatic operation. 10 watt sound.

TM VISUAL INDUSTRIES

Showoff/Soundoff 865 is a packaged unit containing 35mm filmstrip projector, cassette player and self-contained screen. Manual operation. Also projects slides. AV-2200 Synchromatic is a filmstrip projector with cassette sync sound in attache case.

VIEWLEX, INC.

Several models provide manual or automatic advance, disc and cassette sound, single and double frame filmstrip. Models for large and small audiences.

SOUND/SLIDE EQUIPMENT

BUHL OPTICAL CO.

1200 watt projector for large audience use. Also random access models.

BUSCH FILM & EQUIPMENT CO.

Busch big-screen sound cine-slide projection unit has 28" by 28" square plexiglass screen built in.

CREATRON INC.

Cinemasound Model 2000 combines slide projector, cassette tape deck and sync pulse generator into one integral unit.

DECISION SYSTEMS

Model 80 slide projector provides random access for any of 80 slides within 1 1/2 seconds. Carobeam model slide projector has 1200 watt quartz lamp.

EASTMAN KODAK CO.

Ektagraphic Carousel 35mm slide projectors are available in several models with such options as arc lamp, random access, remote control, automatic focusing, etc.

GAF CORPORATION

970 A/V model is 2 x 2 projector, accepts auto-sync tape synchronizer and slide seeker random access.

HOPPMANN CORP.

Modular slide projector offers a wide choice of modules and accessories for various needs.

HOWE FOLDING FURNITURE CO.

Coxco Sound/Slide portable rear-screen projection unit uses 35mm slides and audio cassettes. Record/Playback and playback models are available.

KALART/VICTOR

Kalavox 35mm slide projector system uses Carousel projector, provides record and playback separately for each individual slide.

MAST DEVELOPMENT CO.

Model 138-6 multiple dial system controls Kodak RA-960 random access projector. Also a wide variety of special slide projector control systems.

3M CO.

Sound-on-slide system for 2 x 2 slides with accompanying sound discs.

MONTAGE PRODUCTIONS, INC.

Narrator 1000 is a synchronized sound/slide projection system utilizing Carousel projectors fitted with a special record/playback unit into one package.

MOTIVA LTD.

Theaterama/one is a self-contained rear projection unit.

PRESENTATION TECHNICAL AIDS

High-light triples light output of Kodak Carousel.

PROGRAMO INC.

Sync sound unit incorporates Carousel projector. Several models available.

RAPPAPORT EXHIBITS INC.

Space Scan Duo is a styrene cabinet

with Polaroid screen on pedestal. Equipped with Carousel slide or Technicolor continuous Super 8 projector.

REALIST INC.

Superlight system provides 2200 lumens. Works with Ektagraphic projectors.

SETCO AUDIO VISUAL INC.

Synchromedia I combines Ektagraphic slide projector with Norelco Synchro-player for sound/slide sync programs.

SPINDLER & SAUPPE

Various Selectroslide 35mm slide projector models offer random access, ultra bright light, dissolves, etc. Selectroslide 900 shows up to 500 slides non-stop with interlocking trays.

TEACHING DYNAMICS

Model TD-201 provides automatic sync operation, cassette sound with any remote control projector.

TELEPRO INDUSTRIES, INC.

Model RA-60 provides 6000 lumens, random access and other features. Works with 3 1/4" by 4 1/4" and 2" by 2" slides.

TM VISUAL INDUSTRIES, INC.

Synchromatic AV-2200 is attache case style, cassette record & playback, slides and double frame filmstrip projector.

TAPE CASSETTE DUPLICATORS

AMPEX CORP.

Model CD-200, cassette-to-cassette, can duplicate up to 53 hour-long cassettes in one hour.

AUDIOTRONICS CORP.

Duplicates 3 cassettes from another. 4 from external source.

DU KANE CORP.

Duplicates 2 cassettes from another.

INFONICS INC.

RC-2 duplicates 4 cassettes from reel-to-reel. CC-2 duplicates 4 cassettes from another. High speed. CS-2 duplicates 8 cassettes.

PENTAGON INDUSTRIES, INC.

Various reel to cassette and cassette to cassette duplicators. S-1000 duplicates 8 cassettes at 15 ips.

RECORDERX CORP.

Model CS-000 duplicates 5 cassettes at 7 1/2 ips.

TELEX COMMUNICATIONS

235CS duplicates 9 cassettes 7 1/2 ips.

VIEWLEX, INC.

Mark I Duplicator consists of master and up to 8 slaves. Duplication time for 60 minute cassette is 4 minutes.

WOLLENSAK/3M COMPANY

Model 2750 Master will duplicate on up to 10 Model 2760 copiers arrayed in tandem.

PROGRAMMERS AND DISSOLVE CONTROLS

ARION CORP.

Command Performer uses digital signals to control unmanned operation of projectors and environments. Other combination encoders and decoders control up to 119 functions. Model 538 Flipper controls rapid dissolves on two Carousel projectors.

COLUMBIA SCIENTIFIC INDUSTRIES

Audion cassette sound synchronizers for remote control filmstrip and slide projectors. Model 370 uses four tones to advance three projectors singly or in unison. Media Master 2001 controls up to 20 functions such as advances and dissolves.

DU KANE CORP.

Programmer 9A1070 controls up to 16 functions on 8-channel punched tape.

EASTMAN KODAK COMPANY

Carousel Dissolve Control Model 2 has selectable duration lengths of 6-10-14 seconds.

HAMTON ENGINEERING ASSOCIATES

Model MTP-880R controls up to 80 functions by pulses on magnetic tape. PD-1200A Dissolve Control is continuously variable.

HOWE FOLDING FURNITURE CO.

Coxco Municator is a cassette recorder which adds synchronized sound to filmstrip and slides with subaudible pulses.

INTERMEDIA SYSTEMS CORP.

Various programmers on punched tape and magnetic tape pulses. R-7 Dissolve Unit is continuously variable.

KLITTEN COMPANY

Model 2205 controls four functions with frequency pulses on tape.

LA BELLE INDUSTRIES INC.

Pla-Matic is a sound synchronizer for use with slide and filmstrip projectors.

3M COMPANY

Synchronizer uses 60Hz signal to trip slide projectors.

MONTAGE PRODUCTIONS INC.

Montage Audio/Mate synchronizes all remote control slide, filmstrip and stop frame motion picture projectors with cassette sound.

NORTH AMERICAN PHILIPS CORP.

Synchroplayer synchronizes stripfilm and slide projectors, provides complete separation between narration and cue tracks. LCH1000 PR records narration and inaudible pulses for sync sound. Norelco TE850 generates frequency pulses for master pulse tracks on tape. Norelco TE901 is a frame pulse generator for professional sound studio use in the Norelco PIP system.

OPTISONICS CORP.

Sound O Matic I is a programmer re-

corder to sync sound with any remote projector.

SPINDLER & SAUPPE, INC.

Model 780 provides automated control of three complete dynamic dissolve systems plus nine auxiliary devices. Model 772Q Dynamic Cue Dissolve is a multi-function dissolve and mini-programmer in a single package. Operates two slide projectors. Quadra Cue 790 controls four functions with frequency pulses on magnetic tape. Model 789 provides 3-screen control system via 27-channel media mix programmer.

UNITED AUDIO VISUAL CORP.

UAV Cuemaster is a multi-media program control console capable of punching a 1000 cue show electrically in 10 minutes.

WOLLENSAK/3M COMPANY

Model 2550 AV controls functions of slide projector with magnetic tape frequency pulses.

VIDEO EQUIPMENT

AKAI AMERICA LTD.

VTS-100 uses 1/4" tape; 11 1/4 ips speed b/w only, 20 min. running time. Weight 17.9 lbs.

AMPEX CORP.

VPR series are one-inch helical scan videotape recorder/playbacks with advanced capabilities. Color and b/w. VR-420 is a new 1/2" Color recorder/reproducer in EIAJ standard. New video Cartridge recorder/player is 1/2" size. Format conforms to EIAJ standard.

AUDIOTRONICS CORP.

PVR 709 is a VTR with optional electronic editing and color features available. Also b/w cameras.

CONCORD COMMUNICATIONS SYSTEMS

Complete line of color and monochrome VTRs and cameras in EIAJ standard 3/4" video cassette recorders and players.

CRAIG CORP.

Three models of EIAJ standard VTRs.

INTERNATIONAL VIDEO CORP.

IVC-700, 800 & 900 are one-inch color and b/w video recorder/playbacks.

KALART COMPANY

Telebeam TV projection system can be operated either front or rear screen.

MAGNAVOX CORP.

New low cost series 300 color camera.

MOTOROLA SYSTEMS, INC.

Teleplayer transforms EVR cassette into TV signals for viewing on monitor.

PANASONIC VTR CCTV

Color and b/w 1/2" VTR's in EIAJ standard.

3/4" and 1/2" video cassette models recently announced.

FILIPS BROADCAST EQUIPMENT CORP.

AV-3403A/52 is a one-inch VTR with slow motion and stop action, b/w and color with adaptor. TV cameras.

TECHNIBADEN CORP. OF AMERICA

Half-inch mono and color VTRs in EIAJ standard format.

SONY CORP. OF AMERICA

VCRover II is a completely portable battery-operated half-inch VTR system that can be carried and operated by one person. AV-3600 is a half-inch video recorder in EIAJ standard 3/4" J-Matic Color Videocassette.

WILLIENSAK/3M COMPANY

"High Energy" 3/4" Color Videocassette System.

SCREENS

COMMERCIAL PICTURE EQUIPMENT CO.

Fast-Fold front and rear projection screens in all sizes.

DELITE SCREEN CO.

Projection screens in many sizes and finishes. Model B has automatic tensionizer and magnetic attachment to prevent keystone. Picture King, at 64 ft. is the largest portable tripod screen available. Also rear-screen materials for permanent mounting, Deluxe portable rear screen.

PAPER SHADE & SCREEN CO.

Full line of sizes and surfaces.

WESTMAN KODAK CO.

Deluxe 40" by 40" screen is made of aluminum foil laminated to fiberglass shell. Can be used in full room light.

RAFLEX DIV., THE SINGER CO.

Complete line of Radiant screens, with pods, wall and ceiling type, front and rear projection.

SCHUPPMANN CORP.

Portable rear projection screen system displays 16" by 24" image. CPS-48 multi-media console provides display from a variety of projection devices housed within.

MOX MFG. CO.

Full line of sizes and surfaces.

POLACOAT, INC.

Wide range of front 8 rear projection screens for portable and permanent applications.

PROMOTION AIDS, INC.

Crystal Vision stretch screen conforms to different sizes, shapes for cocoon and wrap-around effects.

SPECTROCON, INC.

Rigid and flexible rear screen materials.

CABINETS, STANDS, STORAGE & CASES

ADVANCE PRODUCTS CO.

VTR cabinets provide room for recorder, camera, tapes, cables, tripod and other supplies. Also, Pixmobile series of tables and stands.

ARCHON INC.

Compact A-V unit contains three projectors: 16mm sound, slide, and overhead, and 30" by 40" rear projection screen.

JACK C. COFFEY CO.

Wide variety of storage cabinets and tables for A-V equipment. Luxor 700 is a mobile VTR console.

COLUMBIA SCIENTIFIC INDUSTRIES

Multi-media stand for Carousels permits two or more images on same screen with perfect registration.

FIBERBILT PHOTO PRODUCTS

Over 100 cases available custom made for various types of audio visual equipment.

GRUBER PRODUCTS CO.

Wheelit folding carts transport AV equipment, including VTR.

NEUMAIDE INDUSTRIES, INC.

Storage cabinets and mobile stands for audio visual equipment and materials.

RELIANCE FOLDING CARTON CORP.

Audio-visual packaging for cassettes, filmstrips. FSCA-1 holds four 2" film-strip cans and cassettes in rattle-free plastic case.

SCHUESSLER CASE CO.

Film shipping cases of domestic fibre with steel corners. Various sizes available.

WELT/SAFE-LOCK INC.

Projection stands and cabinets.

H. WILSON CO.

Mobile cabinets for housing motion picture, slide, stripfilm and video equipment. Mobile VTR center stores cameras, tripods, tapes, monitor and well as VTR in mobile storage cart.

MICROPHONES

SHURE BROTHERS INC.

Full line of microphones for professional recording and PA work.

REELS AND CANS

COMPCO CORP.

All steel 16mm reels and cans.

GOLDBERG BROS.

Flexible 8 and 16mm reels and cans.

PLASTICAN CORP.

Slide frames provide orderly storing of slides. 20 slides in flexible plastic frame fits standard looseleaf binder. Filmstrip cans and labels.

PLASTIC REEL CORP.

Plio Magic plastic reels, cans and shipping cases, etc.

RICHARD MANUFACTURING CO.

Polyethylene Poly-Con filmstrip containers with hinged lids in many colors. Several sizes available.

TAYLOREEL CORP.

Full line of metal reels and cans.

SPECIAL PURPOSE EQUIPMENT

BUHL OPTICAL CO.

Standard wide angle, zoom and anamorphic lenses for various projectors. Also mirrors, lens attachments.

CHRISTIE ELECTRIC CORP.

Xenolite lamp provides ultra bright images when used with various types of projectors.

CHARLES MAYER STUDIOS

Hook N Loop presentation boards in 24 colors hold heavy and dimensional items as well as flat visual displays.

OPTICAL RADIATION CORP.

Cine 16 makes possible 16mm presentations at light levels previously obtainable only with 35mm projectors.

NAMES & ADDRESSES

A

ARL E. CORPORATION
10 W. 54th St.
New York, N.Y. 10019

ARRIFLEX PRODUCTS COMPANY
20 E. Douglas Ave. P.O. Box 2178
Topeka, Kansas 67201

ALLIED IMPEX CORP.
168 Glen Cove Rd.
Carle Place, N.Y. 11514

AMERICAN OPTICAL CORP.
Eggert Rd.
Buffalo, N.Y. 14215

AMPEX CORPORATION
2201 Estes Ave.
Elk Grove, Village, Ill. 60007

ARCHON, INC.
1875 South Mountain Ave.,
Duarte, Ca. 91010

ARION CORP.
825 Boone Ave. N.
Minneapolis, Minn. 55427

ARRIFLEX CORP. OF AMERICA
25-20 Brooklyn-Queens Expwy W.
Woodside, N.Y. 11377

AUDIO VISUAL SYSTEMS, INC.
2857 Elm Street
Denver, Colo. 80277

AUDIOTRONICS CORP.
7428 Bellaire
No. Hollywood, Calif. 91605

AUDISCAN, INC.
1414 130th St., N.E.
Bellevue, Wash. 98004

B
BELL & HOWELL CO.
 111 W. Madison St.
 Chicago, Ill. 60645

BERGEN EXPO SYSTEMS, INC.
 Route 46
 North Plainfield, N.J. 07064

CHARLES BESELER CO.
 219 S. 18th St.
 East Orange, N.J. 07018

BOHN BENTON INC.
 111 Riverside Plaza
 Monroeville, Pa. 15141

BRETFOED MFG. CO.
 3511 24th Ave.
 Schiller Park, Ill. 60176

BUHL OPTICAL CO.
 1009 Beech Ave.
 Pittsburgh, Pa. 15233

BUSCH FILM & EQUIPMENT CO.
 214 S. Hamilton
 Saginaw, Mich. 48602

C
CHRISTIE ELECTRIC CORP.
 P.O. Box 60020
 Los Angeles, Calif. 90060

JACK C. COFFEY CO., INC.
 104 Lake View Ave.
 Waukegan, Ill. 60085

COLUMBIA SCIENTIFIC INDUSTRIES CORP.
 P.O. Box 6190
 Austin, Tex. 78702

COMMERCIAL PICTURE EQUIPMENT Co.
 5725 N. Broadway
 Chicago, Ill. 60626

COMPCO CORPORATION
 1800 N. Spaulding
 Chicago, Ill. 60647

CONCORD COMMUNICATIONS SYSTEMS
 Farmingdale, N.Y. 11735

CREATRON
 32 Cherry Lane
 Floral Park, N.Y. 11001

D
DA-LITE SCREEN CO., INC.
 Box 629
 Warsaw, Ind. 46580

DE JUR AMSCO CORP.
 Northern Blvd. at 45th St.
 Long Island City, N.Y. 11101

A. B. DICK CO.
 5700 Touhy Ave.
 Niles, Ill. 60648

DRAPER SHADE & SCREEN CO.
 Spiceland, Ind. 47385

DUKANE CORP.
 Audio Visual Div.
 St. Charles, Ill. 60174

E
EASTMAN KODAK COMPANY
 343 State Street
 Rochester, N.Y. 14650

ELECTRO-VOICE, INC.
 600 Cecil St.
 Buchanan, Mich. 49107

F
FAIRCHILD CAMERA & INST. CORP.
 74 Mall Drive
 Commack, N.Y. 11725

FIBERBILT PHOTO PRODUCTS
 601 W. 26th St.
 New York, N.Y. 10001

G
GAF CORP.-AV PROD. DIV.
 140 W. 51st St.
 New York, N.Y. 10020

GOLDBERG BROS., INC.
 P.O. Box 5345
 Denver, Colo. 80205

GRAFLEX DIV., SINGER CO.
 3750 Monroe Avenue
 Rochester, N.Y. 14603

GRUBER PRODUCTS CO.
 P.O. Box 5556
 Toledo, Ohio 43613

H
HAMTON ENGINEERING ASSO.
 735 Providence Highway
 Norwood, Ma. 02062

THE HARWALD COMPANY
 1245 Chicago Ave.
 Evanston, Ill. 60602

KARL HEITZ, INC.
 979 Third Ave.
 New York, N.Y. 10022

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 14225 Ventura Blvd.
 Sherman Oaks, Ca. 91403

HONEYWELL, INC.
 Photographic Products Div.
 P.O. Box 1010
 Littleton, Colo. 80120

HOPPMANN CORP.
 5410 Port Royal Rd.
 Springfield, Va. 22151

HOWE FOLDING FURNITURE, INC.
 360 Lexington Ave.
 New York, N.Y. 10017

I
INFONICS
 1823 Colorado Ave.
 Santa Monica, Calif. 90404

INTERMEDIA SYSTEMS CORP.
 711 Massachusetts Ave.
 Cambridge, Ma. 02139

INTERNATIONAL AUDIO VISUAL
 119 Blanchard St.
 Seattle, Wash. 98121

INTERNATIONAL VIDEO CORP.
 675 Almanor Ave.
 Sunnyvale, Calif. 94086

J-K
THE KALART CO., INC.
 Plainville, Conn. 06062

KLITTEN COMPANY
 1213 N. Amalfi Drive
 Pacific Palisades, Ca. 90272

KNOX MFG. CO.
 9715 Soreng Ave.
 Schiller Park, Ill. 60176

L
L-W PHOTO, INC.
 15451 Cabrito Rd.
 Van Nuys, Calif. 91406

LA BELLE INDUSTRIES
 Oconomowoc, Wisc. 54066

LA FAYETTE INSTRUMENT CO.
 Box 1279
 Lafayette, Ind. 47902

M
3M COMPANY
 Visual Products Div., 3M Center
 P.O. Box 3344
 St. Paul, Minn. 55101

MAGNAVOX CO.
 1700 Magnavox Way
 Ellettsville, Ind. 46004

MPO VIDEOTRONICS
 222 E. 44th St.
 New York, N.Y. 10017

MAST DEVELOPMENT CO.
 2212 E. 12th St.
 Davenport, Iowa 52803

CHARLES MAYER STUDIOS
 140 E. Market St.
 Akron, Ohio 44308

McCLURE PROJECTORS, INC.
 1215 Washington Ave.
 Wilmette, Ill. 60091

MONTAGE PRODUCTIONS
 49 W. 27th St.
 New York, N.Y. 10001

MOTIVA LTD.
 87-73 Kingston Place
 Jamaica, N.Y. 11432

N
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 720 White Plains Rd.
 Scarsdale, N.Y. 10583

NORTH AMERICAN PHILIPS CORP.
 35 Abbett Ave.
 Morristown, N.J. 0796

O
OPTICAL RADIATION CORP.
 2626 S. Peck Rd.
 Monrovia, Calif. 90016

OPTISONICS CORP.
 Montgomeryville, Pa. 18936

P
PAILLARD, INC.
 1900 Lower Rd.
 Linden, N.J. 07036

W. A. PALMER FILMS, INC.
 611 Howard St.
 San Francisco, Calif. 94105

PANASONIC VTR/CCTV
 23-05 44 Rd.
 L.I., N.Y. 11101

PAULMAR, INC.
 464 Central Ave.
 Northfield, Ill. 60093

PENTAGON INDUSTRIES, INC.
 4751 N. Olcott
 Chicago, Ill. 60656

PHILIPS BROADCAST EQUIPMENT CORP.
 1 Philips Parkway
 Montvale, N.J. 07645

PLASTIC CORP.
 Box 157
 Butler, N.J.

PLASTIC REEL CORP. OF AMERICA
 604 S. Commercial Ave.
 Carlstadt, N.J. 07072

POLACOAT, INC.
 9750 Conklin Rd.
 Blue Ash, Ohio 45242

PRO-GRAMO, INC.
 44 W. 44th St.
 New York, N.Y. 10036

PROMOTION AIDS, INC.
 201 E. 36th St.
 New York, N.Y. 10016

Q-R
RAPPAPORT EXHIBITS INC.
 3608 Payne Ave.
 Cleveland, Ohio 44114

REALIST INC.
 16288 Megat Drive
 Menomonee Falls, Wisc. 53051

RECORDERX CORP.
 3227 Cams Hill Place, N.W.
 Atlanta, Ga. 30305

RELIANCE FOLDING CARTON CORP.
 108-18 Queens Blvd.
 Forest Hills, N.Y. 11375

RESEARCH TECHNIQUE, INC.
 8210 N. Elmwood
 Skokie, Ill. 60076

RETENTION COMMUNICATIONS SYSTEM
 2 Penn Plaza
 New York, N.Y. 10001

RHEEM MFG. CO.
 5922 Bowcroft Ave.
 Los Angeles, Calif. 90016

RICHARD MANUFACTURING CO.
 5914 Noble Ave.
 Van Nuys, Calif.

S
SCHUESSLER CASE CO.
 2020 W. St. Paul Ave.
 Chicago, Ill. 60647

SETCO AUDIO-VISUAL, INC.
 440 St. Vincent Ave.
 St. Louis, Mo. 63199

SHIBADEN CORP. OF AMERICA
 58-25 Brooklyn-Queens Expressway
 Woodside, N.Y. 11377

SHURE BROTHERS, INC.
 222 Hartrey Ave.
 Evanston, Ill. 60204

SONY CORP. OF AMERICA
 47-47 Van Dam St.
 Long Island City, N.Y. 11101

SPECTROCON, INC.
 1411 E. Borchard Ave.
 Santa Ana, Ca. 92705

SPINDLER & SAUPPE, INC.
 1329 Grand Central Ave.
 Glendale, Calif. 91201

STANDARD PROJECTOR & EQUIPMENT CO., INC.
 1911 Pickwick Ave.
 Glenview, Ill. 60025

T
T M VISUAL INDUSTRIES, INC.
 25 W. 45th St.
 New York, N.Y. 10036

TAYLOREEL CORP.
 155 Murray St.
 Rochester, N.Y. 14601

TEACHING DYNAMICS DIV. OF JETRONICS INDUSTRIES
 Main & Cotton Sts.
 Philadelphia, Pa. 19127

TECHNICOLOR, INC.
 P.O. Box 517
 Costa Mesa, Calif. 92627

TELEPRO INDUSTRIES INC.
 Cherry Hill Industrial Center
 Cherry Hill, N.J. 08034

TELEX COMMUNICATIONS DIV.
 9600 Aldrich Ave. Co.
 Minneapolis, Minn. 55420

U-V
UNITED AUDIO-VISUAL CORP
 6410 Ventnor Ave.
 Ventnor, N.J. 08406

VIEWLEX, INC.
 Veterans Memorial Hwy. & Broad
 Holbrook, L.I., N.Y. 11741

W-X-Y-Z
WELT/SAFE LOCK, INC.
 870 W. 25th St.
 Hialeah, Fla. 33010

H. WILSON CORP.
 555 W. Taft Drive
 South Holland, Ill. 60473

WOLLENSAK 3M COMPANY
 Bldg. 224-6E, 3M Center
 St. Paul, Minn. 55101

Put the Message First and the Means Will Get It There

Are we paying too much attention to the *means* of communication to the detriment of the *ends* we must attain: *the message*?

Is the nation's leading telephone system showing corporate withdrawal symptoms in its euphoric acceptance of a vast closed-circuit television network is sufficient to its vital communication ends? What of your *publics*, from a Bell, from youth to the elderly—from dubious Manhattan to the unpredictable voters of California?

Just don't so imbued with your own management talking to one another those Picturephones/video monitors that *film*, *film professionals* and *film's vast potential for reaching out to millions who need to know* get left behind.

Today's truism, like it or not: *never have we had so many ways of putting images before so many people and so few images worthy of that tremendous potential.*

Think about it.

Needed: "Trained Professionals"

Jack Valenti, president of the Motion Picture Association of America, commenting on "The Trained Professional: A Vanishing American" in a *READER'S DIGEST* piece of recent date reminds us that

"I would count the foremost asset of a respected man to be that discipline in himself which instructs him in the knowledge of his craft. This means dedication and a work schedule that sometimes can be dismaying. Still, there is no other way to acquire that standard of excellence which is the mark of the professional and the man's specification for achievement."

Are your corporate images-on-film achieving their fullest dimension, winning public and employee acceptance and understanding so vital to embattled free enterprise? That's a job for professionals.

World Showcase Opens Nov. 20-24

The annual International Industrial Film Festival—the world's foremost showcase of the best in business/industrial films—moves to Amsterdam, Holland for its 14th year. The 1972 edition will be held November 20-24 under the auspices of the Council of European Industrial Federations and will be organized by the Amsterdam Industrial Association in cooperation with the Federation of Netherlands' Industry and the Netherlands Christian Employers' Association.

Now... Capital Film offers two Full Service Laboratories...

- in Washington, D.C.
- in Miami, Florida

In May of this year, Capital Film completed expansion of its Miami lab into a full service facility with editorial, sound and processing capabilities.

Also, because of a growing demand from regional customers, the Miami facility has created a special slide film and film strip department.

Here's what a Capital Film customer NOW receives...besides the recognized quality and renowned customer service:

FROM MIAMI:

1. Full 35 and 16mm color positive printing and processing services as well as black and white.
2. Full 16mm color reversal printing and processing services including 7389 sound track prints.
3. Slide film and film strip department.
4. Optical printing department for blowup or reduction with new wet-gate.
5. Complete editorial and sound transfer facilities under one roof.
5. Color control with new Eastman Color Analyzer.

FROM WASHINGTON:

1. Full 35 and 16mm color positive printing and processing services as well as black and white.
2. Full 16mm color reversal printing and processing services including 7389 sound track prints.
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4. Super 8mm cartridge and cassette loading and repair.
5. Complete editorial and sound dubbing, re-recording, and transfer services—RCA WESTREX.
6. Optical printing department with wet-gate.
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It's a CAPITAL IDEA to give you full service...night or day.

For further information, fill in the coupon below for our NEW Corporate Information File, including price lists.

Please send me facts on the Full Service capabilities of Capital Film from _____ Washington, D.C. _____ Miami, Fla.

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CAPITAL

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Washington, D.C. 20024
(202) 347-1717

Capital of Miami
1998 N.E. 150th St.
North Miami, Florida 33161
(305) 949-3242

picture parade

continued

being born out by the very fast start the program has made in bookings on television.

The half-hour color film is called *The Challenge of Santa Barbara*. It was produced for Humble by World-Wide Video Associates, and is available from Modern Talking Picture Service.

New Employee Is Often the Forgotten Man

It's not unusual for a firm to spend hundreds, perhaps thousands, of dollars to carefully recruit the right can-

didate for a job. Then, after a hasty "indoctrination" the first day, the new employee suddenly discovers that he is a forgotten man. Neither supervisor nor fellow employees seem able to spend time to help the new man get off to a good start.

Welcome Aboard emphasizes the importance of positive, helpful orientation. At the same time, it reveals the high costs of neglecting new employees in terms of lowered morale, reduced personal and departmental efficiency, and increased employee turnover.

Welcome Aboard also points out that the "first day" syndrome is not limited to new hires. It can happen to

old hands when they are transferred to new departments or locations. The 21-minute color film is intended to open the eyes of supervisors, managers, and personnel who have a blind spot for new employees.

The film is available from Roundtable Films, 113 N. San Vicente Blvd. Beverly Hills, Ca. 90211.

Those Dangerous Sliding Glass Doors

In a new 60-second National Safety Council public service TV spot singer Della Reese tells how severely she was injured when she fell through a sliding glass door. Some 250,000 estimate injuries like this happen every year.

Challenge accepted! (From Page 14.)

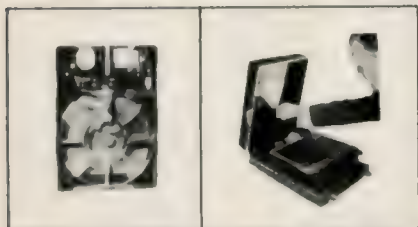
this case is open



FAIRCHILD
Seventy **07**

... now see exactly how the
'Agent' can work for you!

**NEW LIGHTWEIGHT, PORTABLE CARTRIDGE-LOADING
SUPER 8 mm, SOUND MOTION PICTURE PROJECTOR**



The **SEVENTY-07** is the projector for the man on the go! It travels as easy as your attache case and is always ready to help you sell, teach or train.

IT'S PORTABLE, set to go where and when it's needed. When you fly, just put it under your airplane seat. It only weighs 17 lbs.

IT'S VERSATILE... the **SEVENTY-07** converts from rear screen to front projection in a few seconds. It's ideal for either a small group or a large audience.

IT'S CARTRIDGE LOADED ready for action. You never have to thread or rewind your film with the **SEVENTY-07** and **MOVIEPAK** cartridge.

IT'S EASY TO OPERATE... sets up in seconds. Simple, accessible front controls make the **SEVENTY-07** a cinch to operate. The **MoviePak** cartridge is carried in place, all ready to show.

Need help to show your products or services? Let Fairchild expertise aid you in solving any sales presentation problem.

Contact **SALES MANAGER,**
AV SYSTEMS & SERVICES at

FAIRCHILD

INDUSTRIAL PRODUCTS

75 MALL DRIVE, COMMACK, L. I., N. Y. 11725



Singer Della Reese featured in new safety film.

Miss Reese encourages the installation of appropriate and now often legally required safety glazing material.

The spot was produced by Cavalcade Productions, of Wheaton, Ill., and sponsored by the NSC and the Consumer Safety Glazing Committee.

International Harvester Newreel for Farmers

International Harvester Company has just released a 75-minute film entitled *News and Views in Agriculture* for use by its franchised farm equipment dealers at the "Preview 72 Open House" family entertainments for customers and friends.

Divided into two segments, the first half of the film presents a rodeo competition; odd ventures in ag future; exploits of a lady farmer; working of a beef factory; and some nostalgic scenes of yesteryear depicting early beginnings in threshing.

The second half concerns itself with farming—a five letter word. Norman Bourlaug, the Nobel prize winner and his unceasing battle against hunger in undeveloped countries; new trends in raising chicks; a modern family comedy episode that heightens urban understanding of rural farm life.

Water Pollution:

How We Stand Today

The 1st Pollution is a new film about water pollution problems: what they are, who produces them, what's being done about it now, and what will happen in the future.

A historical comparison relates early pollution problems to today's conditions in the Potomac River at Washington and the Kanawha River at Charleston, West Virginia. Visits to the Armco Steel plant at Middletown, Ohio; Dow Chemical at Midland, Michigan; and the infamous Houston Ship Channel show industrial water quality management technology.

Tomorrow's new pollution control potential is illustrated by the "living filter" which puts treated waste water in the ground instead of streams and lakes; San Francisco's decades' old irrigation of Golden Gate Park with waste water; water reclamation in Los Angeles; recycling of waste chemicals to a resource; and a new system of sewage treatment where waste-eating microbes are fed virtually pure oxygen. EPA scientists in Duluth, Minnesota and at Shayler Run, Cincinnati conduct basic research on the effect of wastes on life in the waters.

The 1st Pollution offers no simplistic solutions, no diatribes, no doom-and-gloom talk, and no sure answers. It *does* offer the environmentally-conscious citizen and student an opportunity to get a first-hand view of water pollution problems. It was produced and is being distributed by Stuart Finley, 28 Mansfield Road, Falls Church, Va., 22041.

What to Do for

Drug Overdose Patients

In 30 hectic minutes, *What Did You Take* moves its audience into hospital emergency rooms as doctors battle drug overdose emergencies. The film, made for the New York State Department of Health, is designed to give basic medical instructions and show technical details for the many doctors in outlying areas not presently equipped with training and experience to cope with overdose accidents. This type of training has been given a high priority in the state.

Narrator of the film is Dr. Harold Ligg, associate director of psychiatry and addiction at New York's Beth Israel Hospital, where the film was made. Treatment is shown for all major classes of drugs: opiates, hallucinogens, sedatives and stimulants.

What Did You Take was produced by Benedict Magnes, directed by William C. Kyriakis, and is available from Knightsbridge Productions, 15 E. 38th St., New York 10016.

PRIZE PACKAGE

CFI has won many Academy technical Awards.

We're proud of these awards, of course. But the awards that give us the greatest satisfaction are the countless awards won by our clients who trust us with their work.

CFI clients, over the years, have won every conceivable industry honor—from major Academy Awards in films and Emmys on television, to innumerable prizes for technical films and documentaries.

At CFI we bring to bear all the technical and creative skills we've built up over the years to each job. And these skills are comprehensive. Under CFI's one roof everything needed by the professional cinematographer can be accomplished. CFI's capabilities include complete title services and all types of special optical effects in addition to processing.

From the technical point of view, every can of film we deliver is a prize package.

When the cinematographer or director entrusts CFI with his work, he's free to concentrate on creativity in his art. He knows that what he'll see on tube or screen is what he expects to see.

What more can a truly professional processor promise?



CONSOLIDATED FILM INDUSTRIES

959 Seward St., Hollywood, California 90038 / HO 2-3161

Letter from a Veteran Producer to an Eager Young Filmmaker

Dear Mr.:

Your resumé is interesting and shows a creditable background. In fact, it is so creditable and promising as to justify me in taking the time to try to persuade you to change your plans to go into the motion picture industry.

Unless you have an independent income and can afford to work as a hobby, film business is a bad bet, particularly for the crafts area. You can't even get an entry-level cameraman job with the major studios or television networks because of union bars. That leaves only the producers of industrial, educational, and religious films, which are practically all quite small, with no craft people on staff; we hire crews only when we have production jobs, and when we get our people from the free lance pool we always call *experienced* men, which leaves very little opportunity for the "apprentice." But here is the deadfall—even for the experienced cameramen with reputations

and strong producer contacts, the work available is miserably sporadic . . . the cameraman works a week and goes on the unemployment rolls for the next month or two.

The problem would become even more acute when you come here to Hollywood from out of town, without a network of friends in the industry who can tell you about openings and give you referrals.

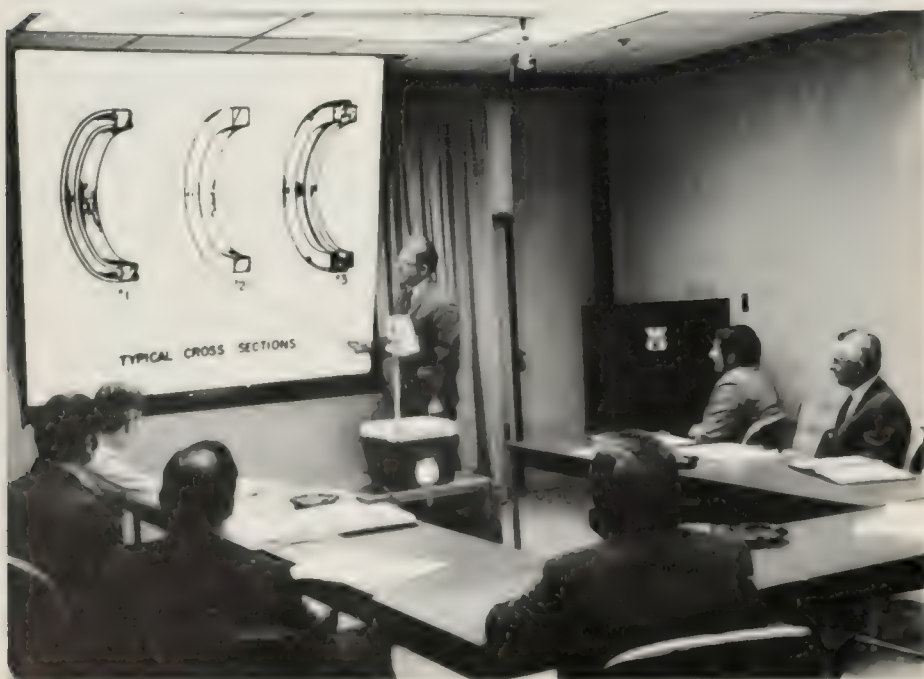
The hell of it is, I can understand and sympathize with your yen to make movies, professionally. All of us in the business recognize its miserable characteristics, even the lucky ones, but we stay in it because we're hooked—partly because we've spent too much time here to break out and get a decent job elsewhere, but mainly because the business has us *literally* hooked, in the addict sense. It's for that reason we look with horror at a young man, particularly one with family responsibilities and a need for a steady income

and a future, who contemplates leaving a steady job in the advertising business to deliberately walk into a swamp.

However, the fact that you took time out to study film production at USC last year indicates that you're already hooked. Therefore, I suggest that you look for a film job in your home area where you are already known and have contacts. Actually, the regional film producers often have steadier work available, even though the pictures are smaller and less glamorous . . . also, without recourse to a free-lance pool, they maintain steady staffs. And, with your family responsibilities in mind, if the movie business doesn't pan out you will be in a better position to get back into the comparative security of advertising.

Yours,
Cap Palm

Look at things both ways



Wyman-Gordon Co. does with two Da-Lite Screens

Wyman-Gordon Co., of Worcester, Mass., has a reputation for looking at things both ways before they make an engineering decision! And they made a sound decision on projection screens by installing both a 6' x 12' rear projection screen and a 7' x 7' Executive Electrol®.

The Da-Lite Executive Electrol disappears into the ceiling when not in use to keep the conference room uncluttered. And, with the Da-Lite Rear Projection screen, the remote-controlled projectors are out of the way too!

Da-Lite offers a complete line of electrically operated screens in sizes from 50" to 20' square. Da-Lite rear projection screens are available in Da-Glas, Da-Plex and Da-Tex materials.

For all the facts, and the name of your nearest Audio-Visual Specialist, call or write Dept. B.S.

DA-LITE SCREEN COMPANY, INC.

STATE ROAD 15 NORTH, WARSAW, INDIANA 46580 PHONE 219/267-8101

"The package solution"



...to total audio-visual programming

Somebody had to be first with one-stop shopping—and who could that somebody be but Viewlex!

Up to now, you've had to deal with a series of producers, writers, photographers, sound technicians, . . . and one or more equipment suppliers to put together a complete audio-visual program.

Now, Viewlex has it all. We've put the 'software' together with the 'hardware' to offer you a complete, simplified audio-visual systems service—the most effective audio-visual equipment plus a coast-to-coast network of experienced, creative "producer partners" to plan and prepare your film programs. And, when the program and the equipment are made for each other, you gain in effectiveness, simplicity, reliability, and, above all, you save money. It's a new idea and it took Viewlex to make it work.

Whatever your need—sales presentation, training program, P.R. program . . . motion picture, filmstrip, slides, tape, cassettes, records—whatever the size of your audience . . . one to one thousand—you can buy the whole or any part of the Viewlex package to fit.

Free booklet tells all. Write or phone Stephen Greene 616-589-6600 . . . or use the Reader Service Card for your copy of 'We Do It All.' It's free. It's from the new Industrial Sales Division of Viewlex. Need we say more?

INDUSTRIAL SALES DIVISION



iewlex

Holbrook, N. Y. 11741 Dept. 5

Now
you have a third choice
when you go
from color tape to film.



The low-priced system.
You call it "kinescope."
You like the price.
Not the quality.



The high-priced system.
You call it "expensive."
You like the quality.
Not the price.



Our new Teledyne system.
You'll call it perfect.

Teledyne at Mediatech is a brand new system that insures consistent broadcast quality transfers at the same cost as the low-priced system. Color or black/white. 16 or 8 mm. From quad or helical tapes.

Give us an opportunity to prove it.

Send for our price list and further information.



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312/693-8366

Scott Paper's TV

Campaign for Viva

Paper company takes TV into the field in 30,000 mile campaign for new paper towel.

Scott Paper Company's introduction of Viva paper towels a few years ago provides a good look at a classic example of how videotape recording enabled the company to provide quick product information market by market perfectly tailored to the sales situation in the field.

Scott's Packaged Products Division, once the original Scott Paper Company, deals in familiar household paper products such as bathroom and facial tissues, towels, napkins, diapers, industrial wipers and institutional paper products. A major profit center of the Philadelphia-based company, Packaged Products has expanded the use of videotape recording throughout

its field plants since it purchased its first system in 1966.

Although videotape recording at Scott began in a logical and usual way, as a training tool in sales and marketing, the company's first Ampex system soon found itself a part of a "travelling road show" featuring home office executives and field sales personnel in a product demonstration tape starring Scott's Viva towels.

It was a case of taking sales and training out of the home office to the field salesmen who were handling the nationwide introduction of Viva at supermarkets and other retail outlets over an extended period.

"There's no question that the first

Ampex VR-6000 videotape recorder travelled over 30,000 miles in the Viva rollout," says Howie Grant, former Scott sales manager in New York, turned training supervisor of the Packaged Products Division.

"We hauled that system in specially constructed crates to absorb the shock of truck, van and air travel," Grant recalls. "Until we got to each market, our sales people had not seen the Viva towel."

Grant took the magnetic recording system into a local store in each area and taped a locally-known Scott salesman making the detailed introduction of Viva to the store manager. Other salesmen viewing the tapes saw someone they recognized in a familiar sales situation and the introduction the division had devised for the new towel rollout.

"Moving our system into stores and taping was a tremendous advantage over having our people visit the field or having our sales people come to Philadelphia for lengthy and time-consuming indoctrination," Grant insists.

"The 12 to 18-minute tapes were far better than a 'cold call sale,'" Grant feels.

In all, the Viva rollout covered fourteen major markets in such cities as Philadelphia, Boston, New York, Atlanta, Houston, Dallas, Seattle, Chicago and Charleston.

"As far as the men were concerned, they were seeing real people and a live presentation on how to introduce Viva to a store manager for the first time," Grant recalls. "We were able to do it all, on one tape in each area."

Once the market penetration had been successfully achieved, Grant used videotape again in an entirely new way for his division. The company had to increase the manufacture of Viva towels in new production lines at its five manufacturing plants to meet its sales demand.

"We called on videotape recording to train crews in the operation of new machines and manufacturing procedures. Many techniques of preparing products had become so intricate that we prepared training tapes and shipped them to our plants around the country."

By this time Packaged Products had expanded its systems around the country. Today, there are nine Ampex systems and eleven playback recording units—each with Ampex interchangeability throughout the Division's plants.

"We found that the demand for videotape recording was increased significantly by the Viva project," Grant says.



Scott's sales presentations include these demonstrations of paper product quality. Here Howie Grant focuses in on the hands demonstrating the toughness of the towel. Grant has traveled more than 30,000 miles with portable videotape system.

though the Division's tapes are now
ly manufacturing, marketing and
ing oriented, and usually present
nsumer and her reaction to Scott's
r products, sales calls at retail
s or product demonstrations,
nt and assistant training super-
r, Tom Radtke, are encouraging
riety of tapes from other plant
s.



ared tapes that show how to dis-
the company's paper products on
rmarket shelves are essential to
t Paper's sales team. Tapes can be
ed back on location or sent to the
e office in Philadelphia for class-
h type sessions.



does the housewife think about
she shops for paper towels? Tap-
housewife panel discussions for its
force provides valuable feedback.

Our Everett plant does a lot of
y tapes and orientation tapes for
employees," Radtke says.
We find too that taped interviews
company officers speaking to
loyees are particularly well re-
d. Videotape allows us to associ-
ates with names that employees
r, and the 'face-to-face' meeting
videotape is considerably better
a memo.

Of course, videotape permits edit-
nd rapid updating—so employees
continually be made aware of new
and present successes. That's
knowledge to employees," Radtke

though Grant and Radtke are vir-
non-professional tape producers,
ie has attended the Ampex Video

Institute in suburban Chicago and the
Indiana Audio Visual Institute), both
men bring sympathetic and valuable
experience to manufacturing training
after years in Scott field sales.

"Since 1966, videotape has allowed
us to shorten lengthy training pro-
grams, present consistent programs
and introduce a realistic sales picture
of the marketplace to new salesmen,"
Grant relates.

Expanding the training function of
magnetic recording to coordinating
field sales and manufacturing was a
logical step in using "instant replay"
to further communications.

Packaged Products' use of videotape

recording in the Viva rollout has cre-
ated interest among other Scott divi-
sions, including its Education Division,
S. D. Warren Company division, Scott
Graphics, a Scott subsidiary, Foam
Division and the Brown Jordan Com-
pany, also a Scott subsidiary. Scott has
international operations in 15 of the
fastest growing nations in the free
world, Canada, Latin America, Europe
and the Pacific Basin of Asia.

The success of the Packaged Prod-
ucts Division with videotape suggests
instant replay by Scott's other divi-
sions may continue to evolve as an-
other helpful way to further company
communications. □

The Perfect Audio Visual System.



The RCS AV set™ and AV cassette™

The RCS AV Cassette combines both Super
8mm color film and magnetic sound tape
together in a single, pocket-size cassette—a
fully automatic three ounce package with
program capacity of up to 4000 pictures and
as much as 30 minutes of synchronized
sound. For expanded use with teaching ma-
chines or remote devices, the AV Cassette
can be preprogrammed to stop as many
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gram. The "endless loop" cartridge format
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It has both front and rear screen projection
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and at VIDEPO, Booth 112, August 22, 23, Hotel Roosevelt, New York City

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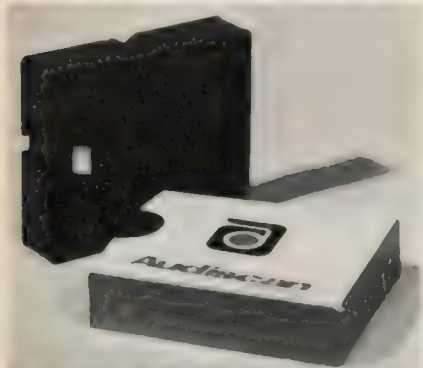


new products review

FEATURING NEW EQUIPMENT AND SERVICES

Projector Cartridge

AUDISCAN INC. has introduced a new "long play" Synchro-Lock cartridge for use with all Audiscan projectors. Holds up to 350 frames of 16mm filmstrip and



35 minutes of 1/4" audio tape. Synchro-Lock feature prevents film from getting out of sync with tape. P.O. Box 1456, Bellevue, Wash. 68009.

Projection Screen

DA-LITE SCREEN CO. has announced a new "Classic" model screen which comes in four sizes from 40" square to

70" square beaded or matte surface. Wood grained vinyl decor on hexagon metal case. Warsaw, Ind. 46580.

Super 16mm Camera

ECIAIR CORPORATION has available NPR cameras factory-modified for Super-16 use. Modification supports a sharper and richer 35mm blow-up, 1:1.66 ratio. 73 South Central Ave., Valley Stream, N.Y. 11580.

Film Processor

TREISE ENGINEERING'S new Miniflex Processor will handle 14 different developing processes: b/w, color reversal, neg, old chemistry, or the newest soups. Universal unit prevents being "locked-in" by processor to a particular chemistry. 1941 First St., San Fernando, Ca. 91340.

Lab Services

CONSOLIDATED FILM INDUSTRIES now offers 16mm to 35mm blow-ups with full color correction in the blow-up. CFI, working with Producers Service Corp. received the Academy Award for the new fully-automated blow-up printer.

959 Seward St., Hollywood, Ca. 90029

Video Cassette Recorder

PHILIPS BROADCAST EQUIPMENT CORP. demonstrated a new Norfo color VCR video cassette recorder playback machine at the NAB convention.

NORELCO VCR



Uses 1/2" mag tape contained in portable back-sized cassette. 50-minutes running time. One Philips Parkway, Montvale, N.J. 07645.

Free Lube Job

If you use cartridge-load or continuous-loop projectors, you know that film friction can be a real show stopper.

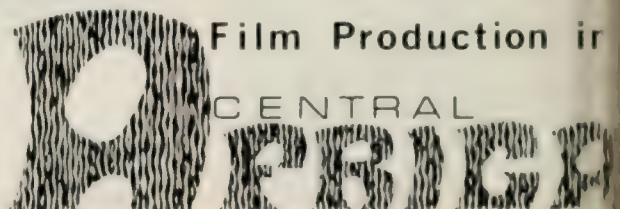
The solution is NO-EN® lubricating treatment. It keeps film from sticking in the projector or cinching in the cartridge. It removes burrs caused by slitting or processing, and keeps film flexible longer.

See for yourself, free.

This ad is worth 800 feet of NO-EN treatment on your next print order. (And if your next job calls for more than a lube job, don't worry. We're AV specialists in all phases of 8mm, Super 8 and 16mm film printing, processing and handling. Right down to loading any brand of cartridge.) So send it to us—one free coupon per customer, of course. Good through the end of 1972.



A FILM INTERNATIONAL CORPORATION
Dept. 16-222, 22nd St., Glendale, Calif. 91205



Film Production in

MALACHITE FILMS

P.O. BOX 12005, CHINGOLA, ZAMBIA
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Complete Production
with 35 16 synch sound
Arr. BL & S Cam. Nagra IV
Prevost editing RCA dubbing
ME 4 ECO 3 16 35 Processing

Documentaries, commercials
Industrial background plate
from script to dubbing
Hire of crews and equipment
including location vehicles
from Land Rover to 5-tonne

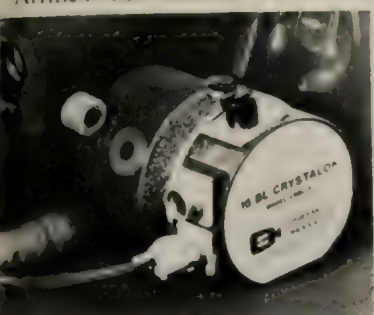
1972 RELEASES

AFRICAN LEGACY	(woodcarving)*
KANSANSHI	(pre-historic copper smelting)*
THE HUNTERS	(village hunters in today's Africa)*
A NEW IDENTITY	(the psychology behind African masks)
THE BIGGEST HOLE	(a cinematic poem about the world's largest man-made excavation)
CHISAMBA	(a giant agricultural project)
THE TUNNEL BORER	(a modern approach to a vast stream diversion scheme)
THE NEW WITCH DOCTORS	(African villages still have their medicine men)
COLOUR IT COPPER	(how copper is made)
	*production completed

Managers Anglo American Corporation (C.A.) Ltd.

Camera Accessory

MEMA PRODUCTS has announced new crystal sync motor controller for Arriflex BL camera. The 16-BL.



stator slips over the end of BL. uni-
al motors. Speed accuracy of plus-
minus 15 parts per million. 2044 Cot-
Ave., Los Angeles, Ca. 90025.

TER-LISAND MACHINE CORP.
announced a newly designed shoulder
that is fully adjustable five ways:
down, forward, backward, plus a
ulder adjustment. Leaves both hands
free. Weight 3 1/2 lbs. 352 River Rd.,
Newwater, N.J. 07020.

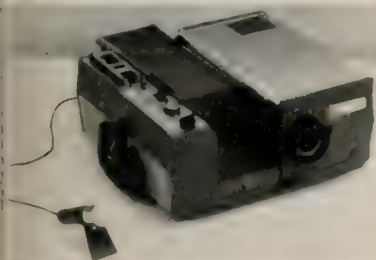
SOCIATE ARTS CO. now offers a 4"
5" rotating adaptor to couple C-mount
picture cameras to MP-3 Polaroid
industrial camera mounts. MP-3
lenses are used, speeds controlled by mo-
n picture camera bodies. Provides over
100 frames on 50' roll of film. 125
h St., Portland, Me. 04101.

Music Service

FOX FILM RIGHTS has released
new album of contemporary music by
Mario Nascimbene designed particularly
for TV commercials and industrial use.
100 Broadway, New York, N.Y. 10036.

Sound Slide Projector

COMPANY has announced a new
family of sound-on-slide products. Model
is a sound-on-slide projector-re-
der which take a plastic frame with



x 2" slide surrounded by a re-record-
ed sound disc. Dept. V-12, Box 33686,
Paul, Minn. 55101.

Cassette Services

MODERN TALKING PICTURE SERV-
ice has announced a new TV cassette
service through its Modern Video Cen-
ter, which will include cassette sale and
rental, trafficking and inventory manage-
ment. Sony duplication equipment will be
available at the company's Lake Success
office and will be set up at other centers
as demand arises. 4 Nevada Drive, Lake
Success, N.Y. 11040.

Editing Equipment for motion picture and TV?

See Camera Mart.



1. CAMART EDITING TABLE Custom-built, heavy-duty all welded steel construction, genuine formica top (flush trim). Built-in light-well (9" x 12") with 1/4" frosted plexiglass. U.L. approved. 28" x 33" x 60" with light box \$139.95, without light box \$119.95, other sizes, prices on request. (Packing charge for deliveries outside New York City Area.)

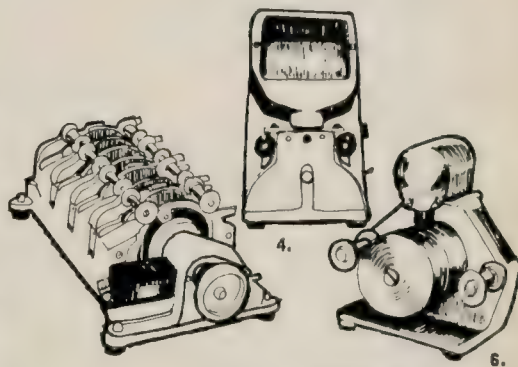
2. CAMART FILM BIN • Rectangular construction—30" x 24" x 12" • Vulcanized fiber with reinforced metal frame • Double-row racks. Complete with rack and scratch-proof liner. With skids \$49.00, with casters \$56.00

3. EDITORS SWIVEL CHAIR Seat and back-rest are deeply upholstered with Durafoam. Mounted on heavy gauge steel seat pan 17" x 16". Adjustable backrest. All welded tubular steel frame. Without casters \$39.25, with casters \$42.65.

4. 16mm ZEISS MOVISCOP VIEWER Sharp 2 1/4" x 3 3/4" picture. Large magnifying screen, hooded against stray light, shows exceedingly bright image, right to corners. • Film can be run backward or forward, left to right. • Fits Precision sound base. \$180.

5. MOVIOIA SYNCHRONIZERS Easy to read. Easy to operate. Strong cast aluminum frame. Main Shaft turns on sealed, precision ball bearings. Film retaining rollers equipped with self-lubricating bearings. All parts machined for interchangeability. From \$140.

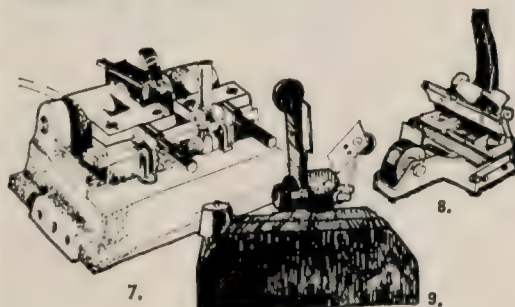
6. MOVIOIA OPTICAL SOUND READER MODEL SRB—35 mm-16mm, 35-32mm \$195. Moviola's versatile optical sound reader, reads left to right, right to left, emulsion up or down.



7. M-H PROFESSIONAL HOT SPLICER Cuts splices and welds in one operation. Low visibility splices made at frame line. Built-in "life-time scraper blade and holder." Precision, full fitting pilot pins. Thermostatically heated blades make perfect welds-fast. Model 135-16/35mm \$369. Model 116-8/16 mm \$264. Model 8/16S-\$314.

8. GUILLOTINE SPLICER • Precision machined for accurate registration. • For use with non-perforated Mylar or Cellulose Tape. • Cuts straight for picture and diagonal for sound 16mm Model \$155 35mm Model \$180

9. RIVAS MYLAR SPLICER Constructed to professional specifications for 16 or 35mm film. Registration pins align the film perfectly while the serrated cutter holds the tape firmly over the film during the splicing operation. Rivas 16 or 35mm straight \$165, diagonal \$175.



For Editing Equipment catalog write:

The Camera Mart Inc.

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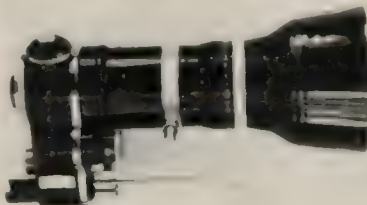
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TV Equipment

AUDIOTRONICS CORP. has introduced a new remote-controllable color video tape recorder in the EIAJ 1/2" standard. Features electronic editing and slow motion, audio dubbing. 7428 Bellare Ave., North Hollywood, Ca. 91605.

Camera Lens

PHILLARD INC. is now marketing a new version of the Vario-Switar POE 16mm-100mm zoom lens that will shoot



at ASA 400. Lens is built exclusively for Bolex H-16 and EBM models. 1900 Lower Road, Linden, N.J. 07036.

CENTURY PRECISION CINE/OPTICS has a new super-wide 3.5mm f1.8 lens for 16mm cameras. Covers an entire room, but is not a "fish-eye." No vignetting. "C" or Bolex RX mounts. 10661 Burbank Blvd., North Hollywood, Ca. 91601.

HERVIC CORP. has available an Angenieux 9.5-57 mm f1.6 zoom lens in C-mount for Beaulieu cameras. Lens weighs 29 oz. Small size and extreme wide angle offer advantages for documentary shooting. 14225 Ventura Blvd., Sherman Oaks, Ca. 91403.

Cassette Duplicator

DATA INSTRUMENTS has announced a new low-cost automatic cassette duplicator which turns out one 30-minute cassette each two minutes from input to output hopper. 16611 Roscoe Place, Sepulveda, Ca. 91343.

Pulse Programmer

POLACOAT INC. has introduced a new 3-channel programmer, the Tri-Sync, from Intermedia Systems. \$300 unit controls 3 separate projectors either manually or by digital pulses on one track of stereo tape. 9756 Conklin Rd., Cincinnati, Ohio 45242.

Random Access Projector

MAST DEVELOPMENT CORP. has a new capacity multiplier for random access projectors. Using super slides divided into quadrants, the projector has four lenses mounted into one barrel, permitting up to 320 visuals to be stored in one "Carousel" size tray. Model 138-10 Quad lens assembly fits both Mast and Kodak random access projectors. 2212 E. 12th St., Davenport, Iowa 52803.

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the screen executive

Ellis A. Cohen has been appointed Advertising Director of The Camera Mart, New York. He was formerly Public Relations Director of the Baltimore Jewish Community Center, and Production Manager of Lawrence Becker Ad Agency. Mrs. Patricia M.



KREIMAN



MRS. BRUCH

Bruch has been elected to the Board of Directors of Capital Film Labs, Washington and Miami. . . Robert T. Kreiman has been elected President of De Luxe General motion picture laboratories, Hollywood. He succeeds G. Carleton Hunt, who is now Chairman. Kreiman was formerly VP-GM of Technicolor's Commercial and Educational Division.

Robert H. "Red" Sutherland, well-remembered in the audio-visual world as the originator and supervisor of American Airlines' notable series of travel films, died of a coronary attack in New York on June 6.

His career encompassed work as a reporter and writer for the Boston Transcript and Newsweek Magazine; public relations writing for American Airlines, Pan American World Airways, and Hill & Knowlton; and independent script writing of such award-winning films as the Budd Company's *Plane Mate*.

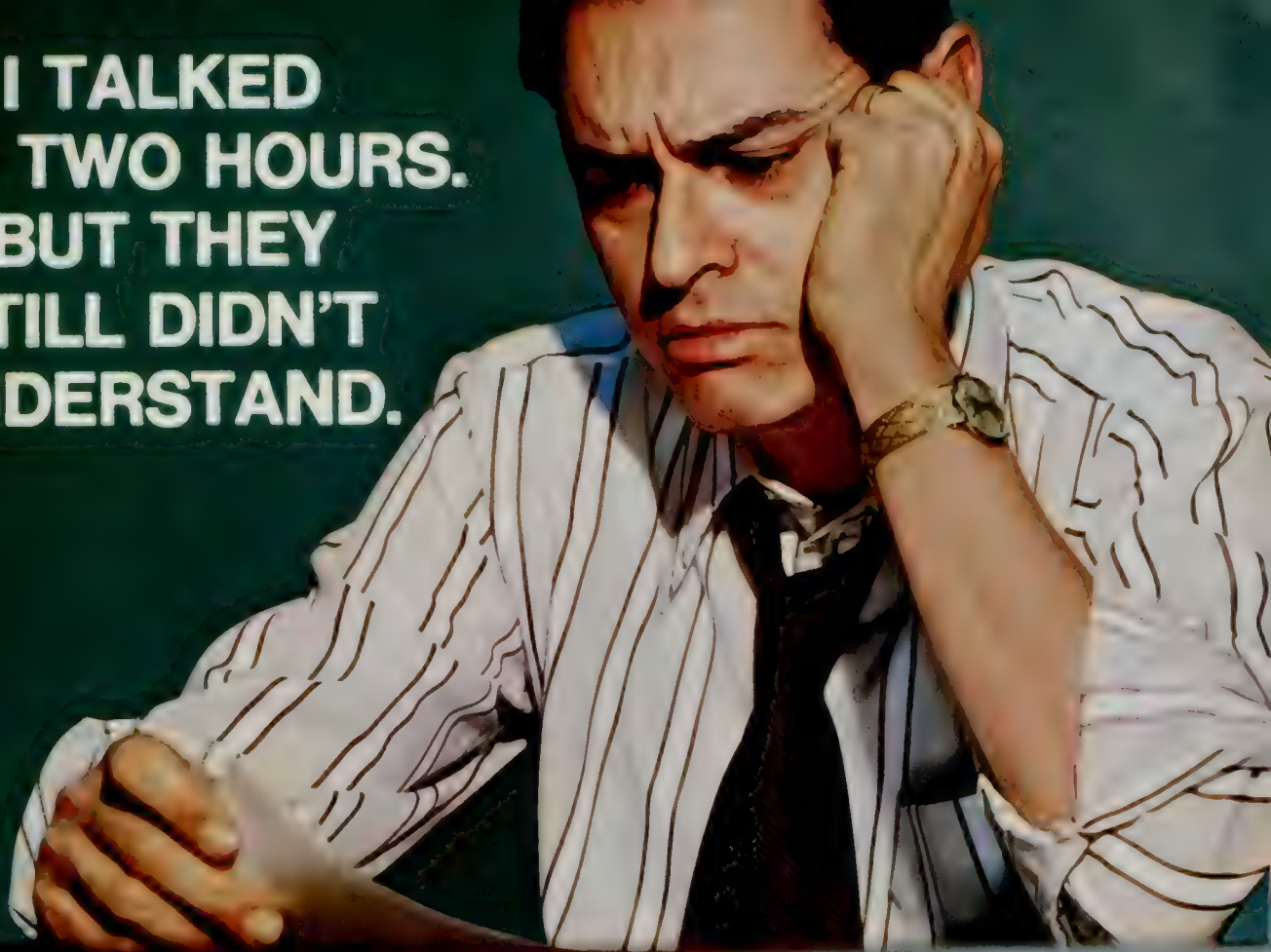
One of his innovations in the American Airlines' series was the trilogy of five-minute almost narration-less destination films combined into groups of three for non-theatrical use, but capable of being spotted individually for TV. The films, which were among the most popular and successful sponsored travel pictures ever made, were produced by such outstanding filmmakers as Larry Madison, John Peckham and Sidney Stiber, but Red Sutherland's sure hand was felt in each one.

Red was a good friend of Business Screen for many years. We, and his many other friends in the film world, will not soon forget him.

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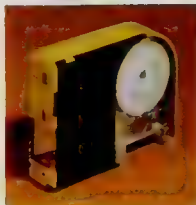
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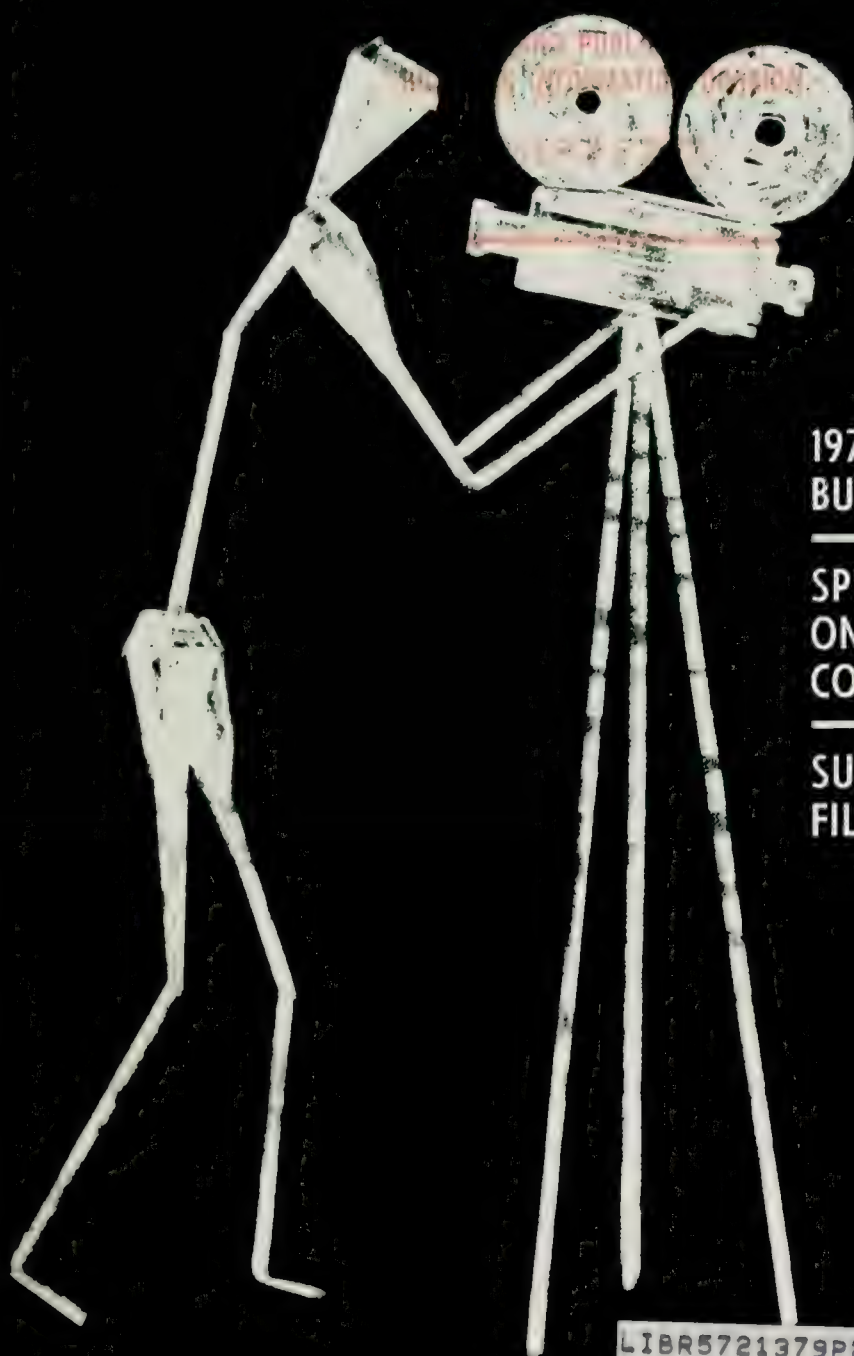
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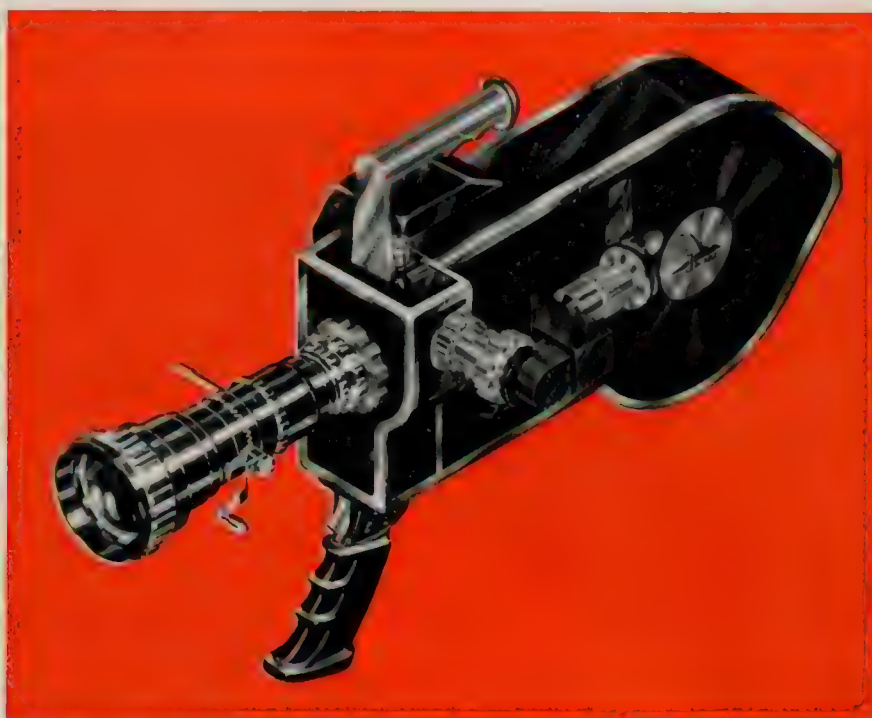
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SEPTEMBER/OCTOBER 1972 • VOLUME 33 • NUMBER 5

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San Francisco International Film Festival,
Oct. 12-22, San Francisco. Info:
San Francisco Intl. Film Festival, 140
Bush St., San Francisco, Calif. 94109.

Consolidated Film Industries Advanced
Techniques Film/Tape Seminar, Oct.
16-18, CFI Conference Room, Hollywood,
Calif. Info: Jack M. Goetz, CFI,
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Industrial Audio-Visual Association Fall
Meeting, October 16-19, Robert Meyer
Hotel, Orlando, Fla. Info: Calvin F.
Gould, Martin Marietta Corp., MP 33,
P.O. Box 5873, Orlando, Fla. 32805.

Society of Motion Picture and Television
Engineers Technical Conference
and Equipment Exhibit, October 22-23,
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SMPTE, 9 E. 41st St., New York, N.Y.
10017.

International Film & TV Festival of New
York, Oct. 24-27, Americana Hotel,
N.Y. Info: Herbert Rosen, Chairman,
251 W. 57th St., N.Y. 10019.

NOVEMBER

Society of Photographic Scientists and
Engineers Tutorial Seminar, Nov. 2-4,
Denver Hilton Hotel, Denver, Colo. Info:
Robert H. Wood, Executive Director,
SPSE, 1330 Massachusetts Ave., N.W.,
Washington, D.C. 20005.

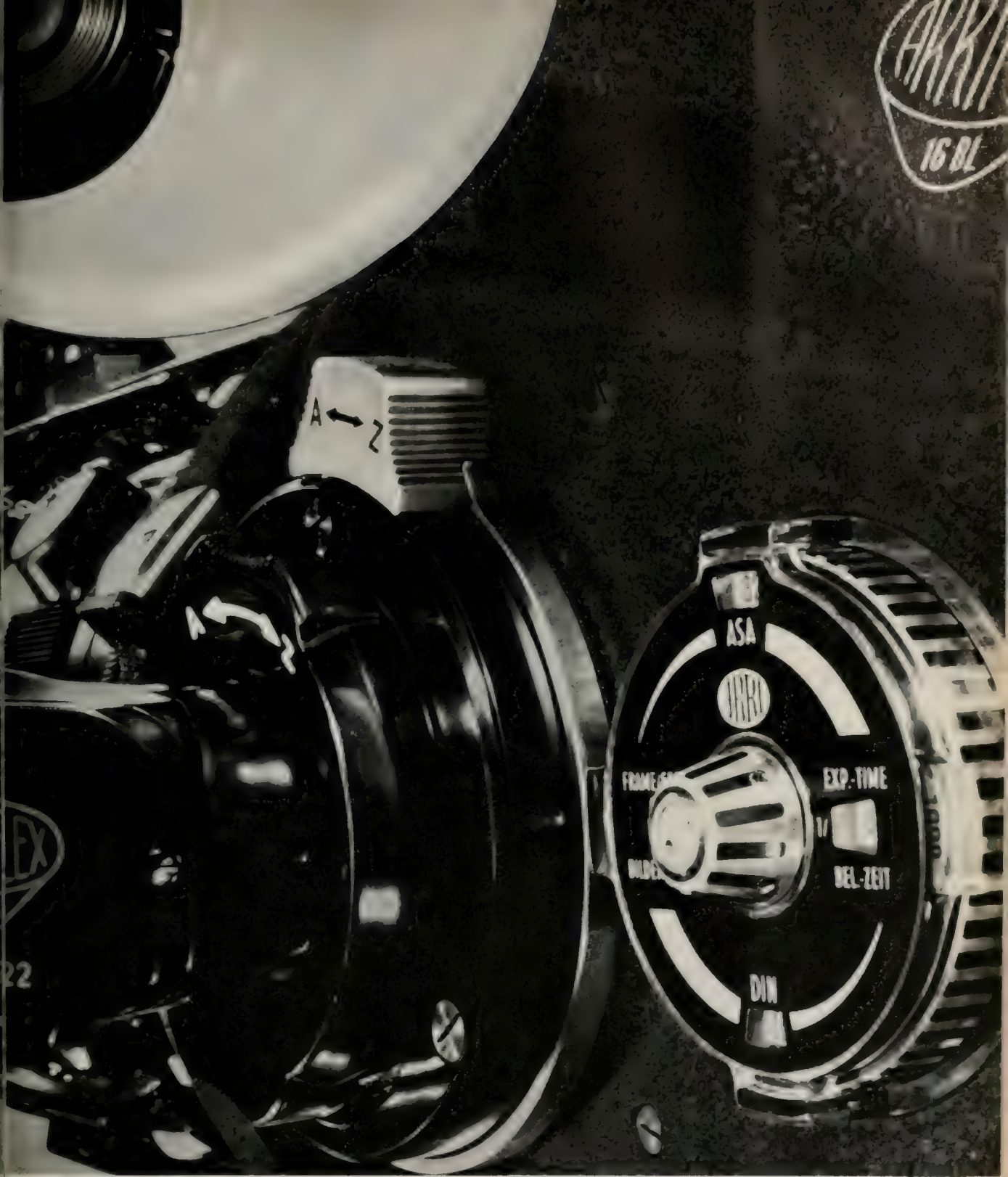
International Industrial Film Festival
sponsored by the Council of European
Industrial Federations, Nov. 20-24, RA
Congress Center, Amsterdam, Netherlands.
Info: Industrial Film Festival
Secretariat, Van Eeghenstraat 86, Amsterdam,
Netherlands.

JANUARY

National Audio-Visual Association Annual
Convention, Jan. 20-23, Albert
Thomas Center, Houston. Info: James
P. Thompson, NAVA, 3150 Spring St.
Fairfax, Va. 22030.

APRIL

Association for Educational Communications
and Technology Annual Convention,
April 8-13, Las Vegas, Nev. Info:
Fred Wehrli, Convention Coordinator,
AECT, 1201 Sixteenth St., N.W., Washington,
D.C. 20036.



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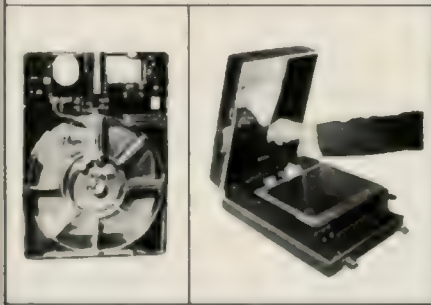
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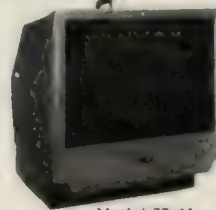
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an Cable Television erve Community Interests?

ten-week experiment designed to explore the mutual interests of programmers, cable systems and subscribers is conducted this spring in a suburban New Jersey community. Involved are Modern Video Programming, a division of Modern Talking Picture Service; Micro-Cable Communications Corporation, which serves the Wayne, N.J., area; and various local educators, religious leaders and others interested in the needs of the community's specialized audiences.

Results of the experiment indicate that the three interested parties could effectively work together cooperatively to furnish materials geared to the community's educational and avocational interests. It was also established that the community's special strength would not be in delivering a mass audience but in appealing to segments of subscribers with material finely tuned to their needs that most TV broadcasters cannot afford to provide.

The experiment clearly established that business-sponsored films and educational subjects are adaptable to cable programming. Other points which were brought out were that:

A variety of formats were useful and acceptable for programming, from videotape to motion picture film to filmstrips.

Planned repetition of program material, rather than a drawback, is an asset in both terms of budget and viewer convenience.

Cable may provide a valuable extension of the classroom with out-of-school viewing of supplementary films designed in the same way that outside viewing is assigned.

Cable can provide for a wide variety of special interests, including adult education and self-improvement.

There is need to educate many segments of the local communities about the potential of cable and they must be encouraged to have a strong voice in program selection and scheduling. Many film producers and distributors should be more aware of the needs and potential of cable broadcasting and be aware of clearances required for CATV.

The films used in the experiment were selected from Modern's library of free films and from a number of educational film companies who permitted the use of their material without charge.

Complimentary copies of the report are available to sponsors and producers of industrial films from Fontaine Kincheloe, Jr., Modern Media Services, 1212 Avenue of the Americas, New York, N.Y. 10036.

Dr. Robert Richter, Film Pioneer, Mourned

Dr. Robert Richter, managing partner of Arnold & Richter KG, died on June 18, 1972 in Munich, West Germany after a long illness.

The 73-year-old film pioneer was co-founder, together with his life-long friend and associate, Dr. August Arnold, of the firm of Arnold & Richter KG, in Munich, which is today a leading manufacturer of professional motion picture equipment. Among the company's many products are the world famous Arriflex cameras.



Dr. Robert Richter

Although a graduate of the Munich Institute of Technology, Dr. Richter's expertise in the motion picture equipment field was largely self-taught since he was among the first to turn his attention to the then fledgling industry when he and his school-mate August Arnold established their company in 1917. Originally conceived as a part-time motion picture laboratory, Arnold & Richter grew rapidly and expanded into the manufacture of developing machines, film printers, and affiliated equipment.

In 1925 Robert Richter traveled to the United States, where motion picture technology was advancing at a

faster pace than in his native Germany. Supporting himself by working as a waiter, machinist, and locksmith, he made his way to Hollywood to work in many areas of film production, including cameraman for Universal films.

Completing what he considered to be an apprenticeship, he returned to Germany to resume his formal education, in the process of which he earned his doctorate.

In 1936 Arnold & Richter introduced the Arriflex 35, a revolutionary camera based on their invention of a rotating mirror shutter, now standard in many professional motion picture cameras. The camera was the first of a long series of 16 and 35 millimeter Arriflexes, which today are the most widely used tools of the film and television industries.

Dr. Richter personally received many international awards. In the United States he received honorary memberships in the American Society of Cinematographers and the Society of Motion Picture and Television Engineers.

Two Industrial Television Groups Scheduled to Merge

Preliminary arrangements have been made to merge the National Industrial Television Association and the Industrial Television Society.

Both groups have had similar activities and aims, and it has been felt that a merger would result in a much stronger organization which will incorporate the strong points of each.

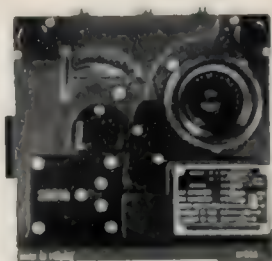
According to present plans, the two groups, each with approximately 250 members, will join together early in 1973. A joint merger committee is now working on a new constitution, bylaws and organization.

A national conference of the new organization will take place on March 28-30 in Washington at the Shoreham Hotel in coordination with the equipment exhibition of the National Association of Broadcasters.

Neither NITA President Ed Palmer (New England Telephone & Telegraph Co., Boston), nor ITS President Joe Gorman (Moore Business Forms, Inc., Niagara Falls, N.Y.) anticipate any problems in consummating the merger. Gorman said, "It has been long needed and now is the most opportune time for it." Palmer pointed out that, "The two organizations have

continued on page 62

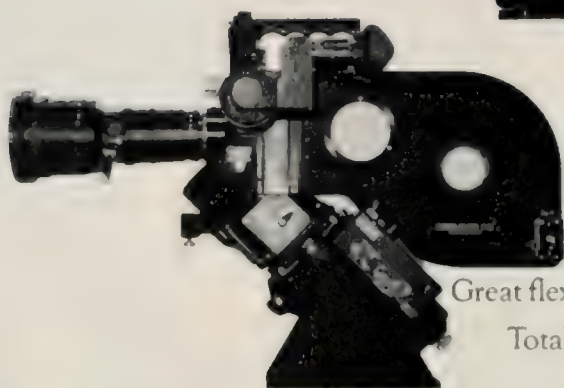
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the camera eye

BY OTT COELLN



Private Enterprise Needs to Show the "Big Picture" Today

In this year of "negativism" amid vitriolic attacks on nearly all segments of private enterprise; Naderism and its shrill outcries, often based on the "when did you stop beating your wife?" principle; and the confusion cast among young Americans, industry can well be concerned with *the quality of its public image*.

Where does the responsibility of today's corporate audio-visual manager fall? Filling orders from every level of management for nearly every kind of everyday A-V tool is his principal preoccupation. Perhaps that is sufficient, perhaps not.

There is, it appears, two wholly different approaches being taken by companies when public and employee relations come to the realization that a really effective, memorable motion picture can help improve both external and internal understandings of vital objectives.

There is the approach of companies like IBM World Trade, etc. where the answer to corporate problem in which *a good film* can help, is to turn to truly-qualified professional talents for its production.

And there is the approach of the *do-it-all-ourselves* corporate department where such films are attempted and are occasionally successful, *often less so*.

There's really a *third* approach, where large companies like General Electric at Schenectady, have enough savvy and experience to bring off good public relations' film production.

We've raised a very important question which only the most dedicated audio-visual man or public relations' director can answer. But take a leaf from Philips, the Netherlands' electronics giant, where management has always turned to the most creative talent available in that land. Borrow one of the U.S. prints of *Light*, the recent Grand Prix winner at Barcelona and see what true genius in film making is capable of doing.

In any case, with national and international film distributors capable of delivering millionfold audiences of influential Americans for *that kind of* truly appealing film and with the corporate need for the widest possible

public understanding, *this is no time for experimentation*.

The man who will go into top management out of today's important job in audio-visual communications may be the man with courage to say: *"let's go out and find the finest talent available to make that picture!"*

He won't kid himself or his company into believing that homemade videotapes are going to do the job; he'll try to acquire the talent of a Bert Haanstra or a Lee Bobker, to name just two of *dozens of proven producers*.

Think small and stay down. Henry Ford put Leo Beebe into the ranks of his top managers because this IAVA past-president saw the broad picture. And we think of all this because we're seeing all too few of such films as *Miracle in Paradise Valley, Louisiana Story* and those other great sponsored films of past years which have become "classics" in our time. *And they did the job*.

It costs just a penny or two per viewer to make *the big picture*; that's not an expense, it's an *investment*. Your company owns a valuable property and it has gained a goal vital to all of us who believe in the system that made America great.

Great enough to be emulated in nearly every land; to be the envy of China and the Soviet Union as well as all of Europe. Great enough to furnish the food and fiber on which an entire world depends, as well as building a society that, despite its shortcomings, continues to grow toward the 80 million employment mark.

Some Important Names Overlooked in Recent IAVA Meeting Report

Editorial deadlines being what they are, our most recent Camera Eye report on Industrial Audio-Visual Association activities during that organization's annual Spring Meeting in Tan-Tar-A in the Missouri Ozarks left out some pretty important details.

For example, former IAVA Secretary Dick Joy (Burroughs Corp.) was elected 2nd Vice-President; Paul Anderson (Northwest Bell Telephone Co.) is IAVA's new Assistant Secretary and the durable, exuberant Fred Woldt (Ill. Bell retiree) continues as Executive Secretary and Treasurer.

And for prospective members in the a-v management fraternity, two Membership Chairmen were named: Tor Zarbo represents Eastern prospects and Tony Sellner is the man to write to if you're a Western member prospect. West of the Mississippi that is.

And, just to set the record straight Caterpillar Tractor's man-in-charge of all Spring Meeting program arrangements was identified by us as "General Supervisor, Communications Services" at that company. 'Scuse, please, for the past two years Bob has been Assistant Manager of the Sales Training Division at Caterpillar!

For convenience, address inquiries on membership to Fred Woldt, Industrial Audio-Visual Association, P. O. Box 656, Downtown Station, Chicago, Illinois 60690 and Fred will see that your letter is forwarded to the proper chairman.

Taking the Facts to Workers

Apropos of the importance of getting truth in the most convincing, most understanding and effective ways to public and employees, Alcoa took the message of *Cost-Price Squeeze* and its implications to all of its 350,000 employees. This factual motion picture on the reasons for the closing of the company's New Kensington Works, operative for 80 years, showed Alcoa's people that modernization and employee motivation for increased productivity are the keys to their futures. The film did a great job restoring morale, increasing output and was well received by labor leaders as well as workers.

If you don't tell your people the facts, they will draw their conclusions or adopt those adverse to your company's future and theirs.

California Names Don White

Former executive vice president of the National Audio-Visual Association, Don White, now heads up the new Washington, D.C. office for the California State Department of Education. Don's title: Deputy State Superintendent for Congressional Relations. California couldn't have picked a more experienced and competent man for the job. Our life-long friend has been an education advocate in the national capitol since 1959.



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REVIEWS AND PREVIEWS OF NEW VISUALS

Problems of Illiteracy: The Right to Read

A new film released by the U.S. Office of Education illustrates the tragedy of functional illiteracy in America and demonstrates the efforts undertaken to solve reading problems.

After an introduction by Mrs. Richard Nixon, Honorary Chairman of the

National Reading Council, *The Right to Read* goes on to graphically depict the plight of illiterate adults and children throughout the country. It shows how they are being taught to read, in terms of their own needs—by their peers, interested citizens and with the aid of audio-visuals, television and computer technology.

According to Sidney P. Marland Jr., U.S. Commissioner of Education "the film pinpoints the reading crisis and shows how many of our citizens are denied employment or advancement because they cannot read simple instructions or application forms. It also shows the job of learning and achievement at all ages in warm, human terms."

The Right to Read was produced by Francis Thompson. It is available from Modern Talking Picture Service, 2323 New Hyde Park Rd., New Hyde Park, N.Y. 11040.

Self Defense for Woman

Industries and commercial establishments with large groups of women employees may find a new film on self-defense for women of particular interest.

Nobody's Victim covers two main fundamentals of personal safety: avoiding danger before it develops and dealing with it when there is no other choice.

The film shows many practical defense techniques and courses of action to take in danger situations. It is not a karate or judo film.

Interviews with women who have actually been attacked illustrate dangerous situations. It is shown how a comb, key, or rolled magazine can be more practical defense weapons than a gun.

An authoritative film, *Nobody's Victim* is based on the work of Pat H. Stock, defense expert, lecturer, instructor and author of *Personal Safety and Self-Defense for Women*, which is used by hundreds of police departments and schools as the text of their course on self-defense.

Nobody's Victim is one of the first films on personal safety for women available to the public. It was produced by Vaughn Obern and Alan Barker, and is available for sale or rent from Ramsgate Films, 704 Santa Monica Blvd., Santa Monica, California 90401.

Environment Film Seen by Millions

An Ex-Cell-O Corporation film on the environment dilemma has been seen by 13½ million viewers in its first 14 months of circulation.

The 14½-minute color movie, *The*

continued on page 5

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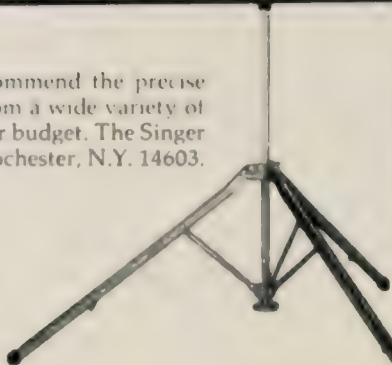
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The motor is electronically controlled for accurate, steady running at speeds of 10 to 50 frames per second, and 24 and 25 fps for synch sound. An easily attachable 400' film magazine is also available.

The EBM has flickerless ground glass reflex viewing and focusing with 14X magnification. Plus a handy behind the lens filter

slot arrangement. And the camera incorporates the famous Bolex registration claw that assures rock-steady images.

Equipped with the Vario-Switar 16-100mm zoom lens with electric-eye through-the-lens light metering and power zoom, the EBM becomes the most automated professional camera. (NASA chose Switar lenses for use in the Apollo flights.) A dozen other top quality fixed focus and zoom lenses are available, all incorporating the bayonet type lens mount for instant lens changing and locked ring security.

Accessories for the EBM include a small, lightweight synch pulse generator that rides in a pocket. And a pocket-sized crystal control unit for wireless synch sound filming.

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BY STANFORD SOBEL



PARADOX: Money is the root of all good.

Recently I made the mistake of trying to clean out my old files to make room for new ones. I started out deciding I would be ruthless and throw out everything over ten years. But there was so much interesting material that I extended it, first to fifteen years and then to twenty. Finally, I cleared eight file folders out of four hundred.

In the course of doing this I became deeply disturbed by a curious coincidence. I ran across a bid specification for a script for the Navy, which was dated 1955. Looking at it, I realized that I had bid \$3,000.00 for a script assignment, which went to another writer for \$2850.00. Nothing strange about that except that. . .

. . . Just one month ago I bid on a Navy script and my bid was \$2475.00. The assignment went to a writer who bid \$2450.00! The real point of this anecdote is this . . . in 17 years my estimate of my work's value has gone down by more than \$500 on an equivalent job!

This paradox started me thinking about money, and its relevance to value, to writing, to quality in films, to return on an investment and all the rest. Money has no intrinsic value for me, nor for most other writers I know. I think that's why we're generally poor businessmen . . . with some important exceptions, of course, of whom I try to be one. For most writers, money is like millimeters. It's really only impor-

tant as a measurement. Writers think of money the way executives think of job titles. It tells you something about how far you've been able to get but it has almost nothing to do with your ideas of intrinsic value.

There are certain basic requirements, of course. If you live in the New York metropolitan area and you have a house and children and cars, you have to make \$25,000.00 a year to get by with any hope of sending your youngsters to college. Now if you think about that for a moment, it divides out to the point where you have to earn about \$100 per day in your normal occupation.

Of course, if you allow for some slow periods, then you have to earn more than that during your busy periods to compensate for the idle days. I know what all of my colleagues and competitors charge, and I've always been very frank with them in discussing my own fees. This is such a close-knit little industry that there are no real secrets, and most of us know the consequences of pricing ourselves out of the marketplace.

The other thing is that producers and clients almost never select a writer on the basis of price alone. If there is a difference in price, it's usually something like \$150 . . . to take a figure at random from my old files! Nobody becomes personally wealthy by writing industrial films. You can become wealthy by inheritance, by investment, by marriage, by employing other people, or by writing a hit Broadway musical . . . but not by writing industrial scripts.

Nobody is more defenseless in economic terms than the free lance writer in the industrial film industry. He has no union protection, no corporate defense, no paternalistic employer, no civil service protection, and he doesn't even qualify for unemployment compensation. In television he at least has the protection of the Writer's Guild Minimum Basic Agreement, but the industrial field is so fragmented that the Guild has never been too effective. You don't even have the bargaining skills of an agent because, generally speaking, they don't find the field too profitable and haven't operated much in it.

Of course, you can predict the consequences of this type of vulnerability

. . . writers have generally struck back with guile, craftiness, humor, and originality. Some of my favorite conversations and confrontations have been on the subject of writer's fees.

Once a purchasing agent type called me in furiously, even though he had already given the job to another writer. The P.A. was simply calling me in to vent his annoyance and intimidate me for the next possible assignment. When I went to see him, he blustered at me . . . "How dare you bid so high? . . . Why is your price so exorbitant?" "Because," I answered, "the profit is exorbitant." He stared at me for a moment and then burst out laughing.

Recently, one of my favorite corporations, in the first fifty of the Fortune 500, called me in to write a new film. The man asked me for a price, which was \$3,000.00, and was agreeable to it. He had just one small favor to ask. The corporation was trying to recover from a difficult year, and they wanted to look good at the annual meeting . . . (which happened to be where they were going to show the film to the stockholders.) So . . . he continued, would it be all right with me if they paid one-third of the script fee now and the rest of it six months later, in their new fiscal year?

I deliberated about this very carefully for a while. Here was a major corporation in the U.S. industrial field, asking six month deferred credit from a free lance writer whose total income for the last ten years combined was less than the annual compensation of the man making the request, (according to the annual report to the stockholders.)

Finally, I said it would be perfectly o.k. with me, but I did want to check with some other people and make sure they were agreeable to such an arrangement. If they agreed I would certainly go along. He brightened up and said "Fine! But who are they?" I thought you did a single act!" I then explained that I would have to leave a note to the milkman asking him to bill me for only one third of the money now, to the manager of the local A & P for a six-month deferral on 2 1/2 of a weekly grocery tab, the same for Blauvelt Liquor Store, Ralph's Grease, the hush Garage where I buy my gas, Wolfson who sells me my insurance, the Provident Savings & Loan wh-

Stanford Sobel writes "Paradox" in each issue of this magazine, regarding the industry from his special vantage point as a writer based in New York City.

olds the mortgage on my house, and out twenty other people. But if they bought the deal, I assured him, I'd have no objection from me! Writers aren't the only ones with this kind of problem. Dick Shanahan of Detroit is probably one of the best film producers in the business today. Recently he submitted a bid on a job and the prospective client called and asked: "Couldn't you cut your price down a little on this, Dick?" Richard's response was a classic.

"Well, the answer to your question is both yes and no. Yes, I could cut the price down, but if I did, then I wouldn't be making any money on the job. And if I were satisfied to make no money then I could stay home in my living room and not work at all. I'd make no money, so I guess the answer to your question is really no!"

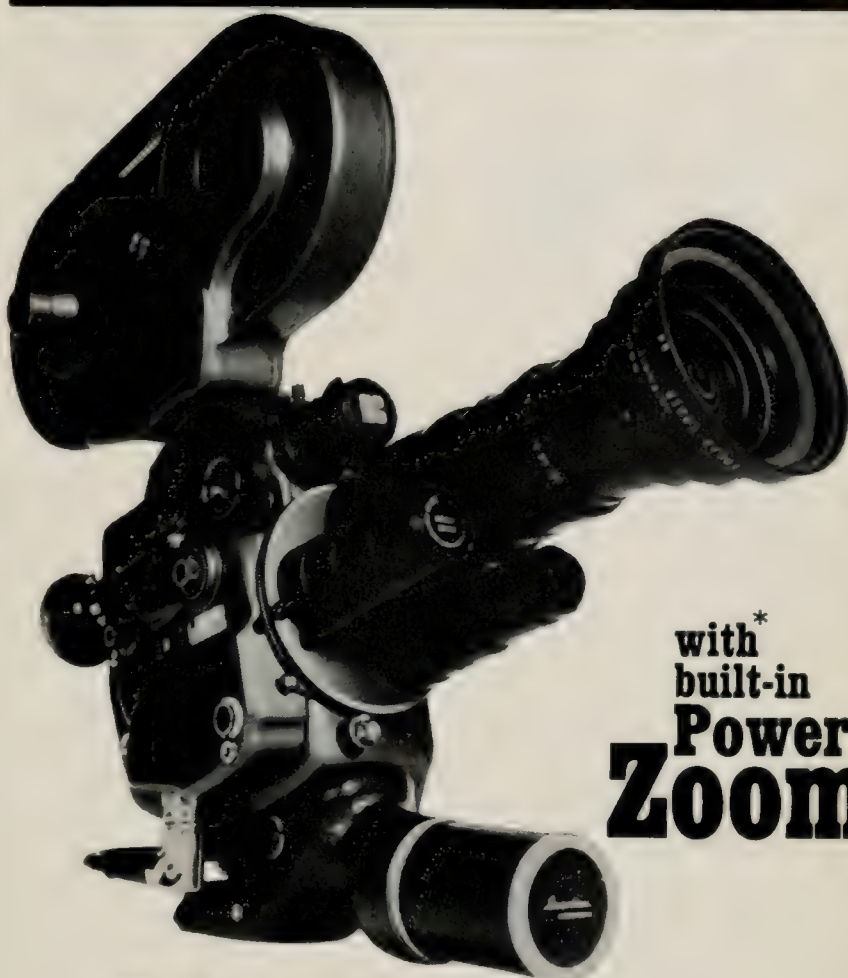
When I say that "money is the root of all good", what I mean is very simple. I don't think you can get good work without paying a fair price for it. Of course, you can pay a high price for a film and get a bad picture. I see at least ten bad pictures a year which cost somebody a lot of money. And for scripts . . . every scriptwriter I know will testify that you sometimes pay a lot of money for a script and end up with a second-rate script.

But . . . if you want an absolute guarantee of bad films and second-rate scripts, the surest way to get them is to chisel on the money end when you're hiring creative people to do the job. Writers and producers want many things out of life . . . recognition, prestige, appreciation, responsibility, freedom, authority . . . all the things that everyone else wants. Money alone will not provide all those good things. In this complex industrialized society, money is a measurement by which your progress toward them can be measured. My mother says that money is a popular gift because if the people don't like it they can always change it for something else.

The only real weapon a writer has in bargaining is his refusal to accept any assignment, and that obviously has its limitations. If he employs it too often he ends up unemployed. And if he does not employ it often enough, he will defeat himself by working for less, denigrating his own work and prestige, and ultimately damaging his reputation. I consider myself among the most fortunate of men for I have been generally blessed with clients who know my work, like it, pay me fairly for it, and I continue to use me each year with increasingly mutually satisfying relationships, both financial and creative. Their money has been the root of all my good things. □

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BY HUBERT WILKE



PROJECTION POSSIBILITIES FRONT, REAR, OR BOTH?

by Raymond W. Wadsworth

Rear versus front projection—which should it be? This is far and away the question most asked our staff of a/v consultants. Since front projection will not provide an effective image on a rear projection screen, and all too obviously vice versa, the answer must take into consideration such factors as the function of the room and the availability of space as well as the cost. In considering costs we are not, of course, referring to the ceiling recessed front screen that should be included in most every rear projection installation in order to accommodate the ubiquitous overhead projector—but rather to a *fully equipped permanently installed dual system*.

Usually, there are times when a client asks for both front and rear projection to play it safe because he does not want to overlook any possible need for dual-system flexibility. There are, however, other instances when the functions of rooms do indeed dictate a design that permits both front and rear projection. Until recently the design of most permanently installed dual systems have called for two sets of equipment, each requiring its own projection booth at opposite ends of the room. In attempting to discover a means not only of avoiding the cost of duplicate equipment but simplifying and centralizing the day-to-day operation of a dual system our staff created several design concepts that have offered our clients the flexibility of both front and rear projection with *one* set of equipment.

To describe the possibilities and set forth the parameters of design for such facilities, this month we call upon Senior Associate, Raymond H. Wadsworth, who sets the scene from the vantage point of a totally integrated system operation.

H W

CONSIDER THE FOLLOWING:

A button is depressed at the control console—the large window wall, which until meeting time had offered the conferees a sweeping view of the city's north shore, gradually and quietly darkens as vertical blinds close out the view. The transparent drapes close. The group takes comfortable seats with large arm rests and writing surfaces, swivels into an informal seating pattern, and gives its attention to the conference leader. The background music has tapered off unnoticed, and a pleasant change in room lighting is somehow creating a mood of expectation and awareness that the next two hours will be a meaningful experience.

A ceiling spotlight illuminates the speaker as he makes his opening remarks, and the lectern microphone picks up his voice, which reaches every listener in natural low level tones over the concealed ceiling loudspeakers.

The program moves into a rear screen presentation, requiring audience participation. Already the leader has depressed a single environment button on the lectern control panel, and what had been a wall-covering panel moves silently into the ceiling recess, revealing a rear projection screen descending from above, while a chalk board is disappearing into the same overhead recess. Simultaneously the audience area light level has increased to facilitate note-taking and discussion, and the first set of visuals to be shown on the dual-image screen await the press of the required function buttons on the lectern control panel.

At the proper time an intermission intervenes, whereupon the rear projection environmental pre-set control returns the room to its normal mode, and the participants once again enjoy a view of the outside surroundings complete with background music.

After the coffee break, an industrial film is to be shown, in full color cinemascope. But now an entirely dif-

ferent room orientation is preferable. As before, a single button is depressed at the main console, and the changing room environment bids the viewers swivel their chairs and give their attention to the opposite end of the room. It's difficult to be aware of that is taking place—for what appeared to be a wall panel is now quietly retracting into the ceiling while a chalk board behind it is just disappearing from view into an overhead recess, revealing a wide, curved front projection screen not unlike theater. At the same time, what has been the rear screen wall at the other end of the room, is undergoing some interesting changes also. The wall panel has again retracted, as has the chalk board behind it, and the rear screen itself, while a mask is descending, is rising into a ceiling recess. The mask closes the rear screen opening except for an area large enough to permit the projected light beams to pass through, and also to permit the projectionist to view the screen as part of the audience. So now we have a theater—with just the right environment to ensure distraction-free involvement of the viewers with the film.

SOUNDS FAR FETCHED AND IMPRACTICAL?

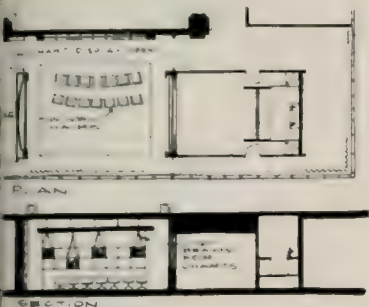
Not at all! The system described is now in the planning stages, and scheduled for use in the new management committee room complex in the extremely progressive First Wisconsin Bank in Milwaukee, Wisconsin. Fig. 1 shows a plan view of the system in rear screen mode, and Fig. 2 gives the arrangement for front screen use. A third feature is demonstrated in fig. 3, wherein a separate small screening room is created with the light beam space needed for the rear screen projection system. The projection screen for screening uses the rear side of the sliding double surfaced chalk board, which occupies the same nest of slide tracks as the rear screen and mask.

Another automated visual system involves the display of 32 different charts, displayed in a matrix of 4 charts visible at one time, using 16 horizontal rows of 8 charts each. Behind these is a second set of charts.

Hubert Wilke is president of Hubert Wilke, Inc., an international organization specializing in communications facilities design and programming consultation.



1. Plan view of av complex, in rear projection mode.



4. Room orientation shifts toward play wall, containing automated displays used during small group discussions.

aled when the front set of charts automatically transported vertically of view. Fig. 4 shows the room arrangement when the chart wall is in use. Pattern light projectors, located in the space above the suspended ceiling over the audience area, automatically light any display or map of displays "called up" by the center.

TWO-WAY PROJECTION SYSTEMS FOR UTMOST IN FLEXIBILITY

It is interesting to note some of the various arrangements used in an effort to provide the advantages of two-way projection systems. While many cannot support the cost of ultra sophistication, as in the system described above, they are starting to work in terms of more fully integrated systems, and have found that both front and rear projection can be utilized with varying degrees of cost if space is properly planned at the outset. The important thing here is the need for two way projection making itself felt as AV media practitioners expand their horizons to let the visual image and the environmental surround work together to produce the desired stimulus. In this regard, a prime consideration is that concept of "projection flexibility", and to that of "multi-use", brings a new dimension to space utilization. With this concept in mind that we have recommended that certain training rooms in the forthcoming consolidated Federal Law Enforcement

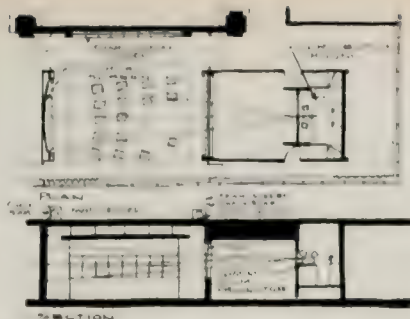


Fig. 2. System oriented for front projection.

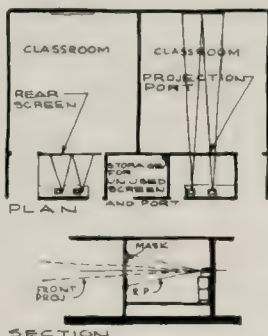


Fig. 5. A typical 30-man classroom arranged for both front and rear projection.

ment Training Center complex to be built just outside of Washington, D.C. be equipped to alternately convert from front to rear screen. Fig. 5 shows a typical arrangement of a 30-man classroom for the above complex, with convertible projection systems. The projection equipment is not duplicated—the same projectors serve for both front and rear projection systems. All sliding panels and screens are manually operated.

Another such system is depicted in fig. 6. Here we have a system where the rear screen is flexible, light weight vinyl rather than glass. It is stretched on a transporting frame which is shown in the extended operational position (a). Rear view projectors are housed in the enclosed booth, and rear-project through glazed ports, when front projection is required, the rear screen assembly moves back on ceiling-mounted tracks, and a roll-down screen lowers for projection via a 16mm projector located at the op-

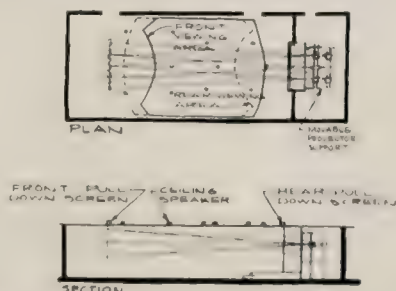


Fig. 7. A front/rear system using a roll down rear screen, with plate glass sound attenuating window.

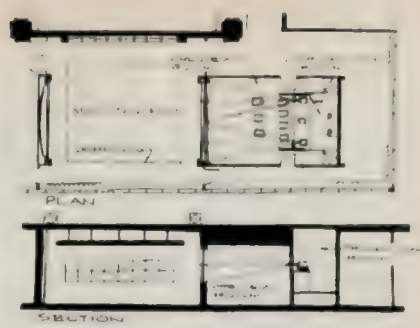


Fig. 3. What was "light beam space" in fig. 1 becomes a separate screening room.

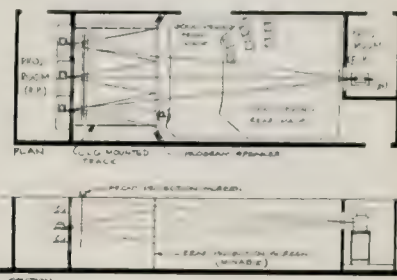


Fig. 6. Front/rear projection system using unique arrangement of track-mounted flexible rear screen, plus standard roll-down front screen.

posite end of the room, (b). With this arrangement the audience faces the same direction for both modes of operation.

The last example, Fig. 7 was actually the first such design in our development of dual projection facilities. It was created by our associate Edwin Hodder for Time Inc., as a straightforward and economical means of handling an unusually wide range of multi-image slide and film presentations.

At Time, Inc., the rear screen is flexible, and consequently is rolled in a concealed enclosure. A large glass window serves to attenuate the sound of the projectors, and also acts as a projection port for front projection. Equipment location is always in the fixed booth at one end of the room. Portable seating is simply reversed to orient the audience for either front or rear projection. The installation of this facility in Time/Life's New York headquarters has provided ample opportunity to study and evaluate the concepts herein described. □



Ray Wadsworth is a senior associate of Hubert Wilke, Inc., and a leading authority on audio-visual projection systems.

a-v man



Willis H. Pratt, Jr., recently retired as A.T. & T.'s Film & CCTV Manager, is Business Screen's **A-V Man** in this continuing series of profiles of leaders in the industrial audio-visual world.

If anyone should be considered to have been the chairman of the Board of the industrial audio-visual community over the past 25 years or so, it would have to be Bill Pratt, head of American Telephone & Telegraph Company's film & CCTV department. During most of these years he supervised the largest budgets for film production in American industry; most of the films he and his department turned out were models of communications efficiency and technical excellence; and he has won, during this time, the unbounded respect and affection of hundreds of his fellow A-V men in industry for his good works on behalf of audio-visuals and audio-visual people.

Bill Pratt retired on May 31 after 43 years with the Bell System. During the annual Spring Meeting of the Industrial Audio-Visual Association, fellow members presented him with a plaque in recognition of his outstanding contributions to the industry. Responding to this salutation, Pratt offered some of the "A-V-isms" to which he has dedicated his business life. His concluding point, and one of the most important, was this:

"The AV man is a communicator. As we all recognize, ways and means of communicating are constantly changing. In fact, the development of new hardware during the past few years has quickened to a point where the AV professional has difficulty in keeping up to date.

"However, he cannot afford to become so dedicated to his standard offerings and production schedule that he fails to conduct a selective process of experimentation with new hardware and software. Innovation and imagination are two keys to his suc-

cess. Without them he is indeed an order taker."

Bill Pratt has been continually looking ahead in fulfilling his company's requirements for new visual communications media during his career at A. T. & T. After supervising Bell System films for over 20 years, he early became aware of the growing possibilities for the use of closed-circuit television in the system, and about five years ago he was selected to direct the growth of CCTV throughout the Bell System and to head up A. T. & T.'s new CCTV department in the New York headquarters, a job to which he proceeded to devote himself with all the energy and skill he had given to film supervision.

Willis Pratt came to audio-visuals as a young man in a gradual manner over a period of years. In college, at the University of Connecticut, he was active in writing for the college newspaper, and took part in theatre activities as stage lighting manager, but after joining Ma Bell his career led him into the electronics side and gradually into training, both at the craftsman and management level.

Shortly after the conclusion of World War II, business became increasingly interested in the new visual media which had done such an excellent job in military training, and the Bell System began an evaluation of sound slidefilms for specific job training in the plant department. Pratt, then with the Southern New England Company, took part in this evaluation by writing a proposed script for a slidefilm on the problems of the new man on the job.

The film was produced, proved successful, and attracted the attention of John Shaw, then Asst. V.P., and just given the job of organizing the audio-visual part of the Bell System's operations. Mr. Shaw invited Pratt to New York, and shortly after this, Bill began his full-time audio-visual career as A. T. & T.'s Film Manager.

It has been a particularly satisfying life for Bill Pratt. "There is endless variety," he said recently, "endless challenge and opportunity for imagination and innovation."

Pratt has been a constant innovator, not only in the extremely wide range of applications to which Bell System films were put, under his supervision, but in the meticulous care in which they were aimed at particular audiences and tested to prove their aim was true.

In addition to the Industrial Audio-Visual Association, in which he has been active for a great many years, Bill Pratt was a charter member of the Council of International Non-theatrical Events (CINE), serving on

its Board of Directors, as Chairman of its Business and Industry judging committee for many years, and as President for a two year term. He has served on the Audio-Visual Service Committee of the Association of National Advertisers for many years, and as Chairman for five years.

Anthony C. Lunt, Administrative Secretary of the ANA A-V Committee, still remembers Pratt's time as Chairman with considerable affection. "Guys like Bill Pratt," he says, "emphasize the adage that if you really want something done, give it to a busy man. It must be that the increasing burden of responsibility and the demands of multifarious activities can call up latent reserves of creativity and energy in a man like Bill. I remember a particular time when, with all his activities in full swing, Bill took a great deal of time and effort to create a very funny tape recording to commemorate the retirement of ANA's senior vice president, Duke McElroy. Duke was not only pleased and honored, but simply amazed that Bill could manage the time to plan, write and record the tape—much less one with such professional content and timing. I guess an accolade of 'professional' sums up what it is that makes a man like Bill Pratt able to do so much, so well. It's the highest order of compliance in my book and one that Bill Pratt has earned many times over. It's a kind of talent that makes outstanding plays by Gordie Howe, Willie Mays and John Unitas look easy."

Bill Pratt has retired from the Bell System, but has not lost his keen interest in audio-visuals. He plans to continue his active assignments with CINE and IAVA.

Recently he was asked, in view of the experience gained during his long service to the industry, what he has in the future for the industrial A-V man.

"I think the audio-visual man has a very meaningful future, and I can only see his status as growing. The basis, however, that the A-V man is, as he should be, a well-rounded individual who has in his kit bag of communications tools all the necessary media.

"However, if he is only specialized in one type of medium to the exclusion of all others, then his future may be very bad, indeed. He is not serving his company as he should. He is not helping to shape his own future, he is a victim of it.

"But, if the A-V man recognizes all the requirements of his job, goes ahead to meet the needs of his company, then I think he has a bright future."

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Multimedia Is Key Sales Program Tool For Wichita Ad Agency



Don Forbes, president of Forbes, Inc., Advertising of Wichita, Kansas, was once a professional photographer.

Is multimedia a viable communications tool that should be used by every marketing organization—or is it a here-today, gone-tomorrow gimmick?

When asked this question, Donald G. Forbes, president of Forbes, Inc., Advertising of Wichita, Kansas, replied:

"Shortly after we opened our multimedia theatre, we produced a four-projector, 15-minute presentation to describe a syndicated merchandising package that we developed for sale to banks. Within several months, we showed the program to 23 prospects—22 are now customers."

Forbes emphasizes that he doesn't give multimedia full credit for closing these sales. He believes the viability

of the package, Chequers Clubs, Ltd., which is designed to attract youthful customers to banks, is what made it salable.

He explains, however, that the availability of the multimedia theatre and program on-premises helped to attract the prospects. In addition, the presentation itself gave potential clients enough information so the agency could close the sale.

"There is no way that we could have been nearly as effective relying solely on flip-charts, literature and personality," he stresses.

Forbes, who founded the agency in 1963 to provide advertising and marketing services on a regional and national basis, developed his firm's multimedia capability to the point of de-

signing an in-house theatre.

"I first became impressed with the marketing potential of multimedia in 1967 when I attended the world's fair at Montreal," he says. "Multimedia programs were easily the hits of the fair. I saw people waiting in lines for hours just to see a multimedia show, and I concluded: that's the way to involve viewers with a customer's product or services."

Forbes was well-qualified to understand the potential of the medium and do something with it. His first job was as a reporter-photographer for the *Kansas City Star*. He became such a proficient photographer that he opened a commercial studio in Wichita; later, he made the transition to radio and television and, ultimately,



Don Forbes uses the multimedia theatre to present an ad campaign to his staff. Room is adaptable for many purposes.



With the motorized screen in position, the presentation room becomes a multimedia theatre.

vertising.

His first probe into multimedia occurred in June, 1967, when the company's newsletter, "Inside Forbes," described how three Kodak Carousel projectors were used with synchronized, recorded sound to make a short sales presentation. The idea flowered, and the agency—which provides advertising and marketing services for 10 banks, Seven-Up, several divisions of the Sun Oil Company, a number of Kentucky Fried Chicken franchises, and others—gradually created in-house capability for slide production and sound recording.

The big breakthrough came in 1970 when Forbes moved into its own 6000-square-foot building (it leases an adjoining 2000-square-foot facility) on the outskirts of Wichita.

Forbes credits the Wichita-headquartered architects, Schaefer, Schirer & Elfin Associates, for the non-commercial atmosphere of the structure, which the Kansas Chapter of the American Institute of Architects named one of the three best-designed buildings in the state in 1970. However, Forbes reserves credit for the design of the multimedia theatre and audiovisual system for himself and his staff.

"The architects had ideas about that, too, but we knew what we wanted," he notes.

What Forbes wanted was a comfortable theatre where customers could be enveloped in an audiovisual environment.

"For this type of medium to be most effective," he explains, "it is desirable to totally bombard the viewer with lights and sounds, so his attention is absorbed like ink into a blotter. Yet, we wanted our projection and sound system to be lightweight and flexible enough to use off-premises for presentations, and even to let customers use it."

The last consideration was especially important because Forbes foresaw a healthy market for multimedia presentations utilized by advertising customers as collateral sales, training and public relations tools.

"It is essential in our part of the country for a full-service agency to be able to make sales presentations, because there aren't too many specialists available," he says. "In addition, as a general philosophy, we believe that an agency should be close enough to its clients to offer whatever services are necessary to sell the customer's products and services."

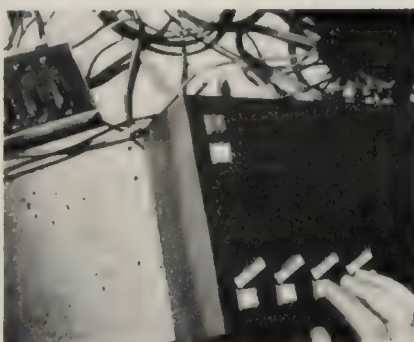
The theatre is 12 feet wide across the front of the room and 16 feet high. It is insulated to double as a sound-recording studio. The walls are acoustically paneled; the floor is carpeted;

and rheostat lighting controls give ultimate flexibility in illumination. A recessed cork-board at the front of the room is for displays, ad layouts, storyboards and other visuals. A 4 x 12-foot motorized projection screen can be raised and lowered in front of the corkboard without disturbing the displays.

A closet on the left side of the room holds props and displays. Next to it



Don Forbes lines up three slide projectors, a 16mm sound projector, and a synchronized sound system.



Push-button system permits Forbes to sync and playback film, slides and sound.



Projectors operate from projection booth, and cover the 4 x 12-foot screen.

is a refreshment bar, including a sink and refrigerator. A conference table is in the middle of the room with eight comfortable chairs around it. Four other chairs line the back wall.

"Although we can certainly put more than 12 people in the room, we have found that a maximum of 12 is most effective for exchanging ideas," Forbes says.

At the rear of the theatre is a separate projection room. It contains a Bell & Howell 16mm motion-picture sound projector with a modified Anton process lens, and three Kodak Ektagraphic slide projectors, model AF, with zoom lenses, and twin speakers, linked by a custom-made solid state control box to a Viking stereo reel-to-reel tape player.

The control box synchronizes and operates programs with the push of a button. Once a presentation is started, the operator can leave the projection room. The control box operates all four projectors (including dissolves and superimpositions), the room lighting, sound, and the projection screen. The system could be expanded to handle up to 12 projectors.

"We selected the Ektagraphic AF projectors because of their sturdy reliability and their automatic focus feature. You don't want a jammed or broken projector stalling a presentation," Forbes says. "In addition, now that the projector trays offer a choice of 80 or 140 slides, we can fill almost any program without making tray changes."

Forbes believes that almost all multimedia presentations can be achieved in no more than 15 minutes.

"There isn't much that you can't show and tell in that time," he says. "And that opens the door to discussion, which is the purpose of any sales or training program."

While the company can produce its own slides and sound, professional narrators and music are generally employed.

"We usually charge our customers \$1500 for each five minutes of production, and they get their money's worth," Forbes says.

The multimedia theatre is also used as a supplementary sound-recording studio and conference room. However, its availability is shrinking in proportion to the growing demand for time when Forbes is using the theatre for client presentations or for demonstration of programs produced for customers.

"As far as we are concerned, multimedia is an essential part of any advertising or marketing program in which we are involved," Forbes concludes. "And its value to us is increasing every day." □



Boom Boon.



We've taken our most versatile, best-performing unidirectional studio microphone, the *Shure SM53*, and made it even more versatile by developing a complete boom accessory system that equips the SM53 for every conceivable boom and "fish-pole" application! Shure design engineers started with a major breakthrough in design: a small, lightweight, extremely effective isolation mount. They developed a super-flexible isolation cable, a pair of highly-efficient front-and-rear windscreens, and a 20" boom extension pipe. Finally, they developed a complete boom assembly that combines unusually small size with superb control and noise isolation. Result: an accessory lineup that makes every Shure SM53 studio microphone a complete microphone system! Write:

Shure Brothers Inc.,
222 Hartrey Ave., Evanston, Ill. 60204.



SHURE

In 1950, the home office of the Combined Insurance Company of America was a renovated single-story brick dwelling. In the tight confines of a slanted attic, our "Audio-Visual Communications Center" was born. The entire inventory of equipment: one Magnecord tape recorder, microphone and several Bell tape recorders we used to duplicate mate-

As the company grew and prospered under the imaginative, driving leadership of its founder (and now Chairman of the Board), W. Clement Stone, we knew that our modest efforts were destined to play a key role in spreading the philosophy and in sharing his inspiration with a rapidly-growing field sales force. And in those modest quarters, we dreamed of the day, now realized, when Combined would have "the most integrated communications facility in the business," where audio-visual media could be created, designed, produced and utilized for the most effective training and promotion at all levels of management with the utmost efficiency and effectiveness.

During the company's rapid growth period in the 50's and 60's, sales, management and employee training programs were reinforced with unique communication techniques. These were developed at the Home Office to help

New Communication Center at Chicago's Combined Insurance

A 20-year dream of completely-integrated facilities for audiovisual media—from design to utilization—has been realized at this company's new headquarters building

**by Michael J. Ritt, Communications Director,
Combined Insurance Company of America**



Video production scene, (from "The Man, the Philosophy, the System and You") as Combined's National Sales Manager, Earl Forte (left) interviews Board Chairman, W. Clement Stone.





Administrative direction of the Center is Mike Ritt's responsibility from this office where he can monitor operations.

speed the learning process, and to improve the quality of our instruction and attain real understanding. They also insured that our motivational efforts would have a lasting effect.

In 1969, Board Chairman Stone, with his customary wisdom and foresight, agreed that an enlarged, complete Communications Center was a wise investment. With the construction of an 11-floor addition to Combined's Home Office on Chicago's North Broadway, the entire seventh floor (15,500 square feet) was allocated to this enlarged Communications Center.

Our Company's two decades of rapid growth not only reflected wide public acceptance of our products, they also brought comparable and ever-increasing responsibilities to the audio-visual department. Our sales, management and employee training programs had to be reinforced with

most effective communication techniques. All audio-visual media useful in speeding the learning process and improving the consistency of both instruction and comprehension were tried and tested as we met an ever-growing need.

Motion pictures, silent and sound filmstrips, audio and video tapes, overhead projection, charts, chalkboards, and still photography were among the primary tools at hand. It was our task "to insure that the Company's motivational programs achieved lasting effectiveness." As active members of the Industrial Audio-Visual Association (since 1953), we benefited greatly through our sharing of experience with other audio-visual managers within U.S. industry.

Now we reached the pinnacle of opportunity: an entire floor wholly devoted to the best communications facilities possible!

Initial planning of the Company's 11-story addition housing our new Center had already been completed. The basic design called for curtain wall construction with columns on 22 foot centers. Ceiling heights were fixed in advance. But we needed *width* for clear viewing areas in meeting rooms and the auditorium and needed *height* for our TV studio to handle lights, mikes, and props!

The mandate was clear: what we also needed was specialized, experienced technical know-how to assure perfection in sight, sound and viewing and understanding of fairly new concepts in electronic distribution of the full range of audio-visual media throughout our floor. A comprehensive survey of all recent developments turned up the one firm we believed most capable of meeting our consultant requirements: Hubert Wilke, Inc.

The Wilke group has met and solved similar facility problems in a multitude of buildings in the U.S. and abroad. We turned to them with confidence and within a very brief period we had our *team*: Combined's architectural firm, A. Epstein and Son, Hubert Wilke, Inc. and myself.

The thoroughness with which Wilke organization attacked our problems will be of special interest to those who face similar problems. The services covered two key phases:

PHASE ONE: Planning facilities allocation of space and estimating



Central A-V Distribution closeup shows technician adjusting audio on Revovox recorder in panel for transmission to selected location.

budget. Phase one was completed with a written report of recommendations supported by preliminary layouts and budgets covering all areas agreed upon for facilities consideration. The estimated budget for all new equipment and installation charges included a cost breakdown for every piece of equipment in order that we could weigh the value and potential use of every item in relation to the budget.

PHASE TWO: Design, electrical and mechanical engineering and specifications of accepted ideas. Wilke's group was to prepare complete mechanical, structural and electrical drawings required by the architect to assure proper utilization of space and to accommodate A/V facilities for each room or area, providing for additional facilities the future may require. They were also to compile detailed, descriptive bid specifications for all desired equipment and its installation. Finally they were to consult on selection of winning bidders.

TV Studio production: interviewing winners of "Distinguished Salesmen Awards."



ALL PHOTOS BY COMBINED'S
A-V COMMUNICATIONS STAFF



Combined's meeting facilities enable instructors to utilize any of full range of filmed and video media at their push-button choice.

We knew what we wanted. It was the Wilke task to meet our needs with these qualifications:

1. We required that—to the extent possible—all of our existing equipment be incorporated into the System.
2. Designs should include maximum utilization of each piece of equipment without duplication wherever possible.

With these basic steps taken and fulfilled to as near-total satisfaction as is possible in the swiftly advancing field of A/V communication, let us turn to the achieved function and form of Combined's completed Communications Center.

Our Functions of the Center

The Center, briefly, has four main functions:

1. Training/meeting rooms fully-equipped for most useful means of audio-visual presentation.
2. Facilities for production of materials used at all company locations. These include both audio and video tapes, graphics and facilities to produce films, photographs, filmstrips and slides, overhead projection materials and models.
3. Duplication and distribution of any of these specialized A/V tools throughout the world.
4. Administrative offices, work-ops, storerooms, an employee lounge and dressing rooms.

The results of this comprehensive planning, consultation and final design are further analyzed in the following resume of each important segment of the Center (see Plan View center spread, this section). Let me interpret the "key" facilities of the Center as they relate to our total concepts of relative importance:

Electronic Distribution System

Today's "software" for both aural and visual presentation is familiar to

nearly everyone: the "live" or recorded voice, the photographic slide, filmstrip or motion picture film and the "live" or recorded television image. The "hardware" includes all the necessary equipment for their projection/presentation. The new ingredient for planners of a Communication facility is that of *electronic distribution* for these tools.

We provided for distribution to many selected locations from a central source within our Center as well as to and from outside sources. In most similar situations, requirements will call for *both* individually-controlled and electronically-distributed presentation facilities.

The economic factor in the installation of electronic distribution facilities within any new structure is most favorable: initially only the cabling and conduit runs need to be provided. This

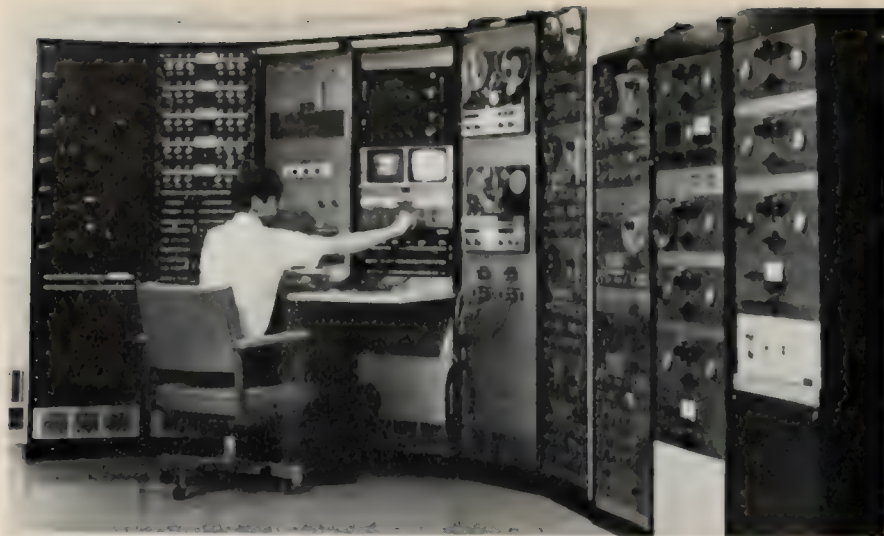
can be done with a minimum of expense during building construction *if you plan in advance*. Equipment can be supplied as needed or when available. Future A/V developments are then provided for to help insure maximum, continuing use of the distribution system's potential. *The heart of the system is the TV studio control and distribution center.* Here's the way it worked out at our Center:

1. Through our electronic distribution system, some or all group meeting/training facilities as well as key executive offices are interconnected by closed-circuit television cable to the required projection or originating devices permanently installed in the TV Center.

A centralized reservation system schedules the electronic distribution of the requested audio or visual material from the Center as required for

TV studio console, where director controls cameras, sound and lighting.





Full view of the Center's A-V distribution center: amplifiers, AM-FM and TV tuners are at left on panels; monitors and D.A. amplifiers below table top; remote Revox recorder and bank of high-speed reel-to-reel tape duplicators.

various meetings throughout the building. The chairman or any meeting leader/trainer has direct voice contact with a Center projectionist who has the requested slides, film or videotape, for example, ready to be activated on script or word cues or by the speaker from a remote control panel in the room where the selected medium is to be used.

The relatively new but extremely flexible medium of videotape may, of course, be viewed only through this form of electronic distribution and is thus ideally suited to this system.

2. Through this means of electronic distribution for presentations . . . any one of a variety of different, separate programs may be ordered from the TV control center and distributed electronically to selected locations throughout our building.

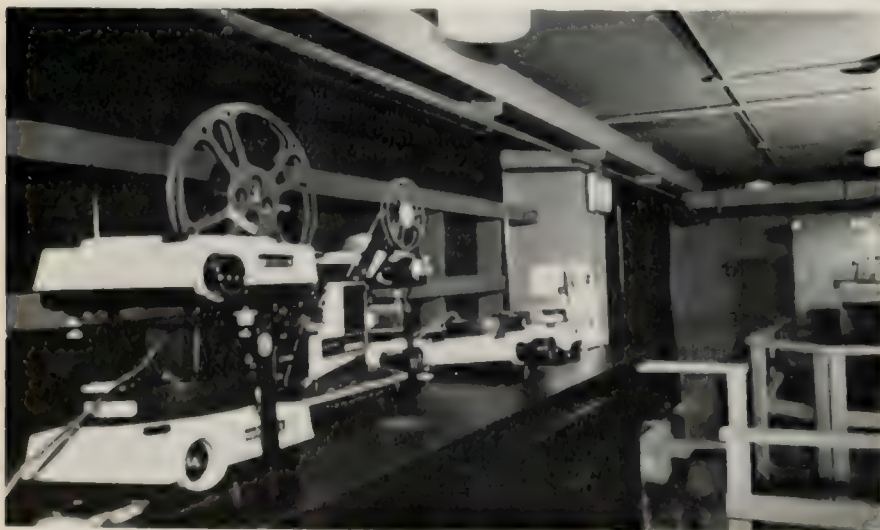
Or . . . a major employee relations

problem, or an announcement of broad, general importance may be presented simultaneously by the Company's Chairman or President or other members of the management team. Thus, a persuasive presentation may be videotaped and scheduled for a series of repeat playbacks in each meeting room until the required number of people throughout the Company have been briefed.

Training or employee indoctrination programs are videotaped in the Communications Center for transmission to group meetings simultaneously. Once the "show" is on tape, the program may be repeated as the need arises for day or night classes with the assurance that the enthusiasm and interest of the *original* performance is retained for *every* showing.

The distribution center is truly the "hub" around which all Center ac-

Four identical projection tables like this (below) are in rear-projection area serving auditorium and meeting rooms; note cable troughs at ceiling. Buhl optical wide-angle lenses provide maximum sharpness and luminosity.



tivities revolve. This area serves as the origination and distribution point for all programming, both audio and video, as well as the control center for related meeting room activities. Presently, we provide audio and video distribution to these nine key areas at 5050 Broadway: the large auditorium; four meeting rooms; two practice rooms; screening room; Communications Director's office; two Personnel Department training rooms on first floor; the Chairman's office and the President's office (both on sixth floor); the National Sales Manager's office on the 10th floor; and the Public Relations' office on first floor. The central paging and amplification system is also tied directly to the company switchboard on the second floor.

We are set up to receive off-the-air telecasts of VHF and UHF (Chicago channels 26 and 32).

We can monitor and record both audio and video programs originating in our meeting rooms, and we provide facilities for dubbing and editing high speed audio tapes (reel to reel and into cassettes) and videotapes.

Our installation contains equipment for manual operation of routing and switching to any desired facility through patch panels.

Originating Production Sources

We have to deal with a number of audio and visual media which is "fed" into our distribution system as required. Let's briefly review the types of originating sources which must be used:

1. **FILM CHAIN.** This consists of a 3-input optical multiplexer with television camera output. We use a single 16mm projector, modified for television use, plus a 2 x 2 slide projector. The audio and video outputs of the multiplexer are terminated at a patch panel. The output of the film chain is a video signal, derived from televising the film aperture of either the motion picture or slide projector. When the 16mm projector output is televised; video is delivered directly to the video console.

By setting up the proper patch plate on the panel, the video signal can be electronically distributed to any monitor/receiver station or it may be taped for later use.

2. **OFF-THE-AIR TV SIGNALS.** Television color tuners are located in one of the equipment racks adjacent to the patch panel. These can be tuned to receive any VHF or UHF television station. The video output from each tuner is then fed to the patch panel, where distribution is



Fourth floor classrooms, set up for training use, comfortably seat 30 students at worktables facing screen, chalkboard and TV monitors.

ers can relay the information to selected monitor/receivers. With these tuners, two separate off-the-air programs can be distributed simultaneously. Expansion space has been provided in the rack for additional units to permit more simultaneous air programming if required.

VIDEOTAPE RECORDERS. At present, the Center has nine Ampex one-inch videotape recorders. All VTRs are equipped to provide for color signals but presently we use only monochrome. These units can record and playback while their output is distributed, via the patch panel, to all monitor/receiver stations. These Ampex videotape recorders are portable and can be used anywhere in the distribution complex for either recording or playback, serving the TV studio or distribution center.

LIVE CAMERAS. We have two viewfinder-equipped Telemation 2100 vision cameras, complete with tripods, heads, and dollies. These cameras are normally used in the studio but also may be transported to any meeting or classroom or office when equipped with a retrieval panel. Thus, a camera used in any "remote" location can have its signals routed to the distribution center for videotaping or can be connected directly into the main video console.

The output from "live" studio cameras is routed through a Telemation switcher/fader and the special effects generator, which also accepts inputs from the two videotape recorders or the film chain, so that integrated programs can be put together with thorough, professional results.

Editing of electronic signal material is done most effectively with our Ampex one-inch models 7800 and 5800. The rack also houses a Vital Industries' Proc Amp, a Tektronix wave



Instructor using phone at "J" box within each meeting room to request a specific videotape for his class; central distribution will put it on monitors.

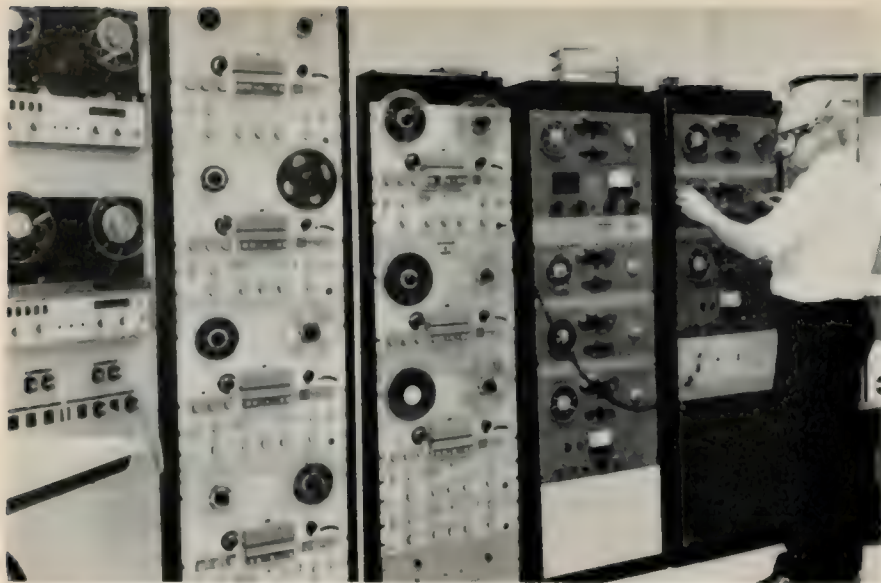
form monitor and two nine-inch Conrac monitors. Editing facilities are tied directly into the TV control console where the sync signal is picked up from a Telemation sync generator.

5. AUDIO SOURCES. Microphones may be used throughout the system, from classrooms, for example, to provide for voice recordings or to accompany video signals out of the TV or audio studios. Audio which originates in that studio is routed to the mixing console in the Audio Control area and then taped. Audio originating in the TV studio, after mixing, is taped in the Television Control room or fed to the patch panel for distribution.

6. AUDIO TAPE RECORDERS. Long a basic tool at Combined Insurance, the production of audio tapes



Remote control unit beside the lectern enables the meeting leader to operate 16mm projector; slide and filmstrip projectors and tape recorders as needed.



14 reel-to-reel Magnecord tape recorders are used at the Center for high speed duplication of tapes; note lightweight headset being used by technician.

is well provided for the Center. Both audio control and video control rooms are equipped with individual Revox audio tape recorders. The distribution center has 14 reel to reel rack-mounted Magnecord tape recorders used for program playback and recording as well as high-speed dubbing when reel-to-reel tape duplicating is required.

Electrical and rack space provision was also set up for cassette tape units. Both reel to reel and cassette recorders can be remotely controlled from any of our classrooms or wired stations.

In operation, our system uses a double-channel Revox stereo tape recorder with half-track stereo playback and record heads. One track carries narration/music "information"; the other will contain inaudible "beeps" at one or more frequencies. These "beeps" trigger the slide projector visual advance mechanism in synchronization with the sound track.

The classroom instructor may start, stop and rewind the tape from his remote location, thus completely controlling a presentation without any actual equipment in the classroom. We've automated audio-visuals!

7. DISTRIBUTION SYSTEM. To be fully understood, this system should be further explained. All of the *originating sources* previously noted (both audio and video) terminate in *two separate patch panels*: one for audio, the other for video signals.

A control room technician may, by patching, distribute any desired material to any single receiving station or any selected *group* of receiving stations: classrooms, offices, screening room, etc. Each of these reception points is equipped with one or more

wall-mounted control panels (see photo, page five). The panel carries an intercom handset w/hanger-switch, a signal light, shut-off switch for concealed buzzer, a volume control knob, and a microphone jack.

The jack plate for the remote control turret is a flush plate, mounted on a 6" x 6" x 4" wall box required to hold the proper multipin connector for the remote control cable. In use, the instructor has a small control turret on his desk.

Also included in our Central distribution console is an AM-FM tuner for off-the-air AM FM signals which may be redistributed throughout all of our inter-connected facilities in the building. Also on the console rack

are various audio and video distribution amplifiers.

8. MULTI-PURPOSE REAR-PROJECTION AREA. This merits a close look since it is one of the most efficient functional arrangements in our Center. We serve the larger auditorium and three meeting rooms with rear-screen projection (all use Polacoat screens) from this "common" projection area. Let's take a look at this working space and its many special features.

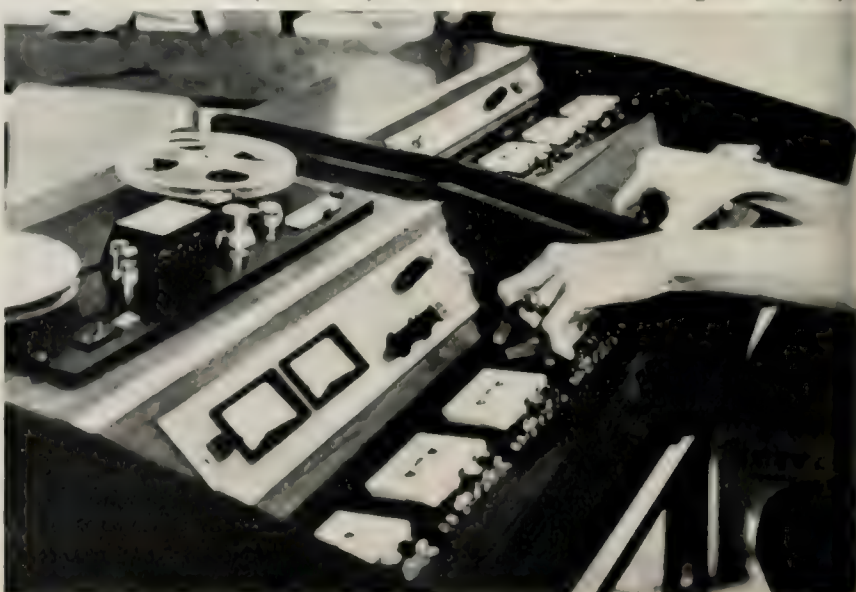
a. First, note the three-foot raised platforms on which we've built our projection tables, these being mounted on separate floating platforms. The three-foot bases also stop vibration from operating personnel movement.

b. Our choice of top-quality projection equipment on each table is worth itemizing: Graflex 16mm sound projectors; Kodak Super-8 sound film



Sales trainees can practice their approach to prospects and in rooms set up for both aural and videotape media.

Cassette tape duplication (on Pentagon equipment) enables Center to copy up to 12 one-hour cassettes (dual track) within four minutes from single master tape



PLANS FOR COMMUNICATIONS

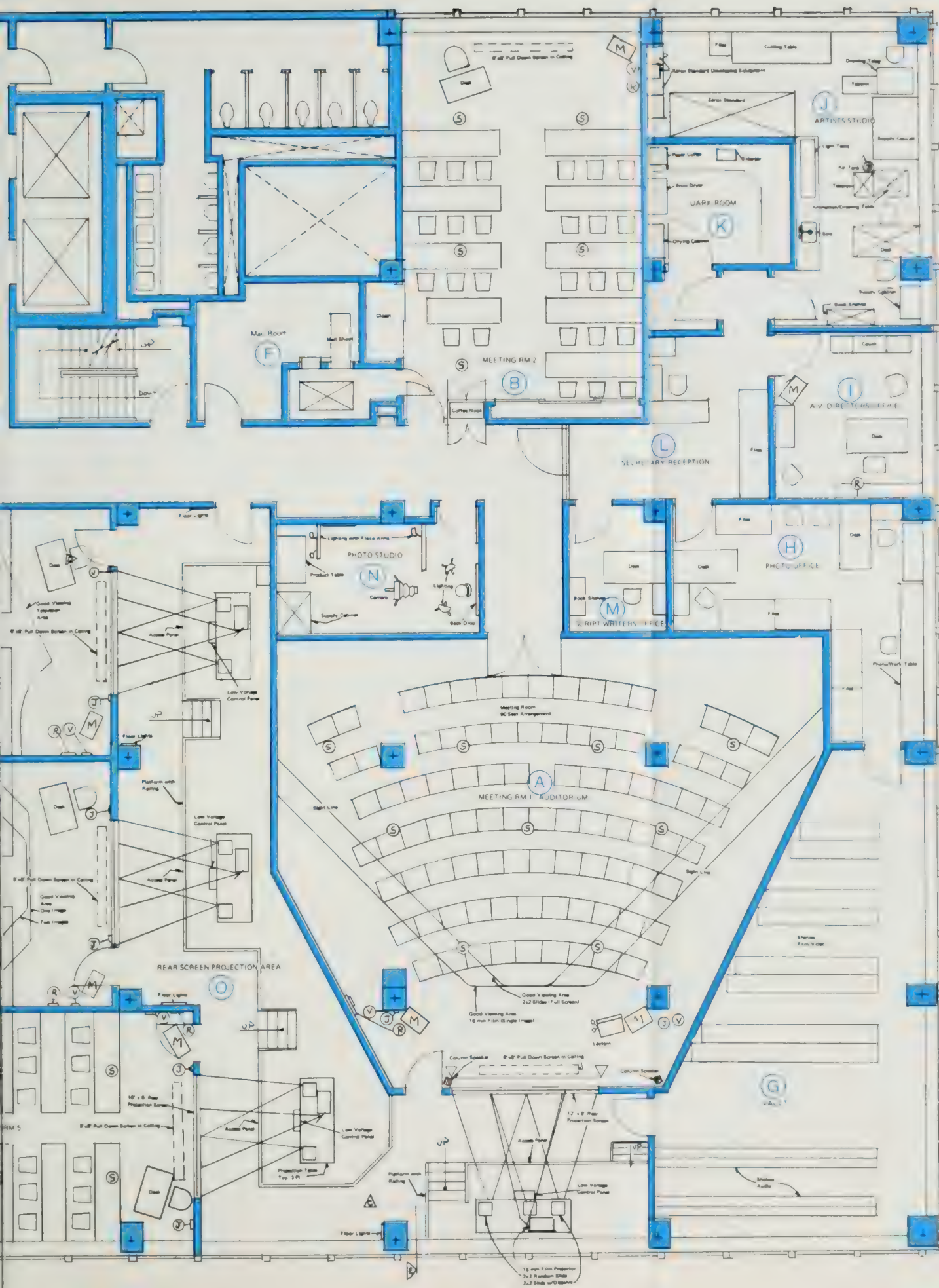
The four primary functions of the Communications Center: training & meeting facilities; production of media; their duplication and distribution; and administration are shown on the following pages . . .



FLOOR PLAN INDEX

- A. MEETING ROOM 1—AUDITORIUM
- B. TRAINING ROOM 2
- C. TRAINING ROOM 3
- D. TRAINING ROOM 4
- E. TRAINING ROOM 5—CONFERENCE ROOM
- F. ELEVATOR, STAIRWAYS, WASHROOMS, ETC.
- G. VAULT—FILMS, AUDIO TAPES, VIDEO TAPES, RECORDS, MICROFILMS, STRIP FILMS, ETC.
- H. PHOTO OFFICE
- I. DIRECTOR'S OFFICE
- J. ARTIST'S STUDIO
- K. DARKROOM
- L. SECRETARY/RECEPTIONIST
- M. SCRIPTWRITER'S OFFICE
- N. STILL PHOTO STUDIO
- O. CENTRAL REAR PROJECTION AREA
- P. PROJECTOR AND EQUIPMENT STORAGE
- Q. REPAIR SHOP
- R. CENTRAL DISTRIBUTION CONSOLE
- S. SCREENING ROOM
- T. AUDIO RECORDING ROOM
- U. MAKE-UP ROOM
- V. AUDIO CONSOLE, VIDEO CONSOLE, DUBBING, EDITING AND FILM CHAIN
- W. T.V. STUDIO
- X. PRACTICE ROOMS
- Y. PROP STORAGE ROOM
- Z. INSTRUCTOR'S SUPPLY ROOMS
- AA. LOUNGE
- BB. SEPARATE AIR CONDITIONING

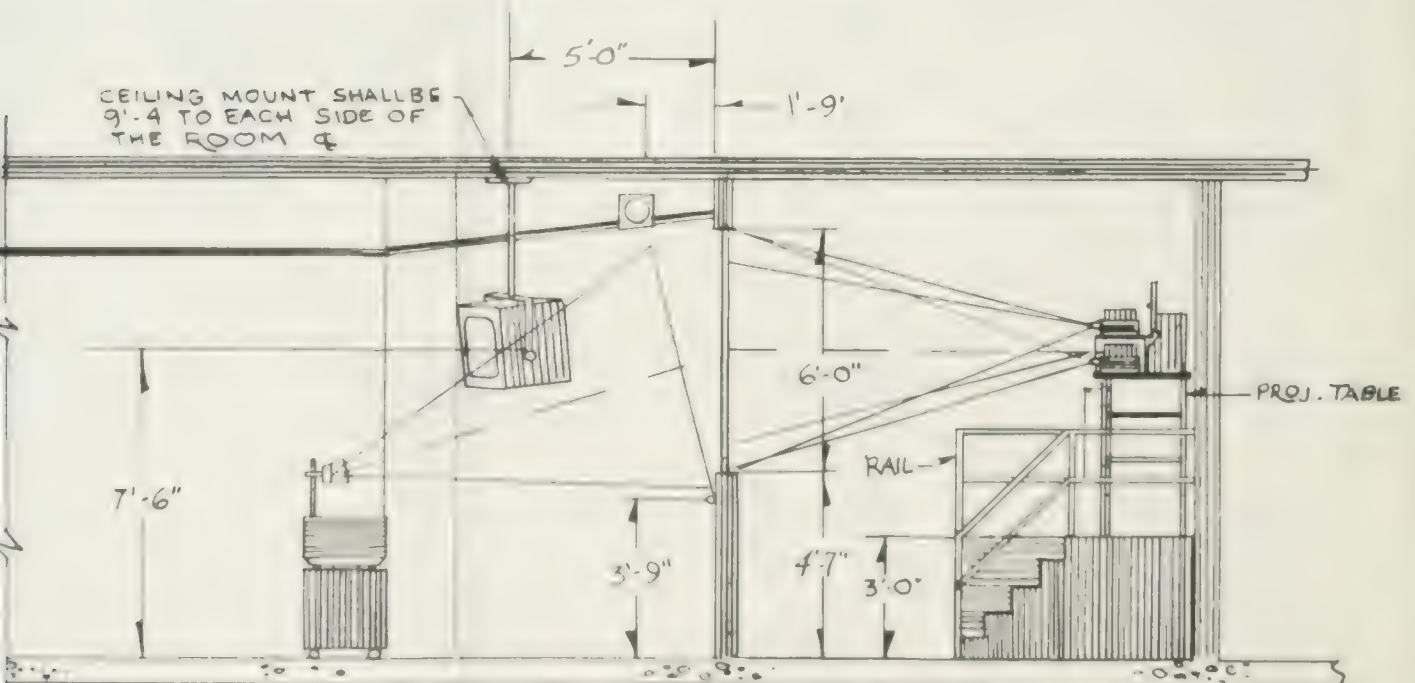






Rear projection areas behind auditorium and three meeting rooms are all provided with Polacoat rear screens (as at left above); projector stands are mounted on floating platforms for image stability. Trough above operator's head contains color-coded wiring of all equipment.

As the floor plan reveals, the Center's auditorium and three of its principal meeting rooms are all served by a common projection area. Unique features of this rear-projection space include its floating platforms beneath all projection stands; room-to-operator remote controls for instant communication. Each of the four tables has a 16mm Graflex film projector; four 2x2 35mm Carousel slide projectors; Kodak Ektograph fade and dissolve units, a 2x2 random-access slide projector; a DuKane sound slide film projector and a Kodak Super-8 film projector.



ELEVATION MEETING ROOM 742

projectors; 2 x 2 Carousel (Kodak) slide projectors; Kodak Ektagraphic slide projectors with matched fade and resolve units; 2 x 2 random access projectors and DuKane Micromatic sound filmstrip projectors. Most of this projection equipment is fitted with the Optical wide-angle projection lenses for optimum sharpness. Each of our meeting rooms and the auditorium are also equipped with DaLite Control front-projection screens when these are needed.

c. Lighting and light control are important features. In the rear projection area we control light levels required for setup, cleaning, servicing, etc. at each entrance and exit point with 3-way switches and dimmers. A work light may be switched in at each projector via convenient receptacles. When the area is operational, all lights except dim safety aisle illuminations are "off" to preserve total dark-



Recording a master tape at the audio console in Center's special audio studio.

Special mention should also be made of our remote control boxes. These are portable units with a sloping face and each of these contains controls for two 2 x 2 slide projectors (lamp; forward-reverse sequence and focus); 16mm sound projector controls for on/off; forward/reverse; and tape recorder control w/run/stop/rewind. In the large meeting room

there's also a dimmer rheostat control for room lights. Each box also has a push button for remote control of 35mm stripfilms.

All of these units can be operated by the meeting leader or instructor from a remote turret or by simply flipping a switch. The audio-visual technician can handle arrangements from his rear projection location.



Still photography is another responsibility at the Center; cameraman is using one of Company's recent incentive prizes.

lights behind rear-screens. Stray beams striking this type of screen from the rear degrades highlights and reduces contrast. Remote power rheostats mounted on each projection table permit the operator to control both room lighting and volume levels.

We call special attention to one of the most unique features within the Center, working areas of the Center. Special provision was made for six-inch square "troughs" running through the entire complex and carrying all of the necessary cables.

Conveniently accessible "behind the scenes," these troughs give us quick access to electronic circuits; each cable is numbered for identification. Repairs might be minimal, but for changing or rearrangement of wiring, etc., the troughs help us to avoid damage to walls and ceilings and simplify equipment changes or rearrangement of our apparatus.

Pentagon The professional's choice... high speed in-cassette and open reel duplicators



Expandability is but one of the many advantages Pentagon offers you, the professional.

Pictured here is a basic three unit system capable of providing simultaneously from either a reel to reel or cassette master copies in three different formats: in cassette, .150 mil open reel (for later loading into cassettes), and 1/4" open reel copies. A TRULY FLEXIBLE SYSTEM

All Pentagon duplicators come with the following professional features . . .

- | | |
|--|---|
| ☐ ACCUTRACK METERING | ☐ TRACK SELECTION SWITCH |
| ☐ MODULAR DESIGN | ☐ PLUG-IN CIRCUIT BOARDS |
| ☐ BIAS READOUT | ☐ TEST SWITCH |
| ☐ SYNCHRONOUS CAPSTAN MOTORS | ☐ EXPANDABILITY |
| ☐ CASSETTE HIGH TORQUE START-UP | ☐ SERVICEABILITY |

See why Pentagon should be your first choice when it comes to high speed duplicating equipment. WRITE

Pentagon
Industries, Inc.

4751 NORTH OLCOTT AVE.
CHICAGO, ILLINOIS 60656
(312) 867-9200

The four Polacoat rear-projection screens served from central projection are each 12-foot by six-foot glass units, $\frac{3}{8}$ -inch thick. They're wide enough for multi-screen presentations. A very useful feature is the mounting of the vertical, movable chalkboards in front of each of these Polacoat screens, adding protection and providing efficient use.

The Center's Meeting Rooms

A closer look at the internal facilities of Combined's seventh-floor auditorium and meeting rooms will illustrate the attention to detail which we feel has made these quarters so

useful in the workaday life of our Company. Let's take a closer look at some of these features:

A. AUDITORIUM. This room has a seating capacity of 90 in an auditorium setup and 50 with a classroom-type setup.

For overhead projection, note that the DaLite Electrol (8-foot x 8-foot) ceiling mounted screen has a "tieback" arrangement to eliminate a keystone effect when in use with an overhead or opaque projector.

And look at the mounted pair of television monitors which display video signals fed from our central facility: off-the-air; film and slide chain; from

videotape recorders or from our 16mm studio cameras.

We've also made it possible for the portable television cameras to be set up to pick up a demonstration or other activity and to display their own signals directly into the classroom/auditorium monitors. Signals from the cameras may also be sent to "center control" for taping or redistributing "live" as performed. This can be done simultaneously with room display.

We provide audio sources in the auditorium and three meeting rooms for 16mm sound films; audio accompanying video images; audio tape; voice reinforcement and "live" voice from external sources. Altec speakers give us excellent sound fidelity and clarity in all these facilities. The 8-inch speakers are flush-mounted in ceilings and spaced for utmost clarity and intelligibility at low levels throughout the room(s). They're fortified

IF IT'S A UNIQUE
PROJECTION SYSTEM...

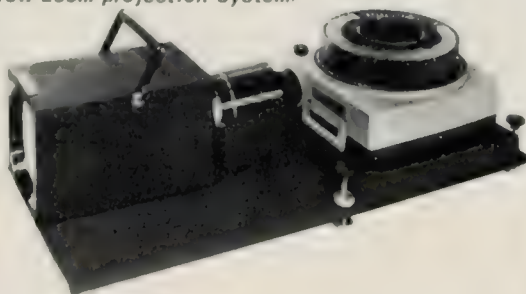
it's from

BUHL

BUHL'S VERSATILE "SCREEN FILLER"

... a new long throw zoom projection system!

- Screen widths from 5' to 20' — and —
- Projection distances from 10' to 200'



By combining either of two prime lenses with Buhl's variable power optical module, focal lengths from 5.25" to 13.75" are available... focal length range can be extended to cover from 3.75" to 19.25"! The 'Screen Filler' system has infinite capabilities... takes guess work out of long throw projection situations —

get all the details from Buhl... the "Problem Solvers"!

Unusual Application? Wide Angle, Long or Short Throw, Zoom, Anamorphic and Rear Projection Lenses for all popular 16mm, 8mm, Filmstrip and Slide Projectors are "standard" from Buhl...

BUHL 1,200 WATT HI-LITE PROJECTOR

... the professional's choice!



HI-LITE Projectors & Optical Systems, engineered to utilize the full 1,200 watts of power, are for those who demand peak performance & brilliant screen images, even at extremely long throws. HI-LITE models in Auto/Focus and Random Access are available...

HI-LITE's also perform well with electronic dissolve systems.

Contact Buhl for Complete Technical Details

BUHL OPTICAL COMPANY

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BUHL



Well-organized 2x2 slide files contain over 4,000 subjects, each coded numerically and cross-indexed for location

quality Altec audio amplifiers, pre-amplifiers, mixers, etc., all remotely located in racks and consoles at "center control".

In addition, a column speaker flares each side of the rear projection screen to provide sound for rear-screen display programs. A conveniently located selector switch in the wall-mounted retrieval panel enables us to choose either ceiling speakers or the column units, depending on room use.

At the lectern in the auditorium, depending on meeting requirements, there are controls for 16mm sound films; slide projection; a center-screen random access 2 x 2 projector; tape recorder or 35mm sound or still filmstrip projection!

B. TRAINING ROOMS. All rooms are identical in capacity, operation and function. These three areas have

capacity; seating arrangements
size tables with three seats apiece,
ing the screen.

As previously noted, all three train-
rooms are served by the common
projection area. Exterior light
control is assured by black-out draping
the window spaces.

CONFERENCE ROOM. This room
is arranged for mobile equipment (not
used by rear-projection area). All
projection equipment utilizes the con-
cealed manual roll-down screen. Other
than this, the conference room has all
the central distribution facilities simi-
lar to the auditorium and training
rooms.

Let's Look to Production

Once our responsibilities are con-
stant in creation and design of A/V
ware, step into the well-equipped
24-foot x 40-foot TV studio for a
few moments. Here we have provided
complete facilities for staging and re-
cording widely-used videotape and
live TV material.

Basic equipment is Telemation for
professional quality and assured E.I.A.
standards. This initial installation pro-
vides for monochrome production,
with provision for gradual change-over
to color, when management require-
ments indicate this need. Basically,
we are set up with a two-camera op-
eration, with both fixed and portable
lighting, all fabricated for us by Hub
Electric, Chicago specialists. Hub's
installation provides a full ceiling
channel-grid system with surface-

mounted mobile rail channel, hung on
ceiling clamps. This permits moving
lights wherever needed at minimum
time/cost. Locate a fixture, plug in
its pigtail at the nearest twist-lock
receptacle and we're ready! There are
56 separate circuits including 12 with
20-amp capacity, feeding into six dual
baseboard outlets; the latter circuits
are for portable lamps.

The 68 total circuits provide for
both present and future needs. At
present our use factor is only 25
percent but we attained flexibility by
preplanning with many more circuits
than we now require.

All of our power is controlled
through a dimmer rack and patch
panel with a total of six 6KW circuits
dimable; four additional 6KW circuits
are not dimable. Accessibility of the
dimmer rack and patch panel is made
simple by locating them in a nearby
corner of the studio, adjacent to the
control room.

Studio control at our 18-inch square
console, with sloping front, provides
console controllers with six two-scene
pre-set controls with three position-
selector switches, a fader assembly,
pilot lights; four two-position switches,
pilot lighted and one key switch, also
pilot lighted.

With this system, the lighting direc-
tor can patch up any series of lights,
single or in multiples. Then, from the
TV studio console, he can adjust the
light intensity of any lamp or group of
lamps for two scenes, switching and/
or fading between "presets" as well as

Center's art studio, where Jack Berg prepares animation, titles and set design
and Jim Artman does layouts of folders, tape packages; doubles as cameraman.



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LENSCREEN Rear Projection
Screens are an integral part of the
communications complex at Com-
bined Insurance Company of Amer-
ica's Chicago offices. Four large
screens are in use daily in the
training of sales representatives,
supervisors and managers.

The rear projection LENSREEN
concept conceals projection equip-
ment, eliminates distractions and
provides full image brightness in
normal room light. LENSREEN
permanent and portable screens
are used widely for Sales Presenta-
tions, Briefing, Training and Dis-
plays, Free Design Kit available.

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on off switching of fixed lights not on the dimming circuits.

Microphone pickup (Shure microphones are specified here) is via four jacks beneath the studio control windows; eight additional jacks are located in gang wall boxes within the studio. An audio monitor is located above the control portal so that the operator can communicate into the studio via a desk mike; any audio material can be piped from the turntable, audio tape recorder or videotape recorder into the TV studio.

Now we're ready to roll on our two Telemation 2100 viewfinder cameras; cables from these cameras enter the control room through an opening beneath the control room portal window.

Note that the floor of the TV studio is covered with seamless linoleum, laid over a very smooth surface to help assure flawless camera movement during dolly operation. Acoustical perfection of both walls and studio ceiling was achieved by using Techtim covering.

Behind the 10-foot wide control room twin windows of quarter-inch plate glass, we're ready with video controls of both studio cameras. We're set to monitor their wave forms and line outputs, switch and fade camera outputs, put in synchronizing pulses and provide audio mixing. A new Ampex 7800 one-inch videotape recorder is at the left of the console and "remote" to it for ready use.

Other central facilities merit some detailed explanation:

SCREENING ROOM. This provides facilities for previewing, editing and

arranging of A/V materials by technical personnel and training staffers. A ceiling-mounted screen is on hand for front projection when needed. This room, like our meeting rooms, is set up to originate or receive any audio or video signal from the main distribution console or directly from the video console.

PRACTICE ROOMS. Two of these are provided in our "complex" for intimate rehearsal use or for practicing audio or visual presentations. It is important to note that these are also multi-purpose rooms used by salesmen both to videotape themselves in role-playing situations and to serve as special study rooms for salesmen who need extra work. We find it most helpful to provide audio tape recording to a distribution room recorder with immediate playback by the user in each of these practice rooms. Controls are provided for this purpose, feeding into 8-inch ceiling speakers.

AUDIO STUDIO & CONTROLS: Our facilities underscore the advantages of our many years of experience in the use of audio tapes throughout the company. We built carefully on our know-how to provide the finest we could obtain for our Communications Center audio studio and control room.

This special studio has two microphones, each with desk stand. A high-fidelity speaker is wall-mounted to provide audio for tape playback and "talkback" from the control room just outside. This control area has a console table and an equipment rack housing the pre-amp mixer, power amplifier, two tape recorders, a record player and jack fields—all control

equipment necessary for efficient operation.

Inputs from the two studio mics are wired to five-channel audio mixer, connected so that it can be fed either (or both) tape recorders and to the control room monitor speaker.

AUDIO TAPE DUPLICATION. Duplication is very important to us. We have, for example, 12 Pentagon cassette duplicator recorders (models C 1,000) and this bank of high-speed equipment enables us to duplicate audiotapes very quickly. For reel tape duplication, we've set up seven Magnecord 1021's and a Magnecord Model PT603X machine.

Currently, tapes for our Company *Sounds of Success* individual case training program are being turned out. This high-speed equipment can duplicate 12 one-hour tapes in just 12 minutes! In the past six months we have turned out 10,000 of these tapes. After extensive testing of many brands of tape cassettes, we have standardized on those of TDK Electronics Company which have proved to be exceptionally reliable, jam proof, and with excellent sound quality.

Administrative & Service Facilities

The Communications Center does a lot more than meets the visitor's eye. Behind the scenes there are the tools of administration, preparing artwork, still photography, and workshops for repair, set construction and storage. A few brief notes will take our readers through these essential areas and introduce us to our well organized vaults.

DIRECTOR'S OFFICE. My own quarters are equipped in the same manner as our meeting rooms. Planning sessions and frequent evaluation of audio or visual programs underway can be accomplished without interrupting a meeting or going to the screening room. Check the monitor and the floor!

GRAPHIC ARTS. In our own art studio, two capable artists prepare graphics, title cards, set designs and costumes. They're a versatile team experienced in film, slide and slide production as well as in preparation of print material we help to create.

STILL PHOTOGRAPHY. This is an ever-present Company need. The photo studio is in constant use for portrait photos, promotional photos and the color sequences used for film strips and slides. This department houses a well-organized central filing system for all company photos and negatives.

DARKROOM facilities backstop the photo studio. This darkroom is used to process all black & white material.



Chief technician and service man for all of the Center's electronic equipment is John Schmitz, shown as he checks tape recorder just returned from the field.

color processing is handled by an outside laboratory). Both studio and classroom staffers serve the entire company: Public Relations, Personnel and Sales Departments. We even do support pictures for our executives!

WORKSHOPS & STORAGE also have to be organized. One of these, for projector storage, handles all the equipment required for Sales meetings across the land. An electrical workshop helps keep all this electronic gear in top-shape for use anywhere.

VAULTS. A humidity-controlled film vault was set up to efficiently, safely store company microfilms, 2 x 2 slides, 8mm films, videotapes and reels and audio tape.

INTERCOM SYSTEM is a "must" for the Communications Center worthy of the name. Our custom-designed system has 12 strategic locations and a technician is equipped with a special lightweight headset which can be connected to any unit. This set allows him to monitor or to communicate with our general call system with any of the studios or meeting rooms.

Thanks to the Wilke group we had a fine, basic plan, complete specifications, and were well-armed with background. The Center began to take present form when Rich Engineering Company of Chicago began the wise, key work of actual installation.

They merit this word of heartfelt testimony for ability and talent. In addition to equipment installation, our personnel did the fabrication of nearly all complements and, on many occasions, handled additional re-design to conform with our requirements. Finally, they backed this all up with a one-year guarantee for parts and labor, although several supplier warranties were only 90 days.

On completion of our installation, they gave us a complete demonstration as well as detailed instructions for system operation. They also provided us with a block schematic diagram showing the function of and interconnection of all equipment, including identification.

People and Regional Services

Our Communications Center (and our staff, too) is a lot more than computers, machines, electronics and automation. We at Combined are justifiably proud of the versatile and conscientious people of the Center's staff. In addition to my own job, there are nine others dedicated to the company's successful use of audio-visuals. Many of our people, though specialists in their own work, serve in other capacities. For example, our artists function as

cameramen and floor directors during production. They also design our sets and create all of the titles. Our photographers "double" as lighting men and can function as cameramen, should the need arise.

REGIONAL & BRANCH OFFICES throughout the United States and Canada are equipped with some 30 Ampex one-inch videotape installations, complete with cameras, lights, mikes, and monitors. This permits comprehensive A/V communication to and from our 5,000 representatives and managers throughout Combined's worldwide activity.

Each of these video-equipped areas also serves for internal training as salesmen practice their material in role-playing situations. Both salesmen and instructors can then evaluate the student's skills. Periodically, we train and retrain personnel in these regional and branch offices in the proper use of this A/V equipment as well as on preventative maintenance.



Humidity-controlled film & tape vault where all masters and duplicates for Center videotapes are stored w/care.

Helping to make sure equipment keeps on-the-move, our reference lists are furnished to the field from the Center. We provide lists for example, of all Ampex videotape dealers, all Sony recorder dealers and electronic repair services.

Effective Operations & the Center

Having the kind of modern facilities which our Company has provided is only a *beginning*. Their effective use, fortified by thinking creatively of the Company's developing needs, is the *real goal* for all of us. It begins at Combined's Center with the *attitude* we have. Anyone who requests our services is our *client* and must be treated accordingly.

We pride ourselves in our Com-

pany's leadership in *motivating men*. With 5,000 salesmen all on commission, one of our major tasks is that of developing a constant stream of inspirational and motivational material in the form of audio visual media. Fortunately, inspiration comes from the very top of our management and has been inculcated throughout the organization Mr. Stone founded.

CONVENTION SERVICES must be mentioned as another important Center responsibility. We are charged with the responsibility for all of the audio and visual set up and operations at all of our Company's international meetings, wherever they may be held. We also supply convention materials on call whenever a division holds a large sales meeting.

A Look to the Future

Ever-conscious of the fast-advancing arts and science of communication, we built the Communications Center as a flexible tool, readily adaptable to new, *proven* audio-visual developments.

And we're very much aware that today's closed circuit television programming may soon take us, via satellite, out to selected cities across the U.S. and to any part of the world. Our "Home Office" people may well be interconnected for audio-visual conferences. They will be able to evaluate, develop marketing ideas and check profits and losses—all without tedious travel and time-consuming problems.

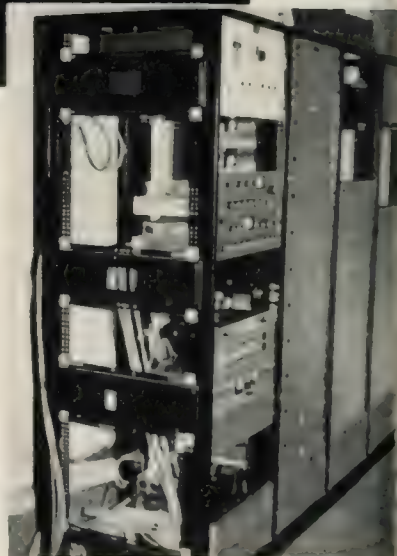
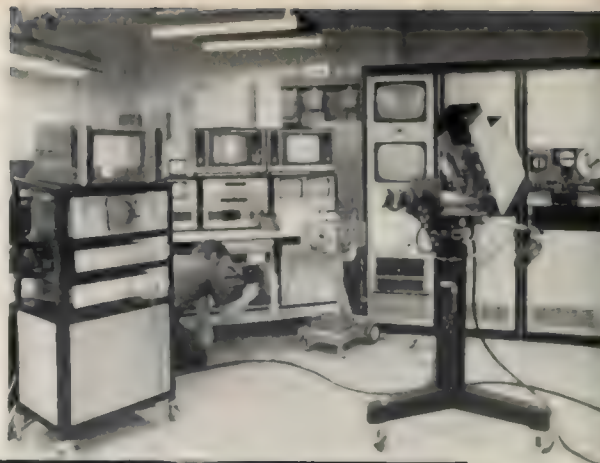
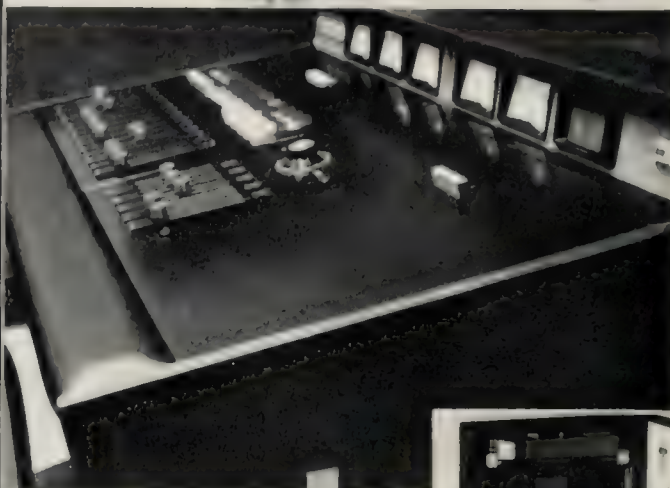
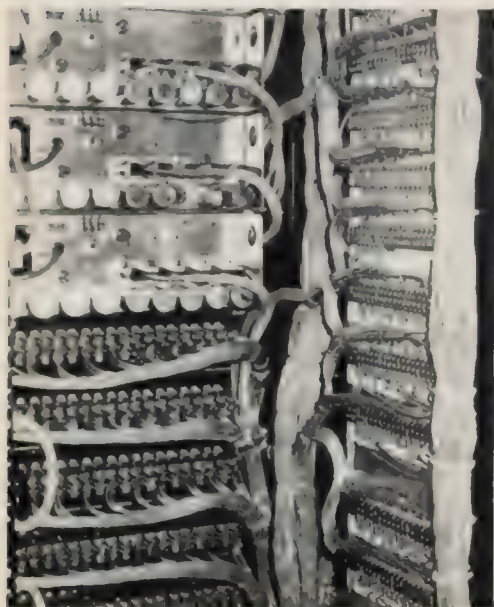
We're evaluating all new video cassette and cartridge concepts, thinking of learning lab ideas, and studying educational television. And the people of tomorrow's Combined organization will certainly have been exposed to both educational and instructional TV techniques. There are currently some 150 educational retrieval systems located in U.S. elementary and secondary school systems as well as in leading U.S. colleges and universities.

Today, the push of a button in a library or study hall or dormitory can bring the learner a science lecture by Teller, a history lesson from Toynbee, math by Cooley. Such electronic experiences need not be purely passive; program instruction computerized and linked to typewriters or cathode ray displays permit the individual to learn at his own speed.

Here at the Communications Center, in planning future space requirements, improving all possible means of communications to the field from our Home Office, management must be *aware and prepared* to consider and use the most promising electronic innovations of the 60's and those certain to come!

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- ★ Michael Reese Hospital
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- ★ Ravinia Park
- ★ University of Michigan

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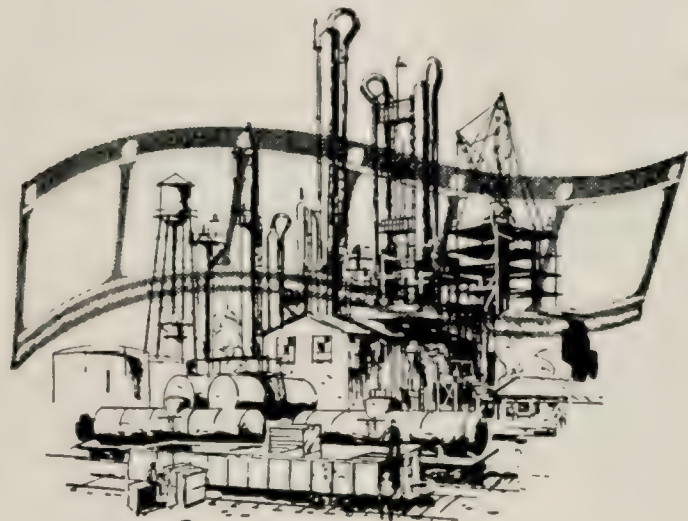


RICH, INC.

3531 North Martens Street, Franklin Park, Illinois 60131
Phone 312/678-3100

Is Your Company Making Maximum Use of Audio-Visuals ?

Business Screen presents a handy compilation of interesting and effective ways that audio-visuals are now serving industry. Perhaps one of them is adaptable to your company.



Supply salesmen with an individual product film on Super 8 projectors to demonstrate superiority to retailers. *Du Pont Company's Zerex Division.*

Team up with a publication, and get editorial staff to promote a line of plumbing equipment. *Kohler Company, with House Beautiful Magazine.*

Sponsor a film on a worthwhile educational enterprise, Harlem as a public service. *Standard Oil (NJ).*

Use a TV comedian to provide entertainment interest in a film about phone long-distance dialing. *Southwestern Bell Telephone Co.*

Automate a three-screen, three-projector, multi-media presentation for less than \$500. *Baptist Home Mission Board.*

Use a short, amusing promotional film to contrast big city strap hanger with relaxed home-delivered membership. *Long Island Press.*

Set up a point-of-purchase miniature in dealer salesrooms to demonstrate the good features of radial tires. *Michelin Tire Corporation.*

Set up a "live" televised program on big-screen color to kick-off the holiday liquor-selling season for 4000

salesmen and distributors in 16 cities. *Brown-Forman Distillers Corp.*

9. Distribute free to schools an informative sound filmstrip on the broad subject of credit for home economics classes. *J. C. Penney Co.*

10. Set up a video news programs to be shown throughout the plant on product announcements, applications, personnel, recreational activities, community service. *IBM Systems Development.*

11. Provide salesmen with a portable synchronized sound slide system for making presentations to foreign travel prospects. *El Al Airlines.*

12. Demonstrate, through film, how the company is combatting water pollution in nine sections of the country in which it operates. *Kimberly-Clark Corp.*

13. Let a cinema verite cinematographer in to shoot an unrehearsed "inside look" at the working methods and psychological realities of a journalist's life. *Newsweek Magazine.*

14. Provide theatres with beautiful shorts subjects on attractive topics with only subliminal sell. *Eastman Kodak Company.*

15. Sponsor a historical overview of the past century to tie in with a company's own centennial. *Western Elec-*

tric Co.

16. Use a film on the facilities of a port to be shown to potential shippers throughout the world. *Port of New York Authority.*

17. Sponsor a series of films on fire and police departments as a means of encouraging public support for their activities. *Kemper Insurance Group of Companies.*

18. Produce a full-scale motion picture designed to be shown to just one man—the President of Mexico—on the subject of non-exploitive forest development. *Swindell Dressler Co. for Empaques de Carton Titan.*

19. Design corporate and marketing programs for all foreign markets similar to those used domestically. *IBM World Trade Corp.*

20. Organize TV distribution of films and tapes to 500 classrooms over a broad area for technical training. *U.S. Army Signal Center and School.*

21. Transfer videotaped training materials to Super 8 film for on-the-job training. *New England Telephone & Telegraph Co.*

22. Produce training films on two-inch tape for use in company-wide training programs on 16mm film transfers. *S & H Green Stamps.*

23. Build a custom-made prompting

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system for help in lip sync photography of executives. *Honeywell, Inc.*

24. Sponsor a film to encourage citizens to demand better street lighting from municipal authorities. *General Electric Co.*

25. Train employees to handle complaints courteously and efficiently by means of a motion picture. *Firestone Tire & Rubber Co.*

26. Sponsor a really inexpensive sales film through Super 8 production. *Scholastic Magazine.*

27. Obtain invitations to screen a new sales film through clever, innovative advertising in trade papers. *National Semiconductor Corp.*

28. Produce a videotape "plant tour" to show visitors plant operations without revealing confidential work. *Foxboro Company.*

29. Arm salesmen with "hard sell" slidefilm programs for direct-to-the-consumer use. *British Overseas Airways Corp.*

30. Join with other companies to share sponsorship of travel films. *American Airlines, General Tire & Rubber, Oldsmobile Division, General Motors.*

31. Prepare an extensive multi-media program to back up an important speech by the president before an influential group. *Eastman Kodak Co.*

32. Produce films for farm audiences and show them at annual evening programs in rural communities. *John Deere & Co.*

33. Tie-up with a great sports tournament—Wimbledon—and a great sports figure—Rod Laver—for soft-sell promotion of a product. *Wilkinson Sword Co.*

34. Produce a series of films to focus on prison reform and encourage public action to alleviate the problems. *American Foundation's Institute of Corrections.*

35. Make a film on tourism to present to a customer for its own use. *McDonnell Douglas Corp. for Garuda Indonesian Airways.*

36. Design a multi-media presentation so adaptable that it can be used in large halls with maximum equipment, or out in the boondocks in an ultra-portable version. *John Deere & Co.*

37. Sponsor a film on career opportunities in a particular industry to show to high school students. *American Paper Institute.*

38. Make a series of films to encourage travel in the individual states, and to foster good will with state executives. *Humble Oil & Refining Co.*

39. Book films into theatres at the same time characters in the film are making local personal appearances. *Campbell Soup Co.*

40. Make a film to spur industry recruiting (graphic arts industry). *Pont Co.*

41. Put a sales story on film with sound for salesmen to take to the home with portable projector. *International Heater Co.*

42. Transpose art, magazine pages, folders, brochures into a motion picture to sell travel advertising. *Call's Magazine.*

43. Lessen the need for executive travel with multi-city videotape-telephone conferences. *Standard Co. (NJ).*

44. Aim a film at teen-age consumers to cut down on waste. *McDonald's.*

45. Put up a geodesic dome for one-day fair in Central Park with continuous showings of a film on a textile fibre. *Rohm & Haas Co.*

46. Make a filmstrip on black history to encourage black students to discover their heritage and learn of ancestors' contributions to the space of civilization. *The Coca Cola Company.*

47. Pack up a traveling van with closed circuit television equipment and take it out to prospective customers for portable workshops training clinics. *Michigan Credit Union League.*

48. Organize for major utility customers a Future Power Forum composed of a live stage show integrated with motion pictures and slides.

49. Team up with another sports put it all on film for regional sales. *Westinghouse Electric Corp.*

50. Produce an informative film on national scenic attraction, the Niagara River. *Gulf Oil Corp. with Eastman Kodak Co.*

51. Put a multi-media presentation involving several different media signs throughout the office in an executive house for clients and guests. *Dan Associates Advertising Agency.*

52. Set up an inflatable plastic environmental theatre to inundate audience with sight (on seven screens sound (everywhere) and tactile sensations from five-inch thick foam rubber floors. *Dayton Hudson Corp.*

53. Sponsor a film showing how the food industry can hire, train and use useful employees out of some previously "unemployable" ghetto dwellers. A case history of *Jewel Store* by *Family Circle Magazine.*

54. Make a motion picture to show to just one customer to prove product superiority and save loss of the account. *Gates Rubber Co.*

55. Produce a motion picture intended for supervisors on finding alcohol and urging them to get treatment. *Union Carbide Corp.*

Producers Report:

business — up
costs — up
future — good
films — more
budgets — lower
kickbacks — rare
Super 8 production — bad
producer's life — happy

A new Business Screen survey of independent industrial film producers conducted in July shows that business was generally up in the first half of 1972, although it has not been as rosy in all areas as we had forecast.

Other results of the survey showed that costs have continued to rise this year, being somewhat offset for many producers by stringent enforced economies. The future looks good to most producers, resulting from the expectation of many more films to be made, though at lower budgets. Producers find kickbacks to be very rare, localized, and never encountered with industrial clients. Super 8 production is the present state of the art was dismissed as a gimmick resulting in poor quality and little economy.

Perhaps more interesting than the statistical analysis of yes-no answers to our questions, however, were the comments made by producers, and their response to our open question at the end of the survey sheet asking them to sound off on subjects of their choice which affect our industry. Here are questions we asked in the survey, an analysis of the numerical response, and significant comments:

"Hope Reports, which has kept statistics on audiovisual expenditures for many years, says that sales were up for the first quarter of this year, based on surveys of film labs and A-V equipment dealers. Do you

find that the industrial film business in your area has improved to this amount in 1972?

42.5% replied that business was up at least 20% or more this year, while 57.5% found it to be not quite that good. Only a few reported a decline in business for 1972.

"We've done more work so far in '72 than in all of '71."

"It has remained much the same here. Some of these statistical reports, I believe, are a joke, based on returns that are filed hastily, and I am sure, inaccurately. Hardly any producer I know can resist manipulating those percentages to suit his ego or fantasies. Besides, how many will spend the time actually going to the ledgers to find out?"

"Second quarter of '72 is especially up."

"It is picking up as we get out and work to bring better sales effort to bear on prospective business."

2. How have your costs been over the past year. If they have risen, to how much per cent, would you estimate?

83.3% reported that costs were up, most in the 5-10% area, while 4.7% had experienced reduced costs, and 12% felt costs were the same.

"Out of sight."

"Costs down—forcibly by necessity."

"I've made a conscious effort to reduce costs. Therefore, I've run counter to a trend, if there has been

one."

"Rely more on freelance people to keep overhead down."

"No rise has been encountered in service costs. Living costs are up for the boss."

3. For some years, there has been an increasing tendency for some industrial communications activities that used to be undertaken by independent film producers, on film, to be now performed in-plant, on videotape. What can the producer do to counteract these moves? Should he offer a videotape production service for industry, himself?

56% thought that producers should find some way to offer, or are already offering, a videotape service to their clients. 17.6% felt that producers just could not compete in this area; and 26.4% believed that producers should not become involved in videotape production.

"The producer should offer ideas and services which the in-plant operation cannot provide. Change is the name of the game; the producer must expect and be ready for it."

"We have done so. You can't fight these empire builders."

"To survive, the producer must produce all kinds of A-V communications in every size and shape. If he sticks to just film alone he had better prepare for tough sledding."

"There is little or no profit in the type of production that an in-plant unit



can do. The independent producer should be concentrating on product the in-plant unit cannot do—generally higher quality, more sophisticated productions."

"We have noticed a slight reverse trend on in-house production, but we should get into videotape as without doubt it will continue to grow."

"We've been reasonably successful in tying in with industry's videotape programs, persuading them to put some of their exciting material on film."

"Too costly because of size of capital investment."

"Videotape and film will be so close to the same thing in ten years that we will not recognize our industry by present concepts."

"As videotape is further developed independent producers will have to get into the field."

"In-plant units will realize the limitations of videotape and the novelty (and drudgery) of handling this material will wear off."

"I think generally producers get too hung up on hardware. After all, what we're producing is software and it makes damn little difference what hardware is used. I think that producers ought to shed equipment anyway and rent what is needed."

"I use tape for rehearsals, but I'm not interested in the restrictions and limitations of that medium."

"Have talked about offering videotape, but no two customers seem to want the same kind."

"The commercial producer can never compete with the in-plant guy, especially one with this wonderful new toy. So we should pitch our services for the kind of subjects which require scattered location shooting, substantial editing, and particularly some creative thinking and writing—with the pitch that the film can be transferred to videotape for circulation to the intra-company net, with film prints available for circulation to 'projector' audiences."

4. We have heard from a few producers that the problem of kickbacks to sponsors was becoming a worrisome problem. Have you faced any situations like this recently?

90.5% have had no problem with kickbacks at all. 9.5% have had some experience, as indicated by the following comments:

"Once, in New York. Not here."

"Encountered this problem only in dealing with ad agencies. Stopped dealing with them, so haven't faced it recently."

"It has always been a real problem, and is growing worse."

"Hear about it, but never been faced with it."

"The problem of kickbacks has always been a worrisome problem. Our solution has been to pay nothing which is not in the written contract for the producer. It has cost us business most certainly. But all of us sleep nights. And we can look anybody in the eye, including Internal Revenue Service."

"Only when dealing with or through ad agencies, and then occasionally. Never with industrial clients."

"Maybe the biggest problem is defining a kickback."

5. Which way will the industrial film business go in the future? Become larger? Smaller? Bigger budget films? More films but with smaller budgets?

To this rather complicated question all of those responding felt that the industrial film production business would grow in the future. 23.2% believed that the industrial film of the future would carry a larger budget, while 76.8% expected lower budgets to prevail. 91% felt that they would produce more films per year in the future, and only 9% expected the quantity to diminish.

"This year we completed our first motion picture with a budget of more than \$200,000, and a few years ago this could not have happened."

"The really large budget (\$100,000 or more) film has, for all practical purposes, disappeared."

"More and more clients want us to use our brains instead of their money, so I'd say the big budget jobs are on the way out."

"Budgets are definitely becoming larger. The need for top quality production is well understood by clients that will spend large amounts in distribution."

"I think we've all learned a lesson on large staff, large capital investment from the past three years. We who survived were the 'old-timers' who had been there."

"Less experienced and beginning 'producers' rip off the low budget stuff to gain experience. They can have it."

"The big production houses of the '50's and '60's are doomed to extinction with a few exceptions which will survive on a foundation of entertainment films."

"The days of \$1000 a minute are coming to an end."

"We've got to offer more total services—not just films."

"Expect more tape work, and not multi-media systems, more in film release."

"Management is going to look more carefully at the dollar. The multi-media splurge may come to be seen as a conspiracy on the part of the A-V industry to sell circuses rather than goods and services."

"Budgets will get smaller or stay the same. The commercial producer will have to find ways of lowering his overhead, tighten up film crews and work more efficiently. The particularly difficult big city problem is the requirements laid down by film unions. Often as things get worse economically, their demands increase."

"In Canada we see a continuing development in the industrial film business, either on film or tape. I think the industrial film business will become larger; counteracting this is the tremendous flood of new, young filmmakers into the marketplace who will continue to make business more competitive. We are finding that in such cases, where the need is justified, bigger budgets are available. There is also an increase and a real need for the development of smaller budget productions. In our area there is a tremendous untapped source of new industrial business. The new filmmakers at present are primarily interested in feature films and entertainment."

"In my opinion the industrial filmmaker will do less business on conventional projects, such as corporate image and public service i.e. 'audience' pictures. But we will do more volume than we ever dreamed of when we first really widespread acceptance of the upcoming small group and 'personal' projectors—for sales aids, of course, but predominantly for new feasible methods for mass volume employee training and vocational education."

6. A few producers in Los Angeles, Denver and New York are offering Super 8 production to their clients, claiming significant production economies. What do you think of this idea?



84% thought that Super 8 production should not be considered by the professional industrial film producer; 1% disagreed.

"It's a way of getting business, but aside from basic material costs there isn't that much economy."

"Great if the quality holds up. Audience couldn't care less if it's Super 8 or 70mm. How interesting is it?"

"Cumbersome. Limited application."

"A stupid idea. Current production technique is too limited. All you save is stock cost—end cost is the same."

"A sales ploy to be foisted on unknowledgeable prospects."

"Good idea for some low budget projects."

"They are only deluding themselves and their clients. The state of the art is not advanced to allow the claimed economies on a professional level."

"I think the idea is great. It's consistent with my feeling that hardware is too much emphasis."

"Bull. The minimal saving in stock and equipment investment don't really provide that much saving. Scripts, crews, lighting, directing—all these will cost the same for production of equivalent value."

"Don't like it, but I'm afraid it's coming."

"It's not economy—it's a gimmick."

"Bull."

"Super 8 is not ready for professional production use. The emulsions aren't ready; the editing equipment isn't ready; the laboratories aren't ready."

"I've experimented with shooting Super 8 and have dropped it. As far as production economy is concerned the cost of the film is a small part of the production."

"We have tried it with limited success. Production quality is not up to standards we would like to maintain."

In your own work, do you generally rent the production equipment you need, or do you own all, or most of, your own equipment?

60% of the producers responding own all or most of their equipment; 27.7% own about half and rent the rest; while 22.3% believe in renting everything.

"We own practically all our own equipment. Not because it is necessarily cheaper, but because it is far more dependable and it's there when

you need it, where you need it. The trick is to get rid of equipment before it becomes so obsolete that its value shrinks away."

"Renting is the only way to travel. I don't own anything but a set of rewinds, a viewer and a projector."

"Own editing equipment. Rent cameras, lights, sound equipment."

"Own everything. Rental away from main production centers is too risky and too costly with air freight."

"Ease of renting 16mm self-blimped cameras makes it more economical to rent these when needed."

8. Do you send all your films to the same lab? Have you changed labs in the past few years?

53.6% send everything to the same labs and have stuck to the same lab for a number of years; 46.4% use different labs for different types of film, or shop around.

"We're about to switch. Our problem is finding good all-service labs. Most are limited and farm work out, losing quality and communication in the process."

"Local lab for 16mm. Out of town for Super 8 reductions."

"Split business between three 16mm labs and two filmstrip labs."

"I shop around."

"We have changed labs a few times in the past few years. This may be a problem of the East Coast producer, because labs here don't give the same service consistently as West Coast labs do. While prices are important, every change we have made has been because of poor or deteriorating service."

"We go to one lab for 35, another for 16, and still another for Super 8 reductions."

"In general just one, but we do use two others from time to time, just to keep everyone honest."

9. Are the types of films you are making now much different from those you were making several years ago in (1) subject matter, (2) intended audience, and (3) size of budget?

68% thought that subjects were changing; 71% thought audiences were changing.

"There is an increase in the proportion of films which are designed for television, and a small increase in the number of animated films."

"There's a trend from P.R. to promotion. This has been going on for

about ten years."

"Radically different. Very little 'general audience' interest. Strong trend toward specific subjects directed toward narrowly delineated target audiences, to accomplish 'hard' objectives. Those wonderful old 'telephone company' budgets are gone forever. What we look for is the 'small' subject with a large prospective print sale."

10. Are you generally happy with the work you are doing? Would you like your son or daughter to follow into the film production business?

97.5% were happy with their work, and 68.5% would like to have a son or daughter follow them into the film production business.

"I feel sorry for people who aren't in it because they're missing one of the most exciting and rewarding experiences life can offer. I'd love for my daughters to follow me into it. They'll never get rich, perhaps, and they'll have lean days, but they'll never have more fun earning a living."

"Young people must be steered from the business. The supply of filmmakers far, far exceeds any foreseeable demand."

"This is where the future is . . . communications. The old order passeth."

"I'd like my son to go into film production if he wanted to badly enough. Generally speaking, though, film producers are an intelligent group and could probably make more money doing something else if they put in the same hours."

"The tremendous variety of the work continues to attract."

"Maybe from job happiness; no for security."

"Of all my friends in other business who earn as much or more than I do, there isn't one who works as hard, as long, or on as erratic a daily schedule, and I don't think I'm unusual in this business."

"Industry is decaying in antiquated technology and incompetence. Videotape is the future."

"I really do like to see a production start from scratch, go through the thinking stages, and then finally emerge as a completed entity. I love the medium but am concentrating more on the conceptual and final use. I feel too many of us are ready to rush into shooting or onto the art board



without sufficient exploration of how the end product is going to be utilized."

Yes, with reservations. e.g. more 'public service' types of projects would be preferred over the industrial. Not enough films are made to enlighten people. Too many to sell them something. The film business as a career? Only for those who don't crave 'security' and love to worry."

Please feel free to sound off here on any subject at your own choice. The sounding board is yours, and we'd like to hear your thoughts on your own industry.

"I think that as a whole the industry is too bound to the past. I believe in the old saying, 'The world stands aside for the man who knows where he is going' and I think this applies to an industry, too."

"Major problem is inadequacy of steady substantial repeat business making projection of volume for each coming year difficult."

"There should be a ruling by the FTC or Justice Department to keep TV stations from offering film production to sponsors as a loss leader."

"Didactic scripted and predictable stuff no longer works. Sponsors should trust more to reality and less to the scripted hoke of the past."

"Our industry is still plagued by cut-rate operators on the one hand who take jobs on a price basis and then can't deliver quality, and on the other hand by the New York-Hollywood syndrome, which leads a prospective client to believe that if he doesn't spend a lot of money to get a New York or Hollywood producer he can't get a quality film."

"We are concerned about the fact that the number of quality producers has diminished. We're also concerned about the total inability of film-makers to convince the labor unions to adopt more progressive attitudes."

"Air freight forwarders are a bunch of pirates. But rental companies always ship forwarders because it's the easy way, never by airline freight, the cheapest."

"The biggest single problem for the private film producer in Canada is government interference and competition at all levels—federal, provincial and municipal. In other words, we are

competing with our own tax dollars in many areas. This is related to our political and social developments which have been gradually swinging toward welfare-stateism over the past several years. There are some encouraging signs on the horizon, at least Federally, that the pendulum is going to swing back again to a better level for two very good reasons: (1) there are many private producers who have experience to produce better films than government organizations, and (2) in general, if costing is done honestly, the private producer can do it far less expensively."

"I have felt that for the last five years the long-haired freaks in the film business have done it great harm. They are dropping out now that the fun is gone and the business is getting back to normal."

"Industry is incredibly disorganized. No proper trade association of producers. Professional standards not really set to reasonably high level. Education of would-be clients is sadly neglected."

"We need a leader."

"My biggest beef is what the East Coast unions have done to the industry. I always considered myself pro-union in theory and in fact. But the motion picture unions have never trained their people, they have never set up an adequate apprentice program (indeed, if any), and they have never cooperated with the industry in years of recession and genuine distress. Membership generally was based on recommendations of friends and relatives, which meant few or no blacks. Their main accomplishment was the establishment of high wage levels and large crew requirements even for simple industrial or educational films; which levels broke the backs of signatory producers. In what other industry can a man responsible for the type of duties a grip performs on small productions be paid \$65 daily, \$325 weekly, even though this may be his first time on job, and he never spent any time, anywhere learning his 'craft'? A skilled machinist doesn't earn that after years of training, apprenticeship, etc. Few teachers start with that salary, even with a Master's degree. Why should the unions be alarmed about runaway production? They cause it; as they caused

all government, industrial and educational production to run away from the signatory producers, large and small."

"My pet peeve is the TV new cameramen who moonlight with company equipment and materials, then producing documentaries at cut-throat budgets. Their work is usually poor and generally hurts the professional image."

"Federal government people simply must come up with uniform bidding procedures. Each agency has its own far-fetched, ridiculous demands."

"We are distressed by the proliferation of 'boutiques' who do not do good work, don't understand the economics of the film business, have no stability to protect the client, and generally give the industry a bad name. They 'play' at film-making instead of treating it as a business."

"Too many films are turned out annually by big business that are mindless, self-serving and wasteful of talent and money. Projects ought to be chosen with more thought about their eventual purpose and worth. If dealt with more honestly, no matter how commercial. Since film began, we have needed a National Film Union, somewhat like the Canadian Board, but more ambitious, encouraging film-makers to use their talents on subjects somewhat more rewarding than the awesome output of screwing and solving that is now the entertainment norm; educational films can really, yes, really be as exciting; at least as exciting as frosty beers, roaring engines, even tits."

"There should be greater effort by third party suppliers to sell the effectiveness of audio-visual communications to end users, like the Kodak campaign. Companies like E-Kane, Audiscan, Bell & Howell, Sony, LaBelle, Moviola, Ampex, 3M, etc."

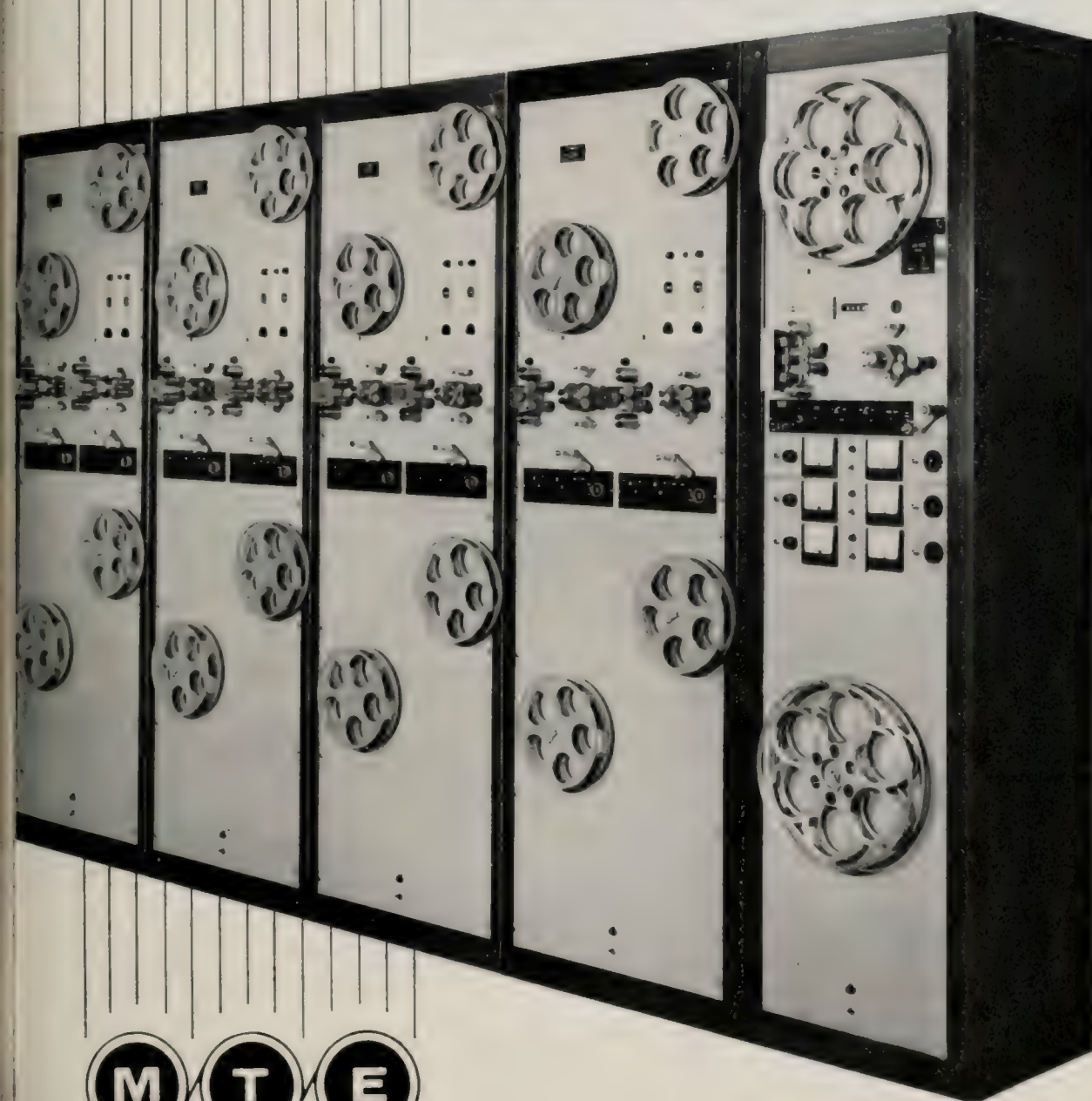
"I'm convinced that we're using the film medium to not more than one or two percent of its potential usefulness—but the new volume will be the new kind of picture, sold in a new way with our Rolls Royce medium doing business the Pinto way. There's a whole bright new world for business films waiting for the guys who will lift their eyes up off the next few feet of pavement and really look down the road." □



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For your sound studio, screening room, preview room and conference room.



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Business Screen

buyer's guide

TO PRODUCTION & LABORATORY EQUIPMENT
OF PARTICULAR INTEREST
TO THE INDUSTRIAL FILM PRODUCER

CAMERAS

ARRIFLEX CORP. OF AMERICA

The 16BL is a quiet-sound convertible camera for double or single system sound recording. The 16S/B is compact has 100' internal film capacity with 200' and 400' external magazines with torque motors. The 16M/B features greater capacity. A wide range of accessories is available. Also Model 35 BL silent 35mm camera.

BACH AURICON

Filmagnetic 16mm cameras with sound head for recording on prestripped film; Cine-Voice II, Pro 600, Pro 600 Special, Super 1200 self-blipped models for optical sound.

BELL & HOWELL

Model 70 16mm cameras: 70DR has 7 filming speeds, 70 HR for magazines. Also Eyemo 35mm.

CANON USA, INC.

Canon Scoopic 16 w/built-in 13-76mm zoom lens, motor drive, fully automatic exposure system with manual override. Canon Soundscoopic single system camera. Also Double Super 8 model.

CINEMA BEAULIEU/HERVIC

R16B P7 Automatic features reflex view finder, power zoom, provision for sync sound recording, 200 ft. magazine, accepts lenses for micro, macro and telescopic cinematography. Beaulieu News 16 is a single double system camera for news and documentary use. 40087M is a Super 8 camera with sound sync capabilities.

CINEMA PRODUCTS

CP-16 TV sound news camera. Silent. Weighs 9 lbs. Crystal controlled motor.

ECLAIR CORPORATION

Silent 16mm NPR permits sync sound without a blimp; 5-second magazine change; 400' loads, reflex viewing; rotating two-lens turret, crystal control sync motor, battery operated; variable shutter. Silent 16mm ACL has clip-on magazine; lightmeter behind lens. Very light weight.

FREZZOLINI ELECTRONICS

Frezzi-Cordless TV news single/double Auricon conversion with internal battery.

F&B CECO

TV news camera incorporates Frezzi-Cordless internal battery.

MITCHELL CAMERA CORP.

35mm and 16mm motion picture camera systems.

PAILLARD, INC.

EBM Electric 16 has built-in electronically controlled motor, rechargeable 12-volt magazine. Vario-Switar 16-100mm zoom w/through-the-lens metering. Lightweight sync pulse generator and pocket crystal control available as accessories. Also 16-Pro, noiseless, built-in magnetic sound.

GORDON YODER, INC.

Conversion of Cine-Voice, includes sync motor, silent counter

PRODUCTION ACCESSORIES

BERKEY COLORTRAN

The Mini-Crab dolly; crabs, tracks, front wheel steering; will carry camera operator and assistant; self-contained CO₂ powered hydraulic system.

BIRNS & SAWYER

Star dolly is crabbing spyder type pump-up center column.

CAMERA MART

Elemack dolly is small, crabs in direction

CENTURY PRECISION OPTICS

Custom made sound blimps.

CINEKAD ENGINEERING CO.

Cinekad camera brace support 16mm-35mm handheld movie camera

CINE 60

Electric zoom drive for Angenieux lenses. Powerbelts for Arriflex, etc. Sun Gun belts. Uni-Pack battery supply for Arri 16S and 16BL. 12" glass blimp for Arri 35 IIC and Stretch power cables.

CINTEL CORP.

Motor-driven pedestal, tripod-dolly cradle heads, friction heads, line studio equipment.

VICTOR DUNCAN INC.

Duncan Handgrip for Eclair NPR camera available for use with BEALA, fectone and other Eclair motors. Heater Barneys operating with 12" storage batteries. Sound Barneys.

F&B CECO

Sync motor for Eclair NPR; motor for other cameras; sync, variable speed stop-motion.

FELLER VACUUM FORM STUDIOS

Background panels in many styles wood, brick, etc. for studio use. Easy set up and stored.

FREZZOLINI ELECTRONICS

Portable power packs for driving camera motors.

JACK A. FROST

Generators, transformers and rectifiers

LAFAYETTE INSTRUMENT CO.

Time and motion study equipment. Camera drives for Bolex H-16, Bolex Howell 70 Series, Eastman Kodak Special and K-100. Plus other accessories for time lapse, surveillance, animation and memo motion.

LEOPOLD ENTERPRISES

Leo Pod for all 16mm cameras. Leo-Pack Model 1750A power supply for driving cameras, sun gun, etc.

MAGNASYNC MOVIOLA CORP.

Crab dolly for 16, 35mm cameras. Mobile camera support places camera in any position

NATIONAL CINE EQPT.

Hydrofluid Master tripod has fluid

360°, tilts -75° to +75°. Also
offload Junior, Model C and Model

ER-LISAND MACHINE CORP.

holder pod is adjustable five ways.

ACK PILL & ASSOC.

Zoom Control Pod, Model JP
provides camera support with
control of zoom, focus and motor with
shifting hand position. Also, the
generator, an efficient, low cost, mo-
electric power unit.

D PHOTO-CINE OPTICS

Sound Seal Blimp for Arriflex cam-
and Cine-Voice conversion for
renting 400 or 1200' magazine on
ion. Light weight SOS Body Brace.

R D CORP.

magazines, precision film transports,
shutters, portable power supplies
power converters.

ADNEY ELECTRIC CORP.

compact high-energy rechargeable bat-
tery packs; lights; sound equipment.
battery chargers and inverters.

CRYSTAL CONTROLS

CAMERA MART

Automatic camera control system
integrates sync cable, provides auto-
matic clap mark and counts take.

CRIMA PRODUCTS

Crystallok provides crystal control.
5 parts per million for BL cameras.
modification of camera or battery.
over end of motor housing.

COMMUNICATION ARTS, INC.

Universal crystal sync motor control
exchangeable for all motion picture
cameras. Fits on Cine 60 belts.

FOR DUNCAN, INC.

distributor of "Minilock A" crystal
control for Arri BL cameras.

AGE DEVICES, INC.

Universal crystal sync control for 16BL.
on-on. Weight 12 oz.

EFFECTONE AMERICA

Universal motor for Eclair. 50/60 cycles,
15 frames. Internal or external sync
reference.

ANIMATION & TITLING EQUIPMENT

COMPANY

paper, peg bars, ink, discs. Com-
plete animation supplies. Thriftax stand.

EV'S ANIMATION AIDS

Complete package of essential equip-
ment for the design and production of
types of animated or still photo-

graphic art visuals. Animator's discs,
inking boards, checking boards, anima-
tion punches and camera stands.

PAILLARD, INC.

The Super Titler can be used with many
16mm cameras, including the Bolex
H16 and H8, in either vertical or hori-
zontal position.

RICHMARK/OXBERRY

Two Oxberry Animation Stands avail-
able: 5332 (Filmmaker Series) designed
for the industrial and educational
16mm film producer, and the Model
5442 (Master Series) designed for the
professional animator.

SOS PHOTO-CINE-OPTICS

Tel-Animastands for special effects and
animation work. Tel-Animaprint for Hot
Press Titles.

LENSES

ANGENIEUX CORP.

Zoom lenses for all major motion pic-
ture cameras. Various length view find-
ers.

CAMERA MART

Optical FX unit provides multiple
images from single subject in many
variations.

CENTURY PRECISION CINE/OPTICS

Primary and zoom lenses for motion
picture and TV cameras.

CINEMA PRODUCTS

Canon K-35 macro zoom lens T2.8.
Focusses to within 2" of lens.

VICTOR DUNCAN, INC.

Custom supports for zoom and long-
focus lenses.

DYNASCIENCES CORP.

Dynalens provides steady image in
bumpy conditions.

QUESTAR, INC.

Questar cinema model telescope lens.

ALSO

Angenieux, Berthiot, Canon, Pan Cinor,
Rank-Taylor-Hobson, and Zeiss primary
and zoom lenses are available from
most motion picture equipment dealers.

INTERLOCK PROJECTORS

ALLIED IMPEX CORP.

Bauer P6 Studio projects optical and
magnetic tracks, records, transfers,
mixes.

ARRIFLEX COMPANY

Sonorex 16/16 records, transfers,
mixes, plays back.

W. A. PALMER FILMS, INC.

PGSS magnetic/optical interlock projec-
tor records, transfers, mixes, plays
back.

LIGHT METERS

KLING PHOTO CO.

Gossen Luna-Pro CdS exposure meters.

PHOTO RESEARCH CORP.

Spectra Footcandle meters have 3
ranges.

LIGHTING

BARDWELL & MC ALISTER

Complete line of studio and location
lighting. Individual fresnel spotlights,
stands, accessories, plus lightweight
Tungsten-Halogen models in single
units or complete kits.

BERKEY-COLORTRAN, INC.

Motion picture lighting equipment. Mini-
Pro Kit packs 3 light stands and acces-
sories in one case.

BIRNS & SAWYER, INC.

Line of studio and portable lights in-
cluding B&S Snooper underwater light
for depths to 5000'.

ART BODKINS-OPTICS, INC.

Par-64 and Par 36 daylight conversion
photolamps. Kelvin color balanced.

THE BREWSTER CORP.

Polecat telescoping and spring loaded
supports for photographic lights and
backgrounds.

JACK A. FROST

Rental, sales and service on wide range
of lighting equipment.

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Hervi-Quartz Location Lighting Kits,
lightweight, self-contained.

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Light-weight, compact Lowell Link lo-
cation lighting equipment travels in one
case. Softlight folds into attache case.
Vari-flector II is new stand-mounted re-
flector that folds into compact case.

MOLE RICHARDSON CO.

Lighting equipment for motion picture
and TV studios. Arc lamps, Molequartz
kits, wide range of accessories.

JACK PILL & ASSOC.

Giraffe line of portable studio stands.

CHARLES ROSS, INC.

Lighting equipment, grip equipment,
props and generators available for sale
or rent.

SMITH-VICTOR CORP.

Quartz studio kits.

SYLVANIA ELECTRIC

Sun Gun is portable battery-operated
light.

JOHN WEBER CO.

Generators and lighting equipment.

EDITING, SPLICING & INSPECTION EQUIPMENT

ALLIED IMPEX CORP.

Hahnel motorized 16mm and 8mm splicers make wedge-shaped splices.

BIRNS & SAWYER, INC.

Film, Splicers—Model 2668 Instant Splicing Block for 16mm film/tape. Model 2669 Instant Splicing Block for 35mm film/tape.

CAMERA MART

Handiola editing equipment for 16mm and Super 8.

F&B CECO

Editing tables and bins. Viewers for 16 and 35mm editing. Automatic splicer and Magic Mylar splicing tape.

FILMKRAFT SERVICES

Model 16 O/M runs up to 3 magnetic tracks with a picture.

GRISWOLD MACHINE WORKS

Splicers for 8 and 16mm.

GRYPHON CORP.

Compact bench rewind units feature special lineal torque motors with stepless power controls.

THE HARWALD CORP.

Editing and viewing equipment, electronic film cleaners with cleaning and protection attachment. Film inspection machines with sound track, sprocket, thickness, splice and scratch defect detection; allows for immediate correction.

HOLLYWOOD CAMERA CO.

HollyCam portable hot splicer cuts, splices and welds in one operation. Features built-in carbide film scraper.

HOLLYWOOD FILM CO.

Manufacturers and distributors of all types of film handling devices, rewinds and splicers.

KALART VICTOR CORP.

Craig film editing equipment includes Pro Viewers, rewinds, splicers, frame counters, both as components and as complete projector editors. For 8mm, Super 8 and 16mm film.

KEM ELECTRONIC MECHANIC CORP.

KEM Universal horizontal editing machine. "Son of KEM" low-priced four-plate portable editing machine.

LIPSNER-SMITH CORP.

16 and 34mm professional projectors for fast, safe, high speed viewing and inspection. Ultrasonic cleaner for restoring clarity.

MAGNASYNC/MOVIOLA CORP.

Series 20 editing machines for 16 and 35mm. Also rewinders, editing tables, viewers and bins, synchronizer sound

readers available for optical or magnetic sound or combination. Moviola console editor.

MAIER HANCOCK INDUSTRIES

M-H heavy-duty Viewer/Editor is designed for continuous, professional use; features four rollers, one sprocket wheel and a film pressure plate with special mirror finish to prevent scratching. Models 816 and 816S portable hot splicers cut, splice and weld in one operation.

MASTEREEL IND., INC.

16 and 35mm split reels. Forms two separate usable film flanges, each capable of handling film on negative or positive cores; or tightwound just as when flanges are joined to make a reel. Aluminum, non-magnetic, 1200' size.

RAY MERCER & CO.

Film patches, Mercer film rule—16mm, 35mm and 16/35 combination.

MOTION PICTURE ENTER.

The Pro Splicers feature automatic scrapers, stainless steel construction and precision pins. Available for 16 and 35mm film.

NEUMADE PRODUCTS

A complete line of film handling and editing equipment including tables, rewinds, (hand and power) synchronizers, splicers, cleaners and accessory items.

PARLIAMENT EQUIP. CORP.

Guillotine splicer uses Mylar tape. Models for all sizes of film.

PAULMAR INC.

Automatic 16mm film inspection & splicing equipment.

JACK PILL & ASSOC.

Pic Sync editor with synchronous motor modification for forward and reverse operation at sound speed. Three position switch control forward and reverse and in the center position through an electro-magnetic clutch disengages motor to permit manual operation.

PRECISION LABS.

Film editor and optical sound reader for matching lip-sync. Also model with unitized synchronizer and 16 mm projection viewer.

PRETOSEAL MFG.

Thermo-fusion butt-weld splicing equipment.

RAYFIN ENTERPRISES

Steenbeck horizontal editing machines.

RTI—RESEARCH TECHNOLOGY, INC.

Splicers, viewers. Complete line of 16mm inspection and cleaning machines.

SHOWCHRON AMERICA

Several models of editing consoles for 16mm and 35mm in various configurations. Single sprocket drive. Rapid ad

vance retard of sound track. Foot operation.

SOS PHOTO-CINE-OPTICS

SOS. Prevost editing table is horizontal and portable. Pic-Sync synchronous footage counter, viewer and sound reader.

TRAID CORP.

Hot Splicers for 8, 16, and 35mm.

ZEISS IKON VOIGTLANDER

Editor with bright viewing screen 16mm.

ZYCO MFG. INC.

Double rank film slitter.

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New York, N.Y. 10036

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1600 Broadway
New York, N.Y. 10036

RECORDERS SOUND GEAR

AMEGA INTERNATIONAL

Sound reproducers in single, double, triple, combination and automatic units. Also portable units, modular control centers and amplifier systems.

ARRIFLEX COMPANY

Arrivox-Tandberg 1/4" professional recorder with pilotone system.

CINEMA BEAULIEU HERVIC

Uher 1000 Report Pilot 1/4" tape coder, designed for sound film synchronization.

ELECTRO-VOICE, INC.

RE50 and RE85 dynamic microphones designed for elimination of noises. Omnidirectional.

GOTHAM AUDIO CORP.

Stellavox Swiss-made portable recorder for stereo sync recording. Sp7 has interchangeable head assemblies for sync, mono sync and non sync.

MAGNASYNC/MOVIOLA CORP.

Synchronous magnetic film recorder and sound equipment, pickup recorders, studio-mixing consoles.

MAGNA-TECH ELECTRONIC

Complete line of professional movie picture studio sound recording and projection equipment. New 600 series features 500 ft. per minute through sprocket in interlock.

CA MAGNETIC RECORDERS
IV 1/4" synchronous recorder for
in picture work. SN Mini is small-
to sync recorder available.

RECTONE
al sync motors for various cam-

PS BROADCAST EQUIPMENT
co condenser mikes for produc-
tise.

STUDIOS & PRODUCTIONS, INC.
Tone sound barney for R-16 Beau-
cameras for sound shooting.

CORP.
getic and optical film recording
ns, available for 35mm, 16mm,
uper 8 film.

ER MAGNETIC SALES
1/4" synchronous tape recorder,
four dial mixer, Sennheiser &
microphones & headsets, Talmak
ge counters for projection & dub-
studios, Ryder sync-generators for
n and 35mm cameras

HEISER ELECTRONIC CORP.
ite-Shot" semi-shotgun and "Big-
o highly directional condenser mi-
phones.

IE BROTHERS INC.
fessional broadcasting microphones,
e recording and general purpose
e. Also, microphone mixers.

PHOTO-CINE-OPTICS
getic striping machines, combina-
ound readers/viewers and sound
orders and mixers.

ACIL-HOFFMAN CORP.
getic film recorder/reproducers for
n, 17.5mm or 35mm as ordered,
plete with microphone mixers and
lock motors.

ASIST-O-SOUND
3-CA amplifier for use with Auri-
nd Bolex 16-Pro.

ELECTRONICS
ress radio microphone systems.

EREX
al recorders and reproducers for
n pictures.

RANGE ELECTRONICS
getic recorders, dubbers and mag-
ical transfer.

PRINTERS MOTION PICTURE

L & HOWELL CO.
ing equipment for all sizes. Pro-
tional additive color printing sys-

MAN KODAK CO.
ic film analyzer for use with print-

HAZELTINE CORP.
Color film analyzer for use with mo-
tion picture printers.

HOLLYWOOD FILM CO.
High speed printers, slitters, inspection
projectors, edge numbering machines.

OPTRONICS TECH
Optronics 16mm to Super 8 Quad opti-
cal reduction printers. Includes both
step and continuous high speed.

PETERSON ENTERPRISES
Manufacturers of a complete line of
printing equipment from Super 8 to
70mm wide format films. COR-contin-
uous optical 16-8 reduction printer
travels film at 400 FPM on 16mm side.

PRODUCERS SERVICE
Complete line of optical printers, step
contact, step reduction and special ef-
fects with a variety of accessories and
formats.

RESEARCH PRODUCTS
Model 2101 is designed for 35mm,
16mm reduction and blow-ups. Pro-
vides split screens, wipes, re-position,
skip frame, hold frame.

SOS PHOTO-CINE-OPTICS
Professional printers for all formats.

MOTION PICTURE PROCESSORS

ARTISAN INDUSTRIES
Hi-Speed spray developing machines,
black and white; Models FA-50, FA-200
& FC-200, negative-positive Eastman
color equipment, Kodachrome, Ekta-
chrome and Anscochrome install., silver
recovery systems, custom photographic
processing equipment, laboratory engi-
neering service.

CINTEL CORP.
Houston portable tank mixes and trans-
fers photographic solutions in one op-
eration. Built-in motor driven pump
does the mixing and solution transfer
without a separate mixing motor.

FILMLINE CORP.
Daylight and darkroom processors for
16, 35 and 70mm. Model FE-50 proc-
esses 16mm Ektachrome at 50 FPM.

OSCAR FISHER CO.
Semi-portable Mark 16/35 processing;
also dry spray immersion film proces-
sor.

ALAN GORDON ENTERPRISES
Daylight operation A-9 portable proc-
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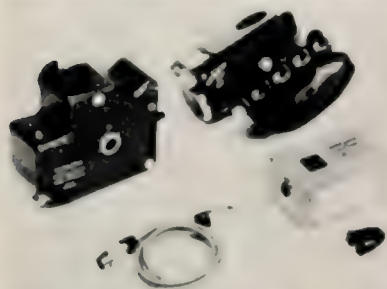
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new products review

FEATURING NEW EQUIPMENT AND SERVICES

Camera Motor

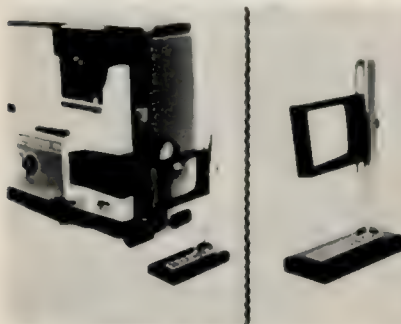
PAILLARD, INC. has announced a new LSM electric motor to drive Bolex spring-driven 16mm cameras. There is provision



for 60 cycle 24 fps sync pulse and quartz synchronization. 12v ni-cad battery in grip. Automatic slating. 1900 Lower Rd., Linden, N.J. 07036.

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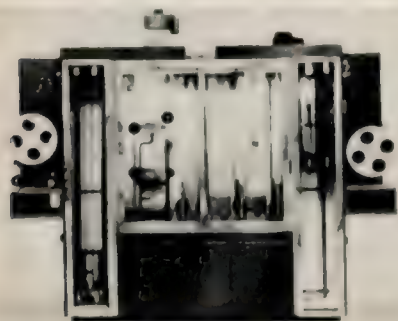
when used with Super 8 projectors. Free standing. Adjustable. Price is \$21. 1009 Beech Avenue, Pittsburgh, Pa. 15233.

Filmstrip Accessory

LA BELLE INDUSTRIES, INC.'s new carton for protective storage of 16mm Compapak sight/sound filmstrip cartridges permits easy retrieval of programs by exposing identification labels on handles. 510 S. Worthington St., Oconomowoc, Wis. 53066.

Film Cleaner/Waxer

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up newly slit film for cartridge or renovates older film. Handles reels up to 2400 ft. and operates at 250 fpm. 1941 First St., San Fernando, Calif. 91340

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3M COMPANY's new multi-media programming system uses digital data to trigger projectors. Can be used with any stereo recorder having independent channel controls. Digital information system is said to eliminate false cues from stray



signals, tape speed variations or tape drop-outs. Wollensak Digi-Cue programmers come in 3-, 6-, or 9-channel models. St. Paul, Minn. 55101.

Filmstrip Cans

RICHARD MANUFACTURING CO. is now delivering its Poly-Con plastic filmstrip cans with permanent foil-printed covers. Gold, silver and 12 other different colors of cans. P.O. Box 2041, Van Nuys, Calif. 91404.

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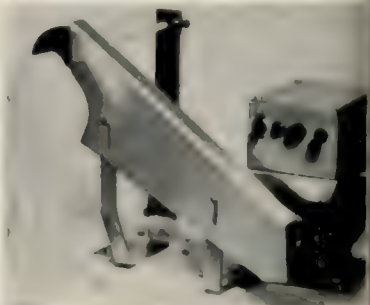


jectors at pre-set intervals variable from one through ten seconds. Weighs 1 lb. Plugs in the back of projector. Ridgeford, N.J. 07070.

Editing Accessories

KEM ELECTRONIC MECHANICAL CORP. now has available for rental purchase Techniscope and anamorphic format picture modules for use with KEM Universal editing table. Permits use of inexpensive Techniscope prints. 225 Park Ave. S., New York, N.Y. 10003.

FILMKRAFT MFG. CO. has developed a Rewind Power Attachment that



attaches to any standard professional wind, automatically film fed to it. Price is \$322. Dept. W-1, 6850 Lexington, Hollywood, Calif. 90038.

TV Projector

KALARI VICTOR has introduced Tele-Beam large screen television projector using rare earth phosphors and give twice the light output of standard cathode ray tubes. Plainville, Conn. 06062.

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picture parade

continued

Second Side, discusses the problem of solid waste disposal. It tries to explain why, "America the beautiful is being turned into a gigantic dump."

The film points out that though it is easy to point a finger at industry, the truth is there's a second side," concerned particularly with the paper and paper board container industry for which Ex-Cell-O makes machinery.

The second side of the story involves the demand of the consumer public for packaged products. The film presents experts who discuss objective approaches that have actually been initiated to combat the problem of waste disposal, and concludes that the public demand can be met without endangering the ecological balance.

Television stations have shown the film 280 times to an estimated audience of 12,568,300 viewers. 100 nontheatrical groups—civic organizations, industries and schools, for example—have shown the film to an audience just shy of a million viewers. Circulation to all audiences will continue.

"The film is one of the more successful to come out of America's industry's recognition of the ecological problem," according to Edwin Swanson of Modern Talking Picture Service, which circulates the film. Ex-Cell-O. "Ex-Cell-O did not make the film as a whitewash. They made to present, I think, a very accurate picture of not only what their responsibilities are with regard to the waste disposal problem but what responsibilities are of each and every American citizen."

Ex-Cell-O has sponsored films for a public interest approach for many years. One, a documentary about Project Hope hospital ship, won Academy Award as best short subject.

The Second Side was produced by Ex-Cell-O by Wilding Inc.

How to Combat the "Count Men"

The American Institute of Business Security film \$9 plus \$1 = *SHORTCHANGED!* is a valuable training film for supervisors and employees who deal with customers, handle cash and give change.

The film demonstrates how unexpected cash register operators taken for \$5 to \$20 each by professional "count men," and a step by step recap of each scene explains what is happening as it happens enabling the viewer to readily understand the theory involved. Only through understanding

...ding the methods of the profes-
sional "count man" can the cashier
...in to guard against him or her.
...education and training are the only
...s cash register clerks can protect
...themselves against these subtle raids
...the cash drawer.

Cashiers are shown how to suspect
probable count men and how these
...ies of people (from teenagers to
...ndmothers) operate to make hun-
...ds of dollars in just a few hours
...ork" each day. Finally, cash regis-
...operators are shown the simple,
...er-before-revealed procedure to
...losing money to count men—in
...pleasant manner that would never
...nd the honest customer who is
...ing a legitimate mistake.

9 plus \$1 = \$20: **SHORT-
RANGED!** is available for preview,
...al or purchase through BNA
...ins, 5615 Fishers Lane, Rockville,
... 20852.

W Chic for Chunky Chicks

...hion designers who create clothes
...women in the half-size range have
...onded to a long-felt need, accord-
...to a new film released by Celanese
...ers Marketing Company.

...ware that one-quarter of all
...uses purchased in America are
...ed for larger women, manufactur-
...are meeting the demand for new
...ng.

...haking old taboos about patterns
...colors the viewer will see in *New
...fashions for New Women*, the new
...rtment of clothing which encour-
...self expression and a carefree
...icipation in the new opportunities
...ing up for women. Whatever is in
...for the taller slimmer silhouette
...ow available in figure flattering
...portions which will propel fuller
...men of all ages into the styles of the
...enties.

...ew *Fashions for New Women* is
...nformative seven-minute film for
...men's programming on television.
...available from Modern TV.

Dreamy, Tranquil and Lushly Beautiful

...r showcase theatres in major
...kets are showing a new film on
... Virgin Islands, *The Possible
...um*, which is described as dreamy,
...equil and lushly beautiful. Pro-
...d by Frank Kavanaugh, the 13-
...ute color short was filmed on
...tion in St. Croix, St. John and St.
...omas, with original Island music
...e background.

...eatres may obtain the film, which
...good complement for any feature
...gram, from Association-Sterling/
...the theatrical division of Associ-
...in-Sterling Films. It is sponsored
...the U.S. Virgin Islands Govern-
... Information Center.

DON'T DO IT!



If you're in the market for a single or double system sound camera, **DON'T** place an order for **ANYTHING** before you've seen and handled the new CP-16 camera.

Look at the advantages . . . the little battery I'm holding will drive over 3600 feet of film through the CP-16. It snaps right into the side of the camera. A spare 8 oz. battery will fit in your shirt pocket and you'll never run out of power.

The D.C. servo motor is crystal-controlled . . . ready to shoot wireless double system sound on a moment's notice. Is it portable? The camera weighs a mere 9 lbs. with a battery pack installed! (15 lbs. ready to shoot w/Angenieux 12-120 and 400' of film.) If you're in a hurry (and most newscameramen are), magazines are "quick release". These features plus the CP-16's exceptional quietness (30dB at 3 feet) make it the most important domestically produced newsfilm camera in the past 25 years.

The old expression "Look before you leap" really applies here. Call the Victor Duncan office nearest you to schedule a personal demonstration.



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SOUND EFFECTS

camera eye *continued*

A Man We'll All Long Remember: John Grierson, CBE, 1894-1972

The passing of an old friend and one of the truly "greats" in the world of factual motion picture production saddened us earlier in the year: John Grierson, born in 1894, died at Bath, England on February 12, 1972.

The man who gave us the term "documentary" in describing the films to which he gave his life to improve founded the National Film Board of Canada in 1939. As its first Chairman he helped to build an organization which continues to send into the world some of its finest, most creative films. And he helped form the Australian Commonwealth Film Unit.

Outspoken and gruff until you knew Grierson, he merited the honors heaped upon him and his land, was named a Commander of the Order of the British Empire. But we'll always remember him in carpet slippers, sitting on the floor of a Chicago hotel room with drink in hand, reminiscing on the vagaries of life and the potential of the film.

Come to Amsterdam Nov. 20-24th for Int'l Industrial Film Event

Amsterdam is the place to go November 20 to 24th if you want to see the

finest in industrial films, meet and participate with the top-level men who manage communications programs over Western Europe, Japan, The Netherlands' metropolis will be the 13th annual International Industrial Film Festival in the ultra-modern R.A.I. Congress Centre. This foreign showcase and meeting is sponsored by the Amsterdam Industrial Association in cooperation with the Federation of the Netherlands Industry, the Netherlands Association of Christian Employers and the Dutch Cinematographic Association.

U.S. entries to Amsterdam are being cleared on behalf of our own National Association of Manufacturers by a special committee of the Council of the International Nontheatrical Exhibition (CINE). As head of representative U.S. delegations at recent Festivals in Venice, Vienna, at West Berlin last year, at Barcelona, we are now endeavoring to recruit a group of industrial audio-visual executives to attend this event. Corporate management will profit by sending nominating delegates to Amsterdam, especially those who have international marketing objectives.

Awards to recent U.S. entries have been generous. But it is not the prizes giving but the learning and sharing that makes this event so notable and useful to all who serve the factual film.

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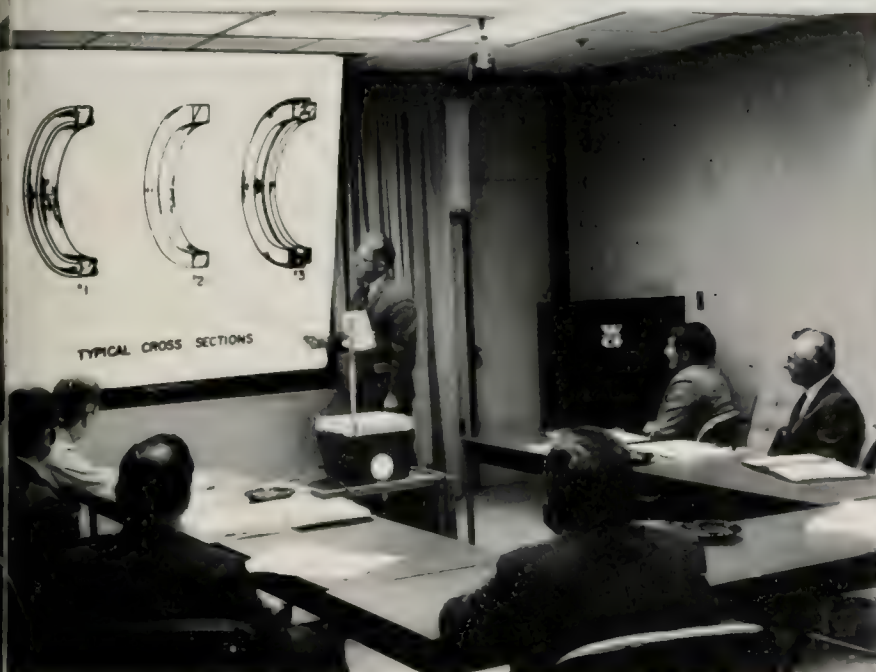


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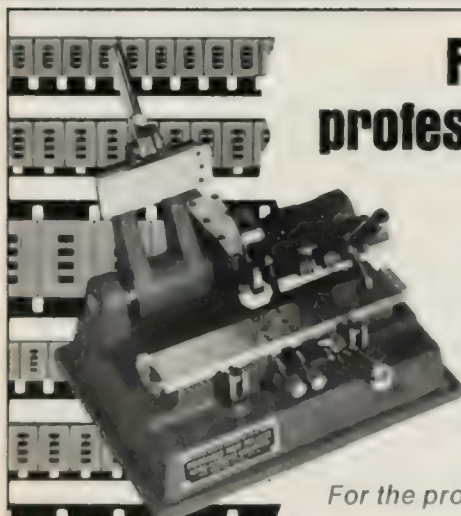
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Musicues' New Headquarters Facilities

Musicues, a division of Cue Recording, Inc. serving the music needs of the film and audio-visual industry, has moved to greatly expanded facilities at 1156 Avenue of the Americas, New York.

The new studios, control room, duplicating rooms and audio cassette packaging facilities have resulted from 20 years planning, and are designed particularly for service to the industrial and educational market.

Musicues, which is the sole U.S. distributor of Chappell Records Background Music Library, has expanded its stocks with several hundred hours of new material.

Super 8 Lab Expands

Super 8 City, wholly-owned subsidiary of Capital Film Laboratories, has doubled its space and moved to larger facilities in northeast Washington, D.C.

The new facility, at 1303 Gallatin Street, N.E., will enable the Super 8 staff to utilize additional projectors and rewind machines as well as increased loading space and platform area. Humidity control and filter processes are added pluses, according to CFL President, Peter Boyko.

New Super 8 Teleplayer Announced in Japan

Fuji Photo Film Company has announced, in Japan, a new Super 8 teleplayer, model CV500, which connects to any conventional color or b/w TV set.

A flying spot scanning system is used which converts Super 8 (or Fuji own Single 8) picture and optical sound into electrical signals which are then fed to the TV set. Slow motion and freeze frame effects are possible, as well as remote control.

Film cartridges of 5 and 11 minutes length, as well as 30 minute open reel will be utilized.

Resolution is said to be 300 lines or more during stop action, and 400 lines during regular run.

It is expected that the CV500 teleplayer will be marketed first in Japan. No information is available on when it may become available in the U.S.

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Dear Mr.:

You perhaps have not sent me your resume, so I cannot comment on your background and qualifications, though the suggestion that you have made a serious effort toward this profession and have some experience in a related field puts you somewhere other than at the end of the line.

What you have been told by Mr. Palmer is true, union obstacles and producers' preference for experienced men does present you with difficult doors to open. But young men open those doors continually and, if you are qualified, so can you. Perhaps I can help.

I am a busy man. If I were not, there would be no prospects for you here anyway. So make your presentation to me so concise that its very brevity will interest me. Keep your resume to a single page including only the *highlights* of your qualifications. If it should prompt a later interview, I will be impressed to learn there are even more good things to know about you. If I have already read everything there is to know about you—what will we talk about?

Send a "show reel", a piece of film that demonstrates what you are able to do with a script, camera, microphone, paintbrush or splicer. Don't expect to sit next to me as I watch and make excuses for any of it. I want to look at it at a time of my choosing and, if *everything* in the reel does not speak well of you—edit it. I am looking for that hard-to-define something that *experienced* men have *before* they get experience. If, having read this, you edit your show reel to anything over five or six minutes, go back and read it again.

If you are asked to come in for a chat, dress that day as you expect to dress while representing me with one of my clients. I am interested in your life style, but practicality makes me more interested in my client's life style and your flexibility. You can dress to look like a cameraman after you have become a cameraman.

Finally, if this were not a highly competitive field, difficult to attain and demanding once in it, there would be a lot more bad producers surviving. You *can* do anything if you want to do it hard enough. And to make your living the way Mr. Palmer and I do—it's worth every bit of the struggle.

Sincerely,
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New Professional Publication for Filmmakers

The first issue of "Paillard Professional News" has just been published by Paillard Incorporated. The quarterly's emphasis is on news—what's new in equipment, applications, techniques and literature. Of special interest to 16mm cinematographers are product reports on the Bolex H-16 EBM camera, the Vario Switar POE-4 lens and comments on the POE by Burmese cinematographer James Bu. "Paillard Professional News" is available free of charge to Bolex owners, as well as to filmmakers active in industrial film production from Paillard Incorporated, 1900 Lower Road, Linden, N.J. 07036.

Guide to Overhead Projection and Transparency Making

A new, 24-page catalog titled "A Guide to Overhead Projection and Transparency Making" has suggestions for transparency preparation and production. Diazochrome multi-colored transparency films, mounts and processing equipment, and a wide range of auxiliary transparency-making materials. It is available from Scott Graphics, Inc., Visual Communication Division, Holyoke, Mass. 01040.

New Educational Film Catalog Offered

Timely motion pictures to supplement classroom training in schools, colleges, business and industry are listed in publication GIZ-2203A, an eight-page catalog describing 19 films free from commercial content, and produced primarily for educational purposes. Each film draws upon current General Electric state-of-the-art expertise to provide the student with both basic scientific concepts and examples of practical applications. The catalog is available from General Electric Educational Films, Corporations Park, Building 705, Scotia, N.Y. 12302.

Latest in "How-to-Do-It" Series Explains Leadering and Labeling

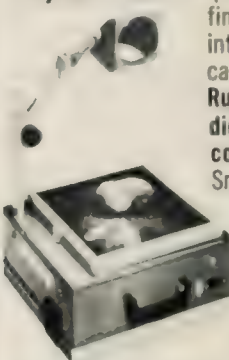
"This Is No Place for Creativity," latest in a series of pamphlets issued by Motion Picture Laboratories, is a basic introduction to the preparation of materials for the laboratory. It defines motion picture terms for the beginner and is illustrated with drawings to show both beginners and professionals how to leader and label their films according to IACL recommended standards. It is available to producers free from Motion Picture Laboratories, Inc., Box 2627, Memphis, Tenn. 38102.

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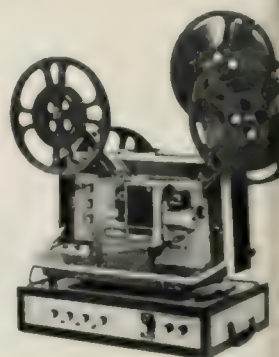
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the screen executive

Three new executive positions have been announced at Reela Film Laboratories, Miami. **Robert Pell** has been appointed Vice President and General Manager; **Robert Miele**, Vice President in charge of Operations and Plant Manager; and **Tom Fischer**, Business Manager . . . **Angelo P. Gatto** is the new International Marketing Manager of Singer Company's Graflex Div. . . Videocassette Duplicating Corp.'s new General Manager is **Gerow David Brill**, formerly of CBS' FVR Division . . . **Bernard Weinblatt** has been appointed President of Eclair Corp. of America. He was formerly Financial Vice President of Eckmar Corp., of New York. At the same time, **Leo Lukowsky** has been appointed Executive Vice President of Eclair of America . . . Bell & Howell's Industrial & Training Equipment Group has a new president in **Gordon E. Bradt** who has previously had a number of audio-visual assignments in the company . . .



WEINBLATT



BRADT

Terrence P. Longville has been named Advertising Manager for Telex Communications Division . . . The Werthmann Group, Inc., Detroit, has announced a new president in **Stoffer J. Rozema**, former Executive Vice President of Campbell-Ewald . . . **Arthur Florman** has been named Board Chairman and Chief Executive Officer, and **Carl Porcello** President of F&B Ceeco Industries, Inc. Florman moves up from president; Porcello had been head of the company's west coast operations for the past five years . . . **Sylvia Lee Alvares** has been named Chairman of the Board of Alan Gordon Enterprises, Inc., North Hollywood, while **Grant Loucks** is the new president. Both have been with the company for many years . . . **Murray O. Cunningham** has joined L. W. Photo, Inc., as Director of Marketing. He was previously president of Pace International Corp. . . **Fred Wells** has been named Director of Corporate Development for Elco Corp. He was recently Executive Vice President of Cine Magnetics, Inc., New York . . . **Thomas M. Holzel** is the new Vice President-Marketing of Montage Productions, New York. □

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Business Screen

VISUAL COMMUNICATIONS MAGAZINE

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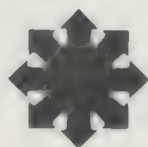
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editorial

Bidding procedures for Federal government film assignments are too complex, and proposals are unnecessarily expensive to prepare.

When Business Screen conducted a survey on producer attitudes about the state of the industry during July, one complaint registered over and over was the increasing difficulty and complexity of bidding for federal government production assignments.

Since that time we have had an opportunity to check on some of these complaints, and it is evident that a real problem exists.

Here are some of the problems which confront producers in dealing with government agencies:

- The bidding procedures are often exceedingly complex and difficult to understand.
- The sheer volume of paperwork required is beyond all belief.
- It seems not improbable that some invitations to bid are made *after* decisions have been made regarding producer selection, and bids are requested only to satisfy regulations.
- Producers are asked to perform expensive research in preparing a bid—research that often requires travel, purchase of reference materials, and when compounded by the large numbers of producers bidding, this represents hundreds and thousands of wasted hours to the film production industry as a whole.
- Many government agencies ask for elaborate treatments as part of a bid—treatments which require professional writers hired at some considerable expense, but these treatments are never recompensed. Accusations have been made by some producers that this free brain-picking has resulted in ideas being “borrowed” for use in the film up for bid, or in subsequent films by the same agency.
- Some bids are put up on such short notice for preparation that it seems very evident that a successful “bidder” had previously been chosen.
- Producers in the private industry

sector are asked to bid on production work in direct competition with bidders in publicly supported institutions.

Let's get down to a few specifics. Proposals were requested by the National Institute of Health in Bethesda, Md., last Spring on a film designed to encourage women to consider a career in dentistry (RFP NIH 72-4203 P). One response to this request, and it is typical of dozens of such responses prepared by producers to government bid requests that we have seen, runs to 21 pages of original typewritten material requiring the work of producer, writer, accountant over a period of a week or more. It includes a general technical approach, a lengthy treatment, a shooting outline, a proposed production schedule, a background of personnel detailed as to how they relate to the film under consideration, and an elaborate cost breakdown. This is not optional material, it is required of all bidders. What this amounts to, as we can see, is that the National Institutes of Health have required perhaps 50 or more producers to perform a hundred or more man-hours of creative work each to bid on a \$30,000 film. Surely, there must be better ways!

Here is a request for proposal issued by the Agency for International Development which was publicly announced on June 2, 1971, and published in the Commerce Business Daily, asking for a detailed proposal to be submitted by June 11 (later extended to June 15). During this period of time producers wishing to bid on the project are asked to (1) obtain copies of the RFP from the agency, (2) prepare, type and collate a long list, in many copies, of required information, (3) procure eight published items of background information obtainable only through the AID Educational and Communications Division in Washington, and (4) prepare a competitive treatment for the proposed project. One producer com-

plained that just to procure the background information would require two days. To represent a reasonably diligent effort, the background information would have to be read and digested. Then the writer would have to conceive, develop and write a comprehensive document which would represent a professional solution to a complex communication problem. All in three days! This kind of scheduling is enough to prevent responsible producers from bidding at all.

Sixty-one RFP's were issued by one federal agency for a series of films on drug abuse. Thirteen producers submitted bids. Most of them hired outside writers to prepare treatment. They went through the long process of physically preparing the proposal (including \$42 worth of Xerox copies), only to be informed that one of the *high* bids had been accepted because only a certain drug expert obtained by one particular producer could be used on the film. One wonders if any bids were really necessary at all, or if any bids were actually considered, or if the whole deal had not been engineered beforehand.

How many producers prepare the costly proposals required, bid as low as it is possible to do, and then find that the project will be produced by the University of Miami, or the University of California, or some other publicly supported institution easily able to underbid a producer in the private sector?

We haven't talked to a single producer who objects to the basic system of public bids for government films. But every single one objects to the way the bidding procedures are carried out.

It's time the federal agencies get together and set up uniform and fair procedures to stop the wasteful and expensive preparation of proposals now forced on producers who are already and equipped to serve the government well.

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the audiovisual calendar

NOVEMBER

Annual Chicago International Film Festival, Business and Industry Category, Nov. 3-23, Museum of Science and Industry, Chicago, Ill. Info: Michael J. Kutza, Jr., 12 East Grand Ave., Chicago Ill. 60611.

USA-International Animation Film Festival, Nov. 18-22, New York, N.Y. Info: Fred Mintz, Animation film Festival 850 Seventh Ave., New York, N.Y. 10019.

International Industrial Film Festival, sponsored by the Council of European Industrial Federations, Nov. 20-24, RA Congress Center, Amsterdam, Netherlands. Info: Industrial Film Festival Secretariat, Van Eeghenstraat 86, Amsterdam, Netherlands.

JANUARY

National Audio-Visual Association Annual Convention, Jan. 20-23, Albert Thomas Center, Houston, Info: James P. Thompson, NAVA, 3150 Spring St. Fairfax, Va. 22030.

Annual Midwest Film Conference, Jan. 26-28, Orrington Hotel, Evanston, Ill. Info: Charles Boos, 828 Custer Ave. Evanston, Ill. 60202.

Society of Motion Picture & Television Engineers Semiannual Technical Conference and Equipment Exhibit, April 8-13, Regency Hyatt House, Chicago, Ill. Info: Jeffrey B. Friedman, SMPTE, 862 Scarsdale Ave., Scarsdale, N.Y. 10583.

APRIL

International Audio-Visual and Communication Exhibition, April 2-7, Parc des Expositions, Porte de Versailles, Paris. Info: SDSA, 14 rue de Presles 75704 Paris, France.

Association for Educational Communications and Technology Annual Convention, April 8-13, Las Vegas, Nev. Info: Fred Wehrli, Convention Coordinator, AECT, 1201 Sixteenth St., N.W., Washington, D.C. 20036.

MAY

American Society for Training & Development National Conference, May 13-18, Miami Beach Auditorium. Info: ASTD, P.O. Box 5307, Madison, Wis. 53705.

JUNE

Electronic Communications '73, June 12-14, New York Coliseum, New York, N.Y. Info: Industrial & Scientific Conference Management, Inc., 222 West Adams St., Chicago, Ill. 60606

Audio-Visual Market Reaches \$1.9 Billion

Audiovisual communications spending passed the \$1.9 billion mark in 1971, an 8% gain over 1970. This represents a strong comeback from the mediocre 3% increase of 1970 over the previous year, according to the new Hope Reports survey released in October.

AV product sales of equipment and materials were up 8%, amounting to an estimated \$1,440 million in 1971. This includes domestic sales to schools, colleges, business and industry, government, medicine and public health, community and religious institutions, plus those for export.

Sales of AV materials totaled an estimated \$793 million, which amounted to a 9% gain over 1970 sales of \$728 million. Equipment sales rose 7%, reaching an estimated \$541 million.

Of all media, filmstrips proved to be the "hot" item, with sales jumping 7%. Nontheatrical motion pictures, which had dipped 2% in 1970, came back strong with a gain of 8%.

Pre-recorded tape cassettes, records, reading materials, slides, multi-media kits, study prints, and maps and globes had a good year, with sales rising 10% in 1971. The only soft spot in the materials picture was that of magnetic tape.

Several hardware lines had strong sales gains in 1971. Sales of AV program control devices climbed 27% while studio and film production equipment went up 18%.

Presentation equipment such as magnetic boards and similar units, rear projection screens and other items came back from a big decline in 1970 by increasing 19%. Audio equipment sales scored a 14% increase.

Motion picture projector sales were good—16mm sound projectors up almost 7% and super 8mm projector sales up 12%. Dollar volume of both deotape recorders and closed-circuit television cameras dipped although unit sales were up slightly.

Data reported here is contained in the first volume of the 1972 Hope Reports annual series. *Hope Reports V-USA 1972* released in October, will be followed by a detailed study on the educational markets later in the fall. A third volume on training and the industrial AV market will be out in the winter.

This year, Hope Reports, 58 Car-

verdale Drive, Rochester, N.Y. 14618, has added a quarterly series reporting 1972 sales figures periodically.

Industrial A-V Man Named Chicago Archdiocese Communications Director

Michael J. Ritt, Jr., Director of Communications for Combined Insurance Company of America, has been appointed Interim Executive Director of the Archdiocese of Chicago with responsibility for implementing a comprehensive audio-visual communications network throughout the Chicago area.

Ritt, whose communications system for Combined Insurance is recognized as one of the foremost in American business today, will be serving the Archdiocese on temporary assignment from his company with the approval of W. Clement Stone, Combined Insurance Board Chairman.

While staffing the Communications Center and supervising the installation of audio-visual equipment throughout the Archdiocese, one of Ritt's prime responsibilities will be in directing the continued search for his permanent successor.

The Archdiocese communications plan calls for further investigation into the feasibility of a 2500 megahertz Instructional Television Fixed Service to distribute via closed circuit film materials, recordings and print data to receiving locations in classrooms, rectories, convents and parish halls.

Air Force Buys Up To 1,000 8mm Projectors

The U.S. Air Force has ordered up to 1,000 Fairchild Seventy-21AF rear-screen 8 mm projectors for use in recruiting offices throughout the country.

The contract award for 700 projectors on immediate delivery was made to Fairchild by Air Training Command's Mission Support Branch, Randolph Air Force Base, Texas. Because the ultimate number of projectors to be shipped has not yet been determined, the dollar amount of the contract was not released.

The projectors have been specially designed, allowing conversion to front screen projection by the flick of a switch.

Coca-Cola Training Project Awarded to Sterling Institute

Coca-Cola U.S.A. has awarded a major videocassette training project to Sterling Institute. Sterling, designer of the instructional programs, will produce the video portions in association with Teletronics International. A successful pilot program was created by Sterling Institute and produced by Teletronics this past Spring. Sales and merchandising methods and plant operation techniques are the themes of this new 20 program series.

Designed to increase productivity in sales and operations, the industrial educational package utilizes color television receivers coupled to Sony U-Matic videocassette players as well as work books and an audio tape player.

Effective Communications Center Established by 3M

A new center that provides the facilities and staff for solving communications and instructional problems has been announced by B. Y. Auger, general manager of 3M Company's Visual Products division.

Called the "Effective Communications and Learning Center," the facility is designed to provide practical methods for attaining a broad range of educational and training goals. Seminar subjects are individually tailored to answer specific needs.

Located in the heart of the division's research and development area in St. Paul, Minn., the center features a professional staff; nationally-recognized advisory consultants; "hands on" atmosphere; a workshop laboratory; comprehensive programs, and the resources for emphasizing either individualized instruction or effective group communication.

E. R. Murkland, Film Writer, Succumbs

E. R. Murkland, 53, writer of industrial films, died of cancer September 3 at Waterbury, Conn., Hospital.

During his career, Mr. Murkland wrote many films for the nation's leading corporations. In recent years he wrote major product introduction shows for Lincoln, Mercury, Ford, Chrysler and Volkswagen, among others.

During World War II he served with the U.S. Army Signal Corps as a

continued on page 108

the camera eye

BY OTT COELLN



Eight "Best of U.S." Industrial Films to Compete at Amsterdam

Just eight business-sponsored motion pictures will compete for the United States at the 13th International Industrial Film Festival when that world showcase is held at Amsterdam, Holland November 20-24th.

The eight U.S. entries were selected on behalf of the National Association of Manufacturers by a special committee of the Council on International Nontheatrical Events. Five other selections made by the committee were withdrawn when their sponsors failed to come up with the Festival's steep entry fee of \$141.08 plus the usual CINE handling charge of \$35. Each principal country participating at Amsterdam was allowed to enter a maximum of 15 films in all of the Festival's seven categories.

According to Anita S. Price, CINE managing director, the U.S. will still compete in six categories, with no entries for Category D which includes films about specific industrial subjects, products or materials, intended primarily for specialist audiences. Descriptions of the eight "best of U.S." industrial subjects competing at Amsterdam are listed according to category:

Category A: Films about industrial questions (economic, social, technical or scientific) of general interest and intended for showing primarily to the general public.

The Great Sea Farm (25 min., color, 16mm). Farming the sea is rising as industry shows what is being done to develop mariculture techniques. **Sponsor:** Motorola Systems, Inc. Released August, 1971.

Category B: Films about special industrial realizations, products or materials intended for showing primarily to the general public.

Ohio (8½ min., color, 16mm). The state's Governor J. J. Gilligan talks of Ohio and Ohioans, their remarkable accomplishments and the promise of the future.

Sponsor: Ohio Bell Telephone Co. Re-

leased June, 1971.

Category C: Films aiming less at information than do the films in Categories A & B but which have the purpose of contributing to the prestige of the industry concerned or a firm, intended primarily for the general public.

Honda Hawk: Chapter One (13 min., color, 16mm). Sequences follow the Honda Hawk (a super-streamlined land-speed record motorcycle) from its design inception through construction to its record-breaking 289.9 mph run on the Bonneville Salt Flats in Utah.

Sponsor: Honda (through Grey Advertising, Inc., Los Angeles). Released January, 1972.

Category E: Films on scientific principles and research with industrial application and intended primarily for special audiences (including educational establishments).

The Changing Cowboy (29 min., color, 16mm). Shows the superiority of the Hereford breed of beef cattle, how it has changed and how the breed has changed the cowboy from a range rider working herds of scrawny longhorns to that of a businessman who keeps accurate breeding records.

Sponsor: American Hereford Assn., (through Fred A. Niles Communications Center, Inc.). Released: December, 1971.

Category F: Films used for management and manpower training (for example, management methods, measures for increasing productivity, etc.) intended rather for an industrial audience than for the general public.

Gin in January (10 min., color, 16mm). How to increase liquor sales in January, traditionally a slow period? Seagram's proposal: to promote the sale of "Gin in January" and thereby level the company's production curve and promote employment. **Sponsor:** Seagram's (through Turtle

Bay Communications, Inc.) Released January, 1971.

Category G: Films on accident prevention, occupational diseases, health, re-education and measures of social security, intended for an industrial audience, rather than for the general public.

Bomb Threat: Plan, Don't Panic (14:27 min., color, 16mm). The film shows effective handling of the threat call, planning and bomb search follow-through with rank-and-file employees in action, rather than management, thus gaining their interest and cooperation. Part of a complete bomb threat security program.

Sponsor: William Brose Products. Released September, 1971.

Motorcycle Driving Tactics (15 min., color, 16mm). Pointers for motorcyclists, involving excesses of speed, limitations of the machines, conspicuousness of the autoist, etc., using test footage from UCLA Traffic Safety Institute.

Sponsor: Charles Cahill & Assoc. Released: January, 1972.

Comments on Festival Competition

Notably absent from the U.S. entries in 1972 are any 35mm prints and in past years this has weighed heavily against entrants limited to 16mm due primarily to Europe's traditional use of excellent theatre-type projection and larger halls for the 35mm films submitted.

Still, the U.S. has done well enough at these events, capturing a Grand Prix and a First Prize last year when the Festival was held in Barcelona and that winner was a 16mm print subject.

The Festival at Amsterdam, coming as it does immediately preceding the traditional Thanksgiving Day holiday in the U.S., is not likely to attract a sizeable U.S. delegation in 1972. Add to that limiting factor the late November dates (November 20-24) when Amsterdam's canals are beginning to take on an icy sheen, we predict that the holiday, the weather, present corporate economics and the limited total U.S. entries will limit participation more than usual.

But the International Industrial Film Festivals remain the premier events of their kind on the world scene: Europe's gracious hospitality to its overseas and neighboring states

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guests, the presence at these Festivals of a great many of Europe's leading sponsor executives from both industry and government and, of course, Holland's own pre-eminence in the field of industrial film production should all contribute to an extremely worthwhile experience for those fortunate (and brave) enough to make that scene come November 20th.

It must be noted here that the Festival, unlike most U.S. events, is officially sponsored by the Council of European Industrial Federations and the event at Amsterdam is held in cooperation with the Federation of Netherlands Industry, joined by the Netherlands Association of Christian Employers and the Dutch Cinematographic Association. In other words, this competition is primarily sponsored by those who buy and use the medium.

Communication Experts Belong on the Company Executive Team

SHAREHOLDERS will be comforted to note that the growing majority of chief executive officers of leading American business companies have come up out of the ranks of finance, legal and purchasing departments, with a goodly number of engineers now at the helm. That's good from the view-

point of profits that make jobs, pay taxes and help insure economic health.

Meanwhile, out in the real world where markets are threatened by social-boycotts, balance sheets affected by pollution-control costs, defense minimized to help pay for welfare hand-outs *sans job requirements*, today's hard-won black ink can turn to red all too easily when both publics and employees are lead into ignorance and misunderstanding by demagogues of both labor and politics.

Our point: every corporate president's "cabinet" had better have a very capable, active and strong communications officer. The V.P. for Public Relations and the V.P. for Employee Relations are the two men *you must have* on your team. Mr. President.

Aetna Produced 155 Videotapes

Aetna Life & Casualty reports that by the end of 1971, 91 major videotape programs (on work methods and procedures, company policy, loss control and claim information) *plus* 64 role-playing sessions had been shown to employees and agents in the company's home and branch offices. Videotape is a great internal tool; it's too early as yet to tell you that there are enough playback machines to warrant external distribution but it's coming on . . .

50.4 Million in U.S. Schools Despite Decline in Birthrate

The U.S. birthrate has declined the past two years until it's now below the rate of replacement; the country's school population which peaked in 1971 at 51.4 million has dropped (in both elementary and secondary education) to about 50.4 million, down about 1 million pupils.

Population of oldsters continues to rise. Far-sighted marketers like Johnson & Johnson are showing t.v. commercials with adults using that company's Baby Powder. The whole trend in population shifts is affecting social values, life styles, etc.

But remember that today's youth population remains very sizeable and extremely vocal, thoughtful and moving to adulthood.

All of which is noted simply to remind you that no film-minded man can help his clients without knowing the statistics.

Urban Inns Offer New Showcases

And speaking of statistics, national film distributors have long been active in getting sponsored films into key resort areas. Now the major metropolitan hotel and motel chains are experimenting widely with closed-circuit hookups to show entertainment films. The same channels are available to them and other sponsors to reach travel-minded viewers with hefty incomes for a lot of other products and services. In Manhattan you can see a movie in your room at the St. Regis, Plaza and other hotels; Holiday Inns are trying the idea in Little Rock and Toronto; the prestige Regency-Hyatt in Atlanta is another showcase.

Catch 'em at airports or when they land to bed down. But catch 'em with films that supplement entertainment fare!

Corporate-Sponsored Films Can Earn Profits and Win Goodwill

The recent entry of corporate industry into entertainment and TV filmmaking ventures strikes us as missing a much more relevant target.

Since these fund allocations are being made to earn profits and benefit shareholders, let's take a fresh look at *other kinds of films* that can clearly accomplish the same ends and, at the same time, help serve *direct concerns* of a great many potential industrial sponsors of *non-theatrical* films.

For the benefit of finance-oriented management, consider the constant profits derived from film sales and rentals by such firms as Dartnell, among the leading producers of sales

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training motion pictures. Consider the practically ageless basic films on electricity and electronics created years ago by Disney for General Electric. All kinds of series of similar films have proven their value through residual earnings, long-life interest and direct contributions to educational values relevant to their sponsor's interest.

The ingredients for success in this area of production are clearly defined:

First: subject-matter relevant to the company's needs: sales training, updated to recent market, ecological, social trends, etc. offers boundless opportunities; service education, where new principles of mechanics, pollution designs are evident but also basic knowledge of vocational material: i.e. machines, fluids, welding, etc. This area of relevance extends to such concerns as life-prolonging guidance benefiting insurance companies, etc.

An entire column could be filled with subject-opportunities gleaned from the daily and weekly news-media. A Metropolitan Life booklet discusses "Day Care: What and Why?" Day-care centers are vital to the five million children under age six whose mothers hold jobs; they would be good for millions of others, especially in crowded urban areas. Where's the film?

Secondly: where's the profit, aside from having already served an obvious corporate-centered need? Easy: nobody expects you to give that film away: make it good enough to deserve print purchase and you'll sell copies by the thousands or lease them to film libraries, schools, etc. Videotape on the rise? Transfers-to-tape are the way to go, if and when.

We're confident that good thinkers within marketing, public and industrial relations operations can pinpoint innumerable film opportunities. If the company has an audiovisual communications' setup, consult the man in charge. Here are some of the many "cues" to help start that thinking process and then we'll enlarge on how to get a good, useful new film to markets(s):

Workers as well as potential workers in schools and colleges need to have positive information on productivity: the nation's key to a sound economy. "When productivity lags or fails to keep pace with cost increases, such as higher wages, prices go up."

America seems to be surfeited with radical thinking. Radicals of the past, dealing with true shortcomings of our industrial system, contributed mightily to righting obvious wrongs. What progressive company is ready to help sort out America's present short-

continued on page 104

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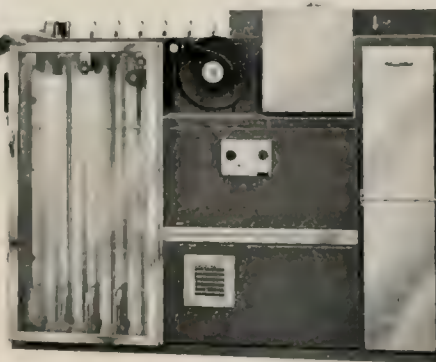
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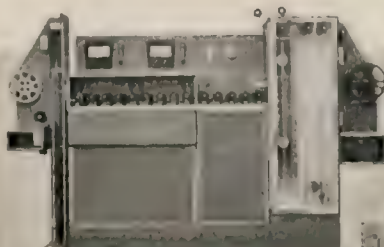
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REVIEWS AND PREVIEWS OF NEW VISUALS

Navy's New Film Shows the Human Side of Annapolis

The U.S. Navy's Office of Information has a new film with a new Navy look. It's a fascinating non-linear overview of the life of an Annapolis midshipman that is intended to open some interested eyes among audiences of high school people.

Not in the way it used to be done: *48 Hours in the Life of a Midshipman*, or three reels of *Plebe to Graduate*—that sort of thing. The new *Annapolis* is a verité look at the academy almost in the manner of "warts and all." Not surprisingly Annapolis comes through as a place, and a life, and a corps of very human people with great appeal.

As the camera and mike poke around the halls and look in the doors, we can catch drifts of conversation such as:

"It's immoral, it's immoral to kill. It's immoral to take somebody else's life, no matter what. You gotta use that assumption."

"I tell the guy he won't like it here and you just *can't* like it here unless you really want it, unless you can see what you're getting out of it. I think the guy that comes here just wanting a free education will leave in about two weeks. Same with the guy who just comes here to get out of the draft. I've never heard anything as ridiculous as coming here to get out of the draft."



Producer-director Joe Dunford with Midshipman R. B. Staton during production of U.S. Navy film, "Annapolis."

"Here we've gone from a strictly, a very strictly, structured curriculum designed to produce professional naval officers to a very flexible curriculum in which, personally, I think the academics has been overemphasized."

"What the Navy needs is engineers, not poets."

"I think the whole spirit and mood of the Academy has grown more relaxed in recent years in terms of allowing them to indulge in certainly the extracurricular activities that would be found in almost any other campus."

"There's a tremendous amount of fun associated with being a member of the brigade, a lot more so than people like to admit, and I think most of 'em realize it when it's just about over. You know, it grabs you after four years. After so much sweat and hard work and it's good-bye."

Annapolis' interplay of ideas is presented by cadets themselves as the camera looks at the parade grounds, classrooms, athletic fields, barracks and boats of the academy. The 27½-minute film was produced for the Navy by Pelican Films, of New York, and directed by Joe Dunford.

A Long Day's Work on the CINE Jury

Serving on a semi-final jury in September organized by CINE (Council on International Nontheatrical Events) to select films for overseas film festivals, I was much impressed by the general good quality of films submitted. Other members of the Business Screen staff and I have been serving on these juries for a number of years. We have seen years when film after film has been of such high quality that it has been difficult to pick the outstanding ones from the merely good. On other occasions, notably such as last Spring, entries were disappointing and not up to the standards set in previous years.

This Fall in New York, our jury, composed of industrial audio-visual and film production executives, looked at 16 films which had been approved and sent on by regional juries to our group in New York. Most of them were worthy of some honors, and it was not an easy task to pass on our selected nominations for the CINE Golden Eagles which will be awarded after screenings by final reviewing juries in Washington.

I'd like to note some of my personal reactions to the films we looked at, with a reminder that this does not speak for the opinions of my fellow jurors, which not always coincided with mine.

Paper, the Prologue produced by Morton Goldsholl Associates for the American Paper Institute, showed signs of this producer's traditional attention to good design and production values. But I thought it took overlong to get anywhere. Long montages of the history of paper, and paper-making scenes, while handsome to look at, failed to tell me anything particularly interesting. Music was good, but the overall effect was tiresome.

I'm sorry I don't have all the production details about the next film, which was actually one of the best I saw all day. Can you imagine a 16-minute film about nothing but a dented bumper being hammered out? That's what it was, and it was beautiful. Sponsored by an association of Bumper Replacement Manufacturers, and produced by Melvin Sloan, of Van Nuys, California, the film was simple, beautifully photographed, well organized, word-less, but it seemed to sell everyone on the jury that reconstructed bumpers are a worthy product, that the men who perform this work are craftsmen of the first order, and that frugality has not completely disappeared from the automotive world. The film is aimed at insurance adjusters and body shop owners. I'd recommend it to almost anyone who wants to see an honestly good motion picture.

The next film up was 100% commercial, 100% product minded. But it was so beautifully photographed that I could have looked at it several times through with enjoyment. Called *Silverline*, it's about the line of fiber glass boats made by the Silverline Company, of Moorhead, Minnesota, and was produced, according to the entry blank on the film, by the in-house production unit, which must be a thoroughly professional outfit. The film is full of well-thought out camera placements and beautifully smooth moves, but the script is pedestrian, containing little beyond one plug after another for Silverline.

The University of Denver's Department of Mass Communications sent us the next film, *A Short History*, which demonstrates in live action and animation, that alcohol distorts perception. Clever and funny. I didn't quite get the ending. Stan Phillips & Associates, of Denver, made it.



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Sea Venture, made for Standard Oil Co. (NJ) by Quest Productions, struck me as unctuous, pretentious and a bore. It's about Standard's need to hunt for oil in the sea, and what they are doing to prevent exploration and drilling from damaging the environment. I'm inclined to agree with their point of view, but they made the point much more significantly in another film, also submitted to the jury, called *The Challenge of Santa Barbara*.

This picture, which documents the pros and cons of pumping oil from rigs in the Santa Barbara channel off the coast of Southern California is a pretty honest attempt at objectivity in the controversy of whether the oil companies should be there or not. The Chamber of Commerce types are all for it and the ecology-at-all-costs people are against it. Both sides have their say. As I said, it seemed to be fair to both sides, but I noticed that the pro-oil people selected to present their viewpoints looked, let's say, a little more respectable and presentable than the ecologists, but perhaps that is carping. What are they supposed to do? Favor the other guys? The film was made by World Wide Video Associates. OK.

Think of It as Money never seemed to get off the ground. It's supposed to provide a better understanding of the

bank card industry, and if you can stay awake through it all, I guess it does. It was sponsored by National Bank Americard, Inc. and produced by Keith Merrill Associates.

It's hard to judge a nuts-and bolts picture against another which has pretensions to, and often succeeds in achieving, cinema artistry. Nevertheless that is what film competition juries are expected to do. We came up next to a safety film called *Getting Off on the Right Foot*. I can't think of any more effective way that could be devised to teach railroad men how to get on and off moving railroad cars than this. A straightforward good job. Union Pacific sponsored it.

The mellifluous voice of Orson Welles supplies an off-screen narration to *Gentle Giants*, which is part of the continuing public relations project of Anheuser Busch with its Clydesdale horse symbol. The film, made by MPO Productions, documents the history of the breed and tells how they have come to be associated with the big brewing company all these years. Very low-sell, very pleasant film. Doubly so if you like horses. Some of the jurors got to wondering what it cost. Nobody had any inside information, but a consensus of our guesses was something like \$100,000. It's the kind of film that looks like \$100,000.

Firefighters on the Move, made for the San Diego Fire Department by Copley Productions, seemed to be a workmanlike job. Pictures showed the firefighters going about their work with lots of impressive new equipment. It didn't seem to stir up enough of my enthusiasm to vote for it, but I could see nothing distressful about it, either.

The Insurance Company of North America entered *To Better World Trade*, produced by Fred Niles Communications Center, in the competition. It reviews maritime shipping problems, points out new solutions. I can't remember very much about it writing a day later, but my notes say "well done." Should this tell me something?

Welcome Aboard, a non-business sponsored training film made by Roundtable Productions, is designed to illustrate the problems faced by the new employee and suggests that there are better ways to get him started than just to clap him on the back and let him find his own way. This was one of the very few films I have seen in business and industry judging for several years that has a "plot." The plotless movie has taken over, I suppose, because it's hard to develop a dramatic theme on an industrial subject in a short film without having it seem corny or soap-opera-ish. I thought

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Welcome Aboard sustained its interest all the way through, and that's what it's supposed to do.

The Oppenheimer Funds entered a modern-paced, often funny film called *Time of Your Life*, produced by Wylde Films. It's designed to encourage investment in mutual funds. Most of the jury seemed to think it was a winner.

Ecology is the name of the game for a great many new PR films. The American Iron & Steel Institute weighed in to our competition with *Work in Progress*, produced by Cinecraft, of Cleveland. It reminded us that the steel industry is now cleaning up the waters, cleaning up the air. Surely true, but this film is easy to forget.

Our business and industry jury doesn't get to see very many union films. Few have been entered over the years. This year we got *A Union at Work*, produced for District Council 37 of the Municipal Workers by Amram Nowak Productions. I thought it was quite well done—the camera and mike go out into the streets, hospitals, police stations, etc., to show DC-37 people at work—in places with bad light and lots of noise. It looked very much *alive* to me. I voted for it, but I don't think many of my fellow jurors agreed with me.

Finally, *Yours to Explore*, sponsored by Chevrolet and produced by Sunset Films, was dedicated to our National Parks and proposed that the best way to see them is via a recreational vehicle. It seemed like a doubtful proposition to me at a time when serious ecologists are suggesting that the best way to save our National Parks from destruction caused by too much traffic is to ban all vehicles, and particularly camping vehicles. However, the film was well made. Most of us gave it a vote.

All in all, this Fall's entries indicated that sponsors and producers are once again putting out a much better than average product. The films I saw were generally informative, entertaining, and a credit to American industry. They should do very well in overseas film festivals.

Bob Seymour

Unique People-to-People Project Documented

A professor of English from Stanford University, an art historian from Texas, an actor/professor from San Francisco and a folksinger/actress from New Jersey journey across America "to bring the humanities to the people."

What happens when this team of young humanists confront the people of a small farming community in South Dakota is documented in a new

28 minute color motion picture produced by Cinemakers, Inc. of New York City for The Woodrow Wilson National Fellowship Foundation.

Time Out for Man is both the title of the film and the overall title for the series of adult-education programs created by The National Humanities Series, which is produced by The Woodrow Wilson National Fellowship Foundation under a grant from The National Endowment for the Humanities.

The film was shot and recorded entirely on location in Webster, South Dakota during four days in December, 1970, and in Princeton, New Jersey

one day the following January. It begins with a performance of black poet James Weldon Johnson's "The Creation", by Nat Simmons, a young black actor, which leads into a brief explanation of The National Humanities Series by Dr. Hans Rosenhaupt, President of the Woodrow Wilson Foundation and Bill Fegan, outgoing Director of The National Humanities Series.

Most of the film is devoted to the documentation of one Series team's visit to Webster, South Dakota, filmed and recorded exactly as it happened. The camera and microphone watch and listen as the four humanists talk,

continued on page 22



**PICTURES
THAT
move**

The performer, Nat Simmons,
in the film is "Time Out for Man"
produced for the
National Humanities Series.

cinemakers

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11-47

picture parade

continued

sing, dance, and discuss the humanities with the people of Webster. Beyond recording the specific events, the camera captures the spontaneous interaction of two groups of people as they discover their common humanity and grow to understand, respect, learn from, and love one another.

The primary purpose of the film is to show communities that are interested in participating in The National Humanities Series what it's like to be a Series' town, and to show the kind of things that happen during a team's visit. The film will also be used to help raise additional funds to keep the Series going and to expand its programs. And a new purpose has emerged since the completion of the film: to show as many people as possible that, for all their diversity, Americans are capable of, and anxious to explore their common humanity.

Shooting on the Dead, the Red and the Med

Walter J. Klein Company, Ltd., producer of sponsored films in Charlotte, North Carolina, has released "*The Garden of God*" the first motion picture ever made showing the flowers,

plants and trees of the Bible.

The picture is the result of a springtime spent in Israel documenting rare and beautiful botanical specimens that experts have identified with specific Old and New Testament passages. It is to be used by the Charlotte Biblical Garden, a unique public park, to raise improvement funds for its displays of Biblical flowers. Walter Klein, president of the production house, is also the elected head of the Garden.

Four actors costumed in Biblical garb were often stopped by Easter-Passover tourists to find out what "order they belonged to." The crew shot in swamps, nature preserves, desert, and at all the seas: Dead, Red and Med. Asaria Alon and other famed naturalists confirmed identification of all plants shown in the film, many of which have been subject to interpretation for centuries.

Film Interweaves History of Surgery with Open Heart Operation

A new motion picture which interweaves the history of surgery, anesthesiology and anatomy around a present-day open heart operation has been produced for Parke, Davis & Company, a subsidiary of Warner-Lambert Company.

Entitled *The Heritage of Operating Room D*, the 27½ minute film tells

the story of three-year-old Lynda's successful surgery in which a hole in the heart area is repaired with a Teflon patch.

Narrated by stage and screen star Jose Ferrer, the drama is played out in the present, but "peopled" with characters from the past whose medical triumphs made possible Lynda's operation.

The Heritage of Operating Room D, which will be available through Modern Talking Picture Service, was produced by Medical Vistas, and written and directed by Al Wasserman, of New York.

Basic Training Course for Supervisors

The Supervisor In Action, a new series of training films for supervisors, deals with the fundamental skills of analysis, planning, evaluation, motivation, and cost control. This introductory series, which provides six hours of training in three sessions, includes three 16mm color films produced in England by Rank Audio Visual Ltd. Each film is accompanied by two case studies calling for dynamic participation by the trainees. Leader's Guides help the course director to introduce the films and lead the discussion. The series is available from Roundtable Films of Beverly Hills, California.

Included in this basic course for supervisors, *A Matter of Method* illustrates the importance of analysis, planning and evaluation. *Value for Money*, which is designed to instill cost consciousness, emphasizes how supervisors can reduce and control costs in the areas of time, manpower, materials and machines. *The Will To Work* stresses the importance of good human relationships, the social forces of group activity, and effective communication. It makes the point that motivation requires more than money and security.

Canadian Cable TV Produces Sponsored Documentary for Cable Outlets

Grand River Cable TV Ltd., which broadcasts on Community Channel 12 in Kitchener, Ontario, has taken its first step into the documentary field as a production company, according to David Battle, producer/director.

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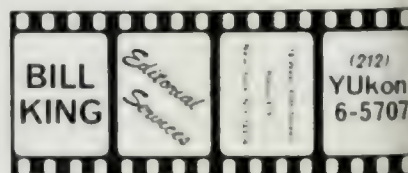
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"We have just completed a half-hour documentary program on Oktoberfest for K-W Oktoberfest Inc., and have begun distribution to cable television systems in major population centers across Canada and in the northern and eastern United States," he said.

The program will mark the first time that major distribution in Canada and the United States has been attempted by a Canadian cable television company. There are a total of 361 cable outlets in Canada from coast to coast.

To produce the documentary, Grand River Cable TV integrated 16 mm. film footage, slides, an audio-visual package and videotape from a studio, set up to re-create the Oktoberfest beerhall atmosphere.

"The total package involved a considerable amount of precise editing," Mr. Battle said, "and all of it was handled on our equipment here."

The program, which runs exactly 29 minutes, 30 seconds, has been dubbed onto videotape of 1" IVC, Ampex, Sony 1/2" and Sony 1" sizes for distribution to outlets using this equipment.

Underwater with the Commerce Department Aquanauts

FLARE (Florida Aquanaut Research Expedition), a new 14-minute film released by the Commerce Department's National Oceanic and Atmospheric Administration shows how teams of scientists, using a mobile habitat, remained underwater for about five days each to study the coral reef environment off the Florida coast near Miami. Each team had a specific scientific objective. The missions included studies of the health, geology, and the plants and animals of the reef. An artificial reef made up of 600 rubber tires was also studied.

Produced for NOAA's Manned Undersea Science and Technology program, the motion picture was produced by Elliot A. Macklow, Chief of the Motion Picture Service, using the facilities of Creative Arts Studios of Washington, D.C. Photography was by William "Smokey" Roberts of Lancaster, Pennsylvania, with the technical assistance of Dr. Robert Dill of the MUS&T staff of NOAA.

Farm Supply Dealers Study Psychology via Film

What do you think they're teaching farm supply dealers these days? Psychology, no less. Times were when all a fertilizer salesman needed was a folksy manner and a little gumption. Not any more. Not according to a new series of films recently introduced to

continued on page 102

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PARADOX: Just because you have to fight to survive doesn't necessarily mean you're in a jungle.

When I'm talking with producers I sometimes hear criticism about this magazine. Ordinarily, the producer thinks he's saying something very perceptive and original, although in fact I hear the same tired lines over and over again. When I started to write this paragraph I thought I would repeat the specific criticisms just to prove that they were very commonplace, but then I decided not to give the critics the value of the publicity and the Hell with it. But much of it can be capsulized in the criticism leveled at all business magazines nowadays; they're not as *hefty* as they used to be. They are economizing just as the industrial film producer has been forced to economize. And isn't that a shame!

The conversation usually comes to a close when I ask the producer if he happens to have the last Production Review, and when he hands it to me, I always ask one question . . . "What would you do without this issue?"

The fact of the matter is that although there are many problems in our industry, the one over-riding problem that *must* be solved for any producer determined to stay in business is the problem of sales. And, within the general problem of sales there is the specific problem of identifying the prospect. *The hardest single*

thing to find out in this industry is the identity of a person authorized to produce a film, and equipped by budget to do so. After you find out who he is, you may still not get the job, but unless you do find out who he is to start with, you won't even get the chance not to get the job.

And I can *prove* from personal experience, both my own and that of several producers, that when a sponsor is looking for a new film producer, one of his techniques is to check the producer's credits listed in the most recent BUSINESS SCREEN ANNUAL PRODUCTION REVIEW.

I personally know a few very successful producers who now refuse to have their production credits listed in the Annual Production Review because when *they* went into business they built up their initial client list by using the credits in this magazine to identify their prospects. But although the magazine was so helpful to them when they started, they now criticize it because they're scared that anyone peeking over their shoulders will steal their marbles. This is pretty silly. If you're a successful producer, with demonstrably impressive clients, it can only help you to let it be known.

In addition to sales problems, another big problem in our industry is its fragmentation. There's just no communication, almost no communication media, between producers, writers, art directors, designers, laboratories, and so forth. In fact, about the only time we communicate with each other is when we have something abrasive to say. But if you want to know what's going on in the industry, generally, or if you want to make an announcement to your peers, colleagues, and competitors . . . where do you turn? I think we all know the answer. Most of us turn to BUSINESS SCREEN.

Very few magazines have it easy these days in economic terms. Think for a moment of the magazines that have gone out of business recently, both trade and consumer books. But the fact is that our particular magazine is edited by people in close touch with the industry, it devotes itself almost exclusively to the business sponsored film, and in every case is deeply involved with the major forces affecting the business film industry.

I was a little fearful of writing this column because I am sensitive to the

accusation of toadying to the management, ('brown-nosing' to you illiterates, sycophantic to you intellectuals,) but I finally decided that my friends know me too well for that, and I don't care about the others. Furthermore, anyone who reads the column is by definition a friend, although I've never met him (or her) in person.

I don't mean to sound like an apologist for this magazine as it relates to the audience I think of as I write this column—the industrial film producer. Every magazine including this one can be improved. But I also find that when I ask our critics for specific suggestions on how and what to do to make the book more useful to its regular readers, most of whom are in industrial audio-visual management—film buyers, we seem to enter an area of silence and no-man's land. Frankly, every time I have ever made a suggestion to the editors for inclusion of some kind of feature or news story or editorial concept, there has always been good response. Not every idea can become a part of the magazine instantly, for many different reasons, but at least the publishers and editors are always eager to listen to any ideas on how to improve the publication, and they've spent many dollars and many hours checking out every suggestion made. The problem is . . . it's much easier to criticize in vague general terms, than it is to suggest specific, definite improvements.

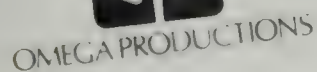
I think I have, by now, a good deal of influence with the management of BUSINESS SCREEN. I would be delighted to put every worthwhile suggestion you have before our editorial board. If it's something good, you'll soon see it here, and I'd be very happy to hear from you anyway, whether it's good news or bad.

If you take an Annual Production Review of ten years ago and compare it with this issue, you will find this issue, in every single department, livelier, more informative, more comprehensive, more alertly close to the entire sponsored film industry, than the issue of ten years ago. I feel free to say that because I have a ten year old issue before me as I write this column.

In the effort to soften the blow, my friends sometimes follow their criticisms up by immediately telling me that my column is the best thing in

continued on page 10

"Paradox" is a regular column written for each issue by Stanford Sobel, a free-lance writer based in New York City.)



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of the ...
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r the time I was...
he surgical procedure...
need to see...
calists...the patient...
our production...
we'd have been used to leave.

... cameramen were able to hold it in place at a critical
... at times, in the theater, looking at the picture, which
... us a clear shot into the cockpit. When the pilot's
... rt lay dramatically exposed.

exposed nearly 3000 feet of film silently, and still, in my
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to
Mr Penhalski

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focus on communitronics

BY HUBERT WILKE



Management Techniques in Improving Media Software by Matthew P. Murgio

Last May we were privileged to provide the keynote address to the Industrial Audio-Visual Association convention at Lake of the Ozarks, Missouri. The theme of our message, *Software—Stairway to the Executive Suite*, was an attempt to stress the importance of creative programming and effective graphics, i.e.—all of the non-hardware elements that must provide the springboard to a well-rounded a/v program.

A wise and dear friend put it all on the line ever so succinctly when he said "the trouble today is that we have altogether too many machines that have absolutely nothing whatever to say!"

Matt Murgio, Senior Associate of our Programming Service Division, and author of the book *Communication Graphics* (Van Nostrand Reinhold) exposes only the tips of the iceberg in the comments that follow. For those of you who wish to delve below the surface of communications graphics, we heartily recommend his book. For now, however, we believe you'll be intrigued by his development of a communications audit.

H. W.

Much was promised and expected for audiovisual development in the past decade. Indeed we have seen many significant developments. Electronics, for one, have made possible startling new advances in visual communications technology. Also, while perhaps not as dramatic, improvements in projectors, screens and production materials have made very definite contributions in up-grading audiovisual presentations.

And yet, managers of all types, have by no means fully availed themselves of these communication tools in direct support of their management functions. Many reasons are advanced for this lack of utilization. But none is so conspicuous as the one that underlies almost all user disenchantment—no matter what the audiovisual purpose a presentation is meant to serve. And that reason is either the inadequacy, or cost of media software.

Encompassed by the term media software are the concept and design of visualization, the methods and techniques of production, the selection of media and the development of systems and procedures necessary to maintain an effective and efficient graphic communications operation.

One of the first steps in improving media software is to identify areas of inadequacy and, within those areas, to isolate the specific roots of deficiency. To accomplish this, a thorough-going diagnostic type study is needed—one patterned after the "management audit" which, for years, has been successfully used in optimizing performance of business operations. In the audiovisual field, therefore, a comparable study is called a *communications audit*. This diagnostic approach draws upon management evaluation techniques and applies them to the study and evaluation of communications activities. The primary objective of a study is to develop sound recommendations for improvements. The audit may be of a specific communications

problem, technique, program or an entire function.

For instance, the kind of study undertaken in an audit might pertain to management reporting using the graphic mode, and involve an assessment of existing criteria for the reports' informational content, and appraisals on format design as well as on frequency and distribution methods. Or a study might be designed to render recommendations for a more effective visual-reporting system, or a more suitable medium with peripheral random access devices, and incorporating slide libraries. In fact, such studies are almost mandatory to determine usage applicability in the growing field of computer graphics technology.

In the more basic areas of software development and preparation, an audit examines production practices and procedures in order to recommend ways and means that would lessen preparation time, enhance quality, or reduce costs. Many audits of this kind generally include make or buy evaluations.

Another management technique used is the feasibility study. It is particularly applicable to communications activities in which program investments are now major investments. The high cost of adopting sophisticated electronic display hardware is a good example. Because it is somehow considered fashionable to become fully automated, some Management Information Systems have installed expensive CRT displays even though, in most every application, these devices have yet to prove their worth.

Similarly, overzealousness has led to extensive commitments in the television medium for training purposes, only to discover that the move has been premature and, hence, economically disastrous. Yet by conducting feasibility studies to provide the basis for sound decision-making regarding viable alternatives, trial and error consequences can be all but minimized.

A Typical Software Problem in Charting

A Multiple Surface chart is usually plotted in absolute numbers, but if the nature of the data requires the conversion of the absolute numbers into percentages of the total, than a 100% Surface chart should be used—but a caveat must be included in any consideration to use this form.

The principal reason for selecting the 100% Surface over the Multiple Surface is that the data's absolute figures are not compatible to a common scale. However, care should be exercised to determine if the compatibility is the result of irregular or non-recurring "occurrences," such as strikes, which can cause "freak" points. In other words determine if the curve is affected by a factor that may never, or at least hardly ever, happen again. If such is the case, caution should lead you to investigate the visual effect this freak point will cause.

A good example of what could happen can be seen if a strike were to put all competitors out of business for a

period of time. Naturally, the sole surviving company's sales would skyrocket, as shown in the table below.

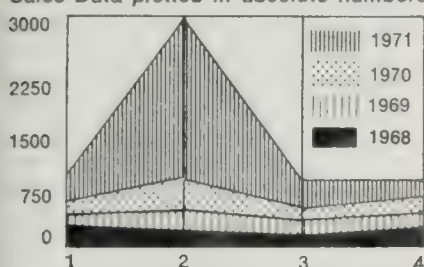
The chart illustrated shows the data plotted in absolute numbers. Now take a look at the chart next to it and observe what effect the use of a 100% Surface chart has on the picture presented. The dramatic portrayal is just the opposite from what really happened. The sales curve is inverted!

Common sense tells us that this is not the case, and the rendition in absolute numbers portrays the case more accurately. And it is exactly this kind of analysis that must be made in selecting form as well as substance to create effective media software. □

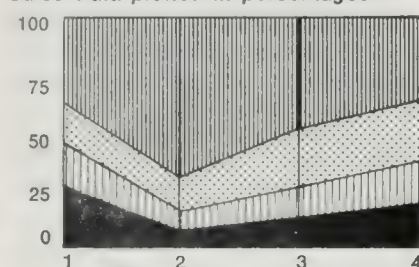


Matt Murgio is a senior associate of Hubert Wilke, Inc., and a leading authority on audio-visual programming services.

Sales Data plotted in absolute numbers



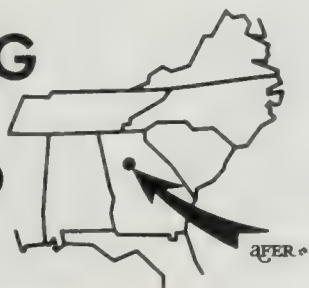
Sales Data plotted in percentages



	Normal Years			Abnormal Year
	1968	1969	1970	1971
1st Quarter	300	200	200	300
2nd Quarter	200	300	500	2,000*
3rd Quarter	100	200	300	400
4th Quarter	200	200	300	300
	800	900	1,300	3,000

*[strike period]

SHOOTING IN THE SOUTH?

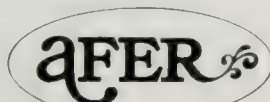


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a-v man



Robert C. McCaslin, Assistant Manager of Caterpillar Tractor Co.'s Sales Training Division, is Business Screen's **AV-Man** in this continuing series of profiles of leaders in the industrial audio-visual world.

pillar Tractor Company, in Peoria, Ill., should be the choice. As one of our advisors put it, "Bob, and the other A-V people at Caterpillar, have inherited a great tradition of outstanding audio-visual utilization over many years; they're doing a great job now, and not a little of the credit for this comes right down to McCaslin. He ought to be your man."

Robert C. McCaslin is now Assistant Manager of Caterpillar's Sales Training Division. He is in charge of the division's communications services, with a staff of 23 audio-visual supervisors and technicians who perform visual aids and graphic art services not only for their own division but for many other Caterpillar areas. In fact, 65 per cent of the section's work lies in serving the communications needs of other departments and divisions of the company.

Specifically, McCaslin's section creates charts, slides, posters, graphs, special art, photography, film animation, orientation conferences, illustrated speeches, audio training tapes and video tape presentations covering a wide variety of subjects. As an indication of the extent of the section's capabilities, the 1972 work plan calls for production of over 40 corporate information and sales training video tapes. It is expected that the number of slides delivered to the section's internal "customers" will reach 210,000 this year. A very important part of the section's responsibilities is in planning, staging and conducting conferences for large customer groups and world-wide Caterpillar dealer meetings. This involves the creation, innovation and development of all types of audio-visual aids, and sometimes the establishment of overall themes.

As another part of his corporate responsibility, McCaslin proposed and recommended specific equipment for Caterpillar's Headquarters Administration Building communications system which involves a sound studio with conduit for CCTV to five other meeting rooms. He is now developing video tape techniques for taping speakers not readily available for all conferences; subjects and interviews to enrich dealer salesman training programs, self-paced training methods and product announcements.

Bob McCaslin's present multi-faceted audio-visual activities all started, he now remembers, when, at 10 years old, he discovered his father's folding Eastman, on the farm where he grew up in Northwestern Pennsylvania. From that point on he usually had a Kodak somewhere near at hand. At Westminster College, in his home town, Bob formed M&S Photography

Studios with another student and handled wedding jobs and other types of photography assignments until the camera suffered a damaging accident and the company went bankrupt with no capital to buy another.

At the same time, he stumbled into a journalism course at college, liked it, and before long was working as a reporter on the town's weekly newspaper, *The New Wilmington Globe*. Free-lance writing for national magazines followed, including one story published in the *Fur-Fish-Game Magazine*.

Wartime found McCaslin first in the Merchant Marine, later in the Air Force (he started the post newspaper at Craig Field, Selma, Ala.), and finally, as a Signal Corps officer, working in motion picture news coverage of the war in Europe.

After five years in the Army, Bob McCaslin returned to Independence, Missouri, where his wife, Velma, and young daughter, Pamela, were living, and started to work as Advertising Manager of the Witte Engine Works.

In 1949, he joined Caterpillar, in Peoria, and has been there, very happily he says, ever since. During this time, he has been responsible for a great many innovations in the way the company communicates.

"When I came with Caterpillar," Bob McCaslin said recently, "the first annual business meeting consisted of four vice presidents seated behind a table, each with a microphone, and they answered questions from the audience about the company business. This contrasts sharply to the three-screen rear-screen presentations that I developed in later years as a communication device, and was a forerunner. I suspect, of the Worldwide Dealer Meeting we've just concluded with a 30-foot wide screen and nine projectors."

McCaslin's work is not limited to headquarters, or even strictly domestic audio-visual activities. "My group works internationally with subsidiaries throughout the world in Hong Kong, Switzerland, Brazil, France, Great Britain, Belgium, South Africa and with the Caterpillar Mitsubishi partnership in Japan. We currently offer consultation on meeting room design, communication equipment, and communication media selection. We serve as an unofficial focal point for the worldwide network of video tape communication. We called together those corporate groups which would have a need for video tape communication in 1968 and at that time established a corporate standard for video tape. This has resulted in an ability to communicate with each other where-

When we talked to members of our ad hoc advisory committee about the selection of an A-V Man for this issue of *BUSINESS SCREEN* it didn't take long for a consensus to arise that Bob McCaslin, at Cater-

ever we are around the world. We began with a video tape studio in our corporate headquarters building in Peoria and there are now several groups in Peoria which also are producing video tapes for their own respective departments. There is a great exchange of information and help between all of these functional groups.

At this point we asked Bob McCaslin whether he believed that audio-visual expertise should be so widely disseminated that each department in the company should perform A-V functions unaided as a part of its regular duties, or, should these functions be centralized in one service department serving the whole company?

"We have argued this question of whether there should be a single audio-visual communication source within a company," McCaslin answered. "I think it largely depends upon location. Here the corporate headquarters is in downtown Peoria. The Industrial Division is 11 miles up the river. The Service Department is 1-2 miles over in East Peoria. In each of the General Offices departments, however, there are one or two people who are that department's specialists in audio-visual communication. These people have their work done by my staff in the corporate headquarters. We do welcome the expertise of these people and are pleased to work with them. I would suspect that in our company, at least, a single source audio-visual communication would become almost an unwieldy organization and would work a disservice to those people who are located away from downtown Peoria. With a smaller company, I would think that a one service department for the whole company would be an ideal setup. When you are international as we are, this presents greater problems than advantages."

Besides supervising his section's wide service functions, McCaslin spends a good deal of time in the experimentation and development of what he thinks may be effective new training devices, not only in terms of hardware, but in terms of ideas.

"I have long been an advocate," he says, "of self-paced training as an effective means of transmitting information and knowledge. We are fortunate to develop our Challenge Learning Series based on this self paced concept using audio tapes to transmit the teaching and workbooks to reinforce the student's knowledge. The technique has been highly effective. We are also experimenting now with student response systems and other modes of training reinforcement aids. Cost cutting is, of course, a part of every day's operation. We are always trying to find new ways of doing things at a cost

saving and greater effectiveness. This has recently led us to such experimentation as the new color microfiche from Eastman Kodak. I'm responsible to the Sales Training Manager to conceive ideas and to implement them in developing effective communication units regardless of media."

Away from his desk at Caterpillar, McCaslin has had an equally active life. He has worked in his town's PTA, Boy Scouts, community development organization, and Peoria's South-West Kiwanis Club. He hunts rabbits and pheasants, works (unsuccessfully so far) at bow-hunting for deer, and fishes at Lake of the Ozarks, Missouri, where he is remodeling and rebuilding a vacation home. Not unimportant to his overall audio-visual duties in the job of serving as chief photographer to his granddaughter and grandson.

Bob McCaslin joined the Industrial Audio-Visual Association early in his career at Caterpillar. "The members have been extremely helpful to me," he says, "and to my company." He is a past president, and has twice served as program chairman for national meetings.

We asked McCaslin for his thoughts on the state of the industrial audio-visual man today, and what he could

see developing in the future.

"The A-V Man of today seems to be standing on a broader platform than he did some 20 years ago," he answered. "He is more interested and more concerned with over-all communication and I do see a trend toward a combination man rather than a specialist in one or another fields of media. In my own case, I find a happy marriage between a training function and a communication function. The audio-visual man is a teacher—he teaches people how to be more effective in their communication, in their training, in their corporate communications and he helps them adapt their message to the various audiences and publics that the company wishes to reach. Opportunities for the audio-visual man of today are much greater, but he'll have to work harder, too. He must keep pace and anticipate new developments relating to technique . . . to hardware . . . to communication need within his own company. But most important of all, he must have an outgoing, dedicated-to-serving posture and be ready with methods, software and creative innovations when the need occurs. The audio-visual man of today must make communications happen the first time. We no longer have the luxury of retakes. □

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GOVERNMENT AUDIOVISUAL PROGRAMS

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AUDIOVISUAL ARCHIVES DIVISION OFFICE OF THE NATIONAL ARCHIVES James W. Moore, Director

The audiovisual Archives Division, Office of the National Archives, National Archives and Records Service, General Services Administration is the repository for more than 60 million feet of historical motion pictures created by 100 Federal agencies and non-government producers. The ever-growing collection includes a wide range of subjects covering the period from 1896 to the present. Films are not loaned, but may be viewed by researchers, film producers, or their authorized representatives. Duplicate negatives or masters of films or scenes may be purchased by individuals or producing companies subject to consent of the depositing agencies and copyright restrictions, if any.

DEPARTMENT OF AGRICULTURE Office of Information Motion Picture Service Washington, D.C. 20250

• The Motion Picture Service of the USDA produces motion pictures in color and black-and-white on agricultural and related subjects for various agencies within the Department and, on occasion, for other Government agencies. Production and laboratory services are also available on a cooperative basis with land grant colleges and universities.

Martin Lobdell, Chief, Motion Picture Service

Activities: The USDA currently has more than 300 films in distribution with an estimated audience of 380 million persons. These films cover such subjects as conservation, forestry, agricultural research, insect eradication, control of animal diseases, consumer information, rural area development, nutrition and marketing. Maintains an extensive 16mm color stock footage library of agricultural scenes which are for sale at nominal cost.

Facilities: The USDA Motion Picture Service has complete in-service production and laboratory facilities which have been in continuous operation since 1912.

Distributions: Films for school and group showings are distributed through 69 cooperative film libraries located in each state. Films for TV bookings are distributed directly from the Distribution Section, and prints of most films may be purchased from the Business Management Section. Catalogues are available of motion pictures, films suitable for TV showing, and of stock footage scenes.

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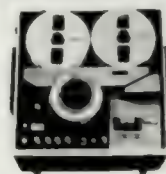
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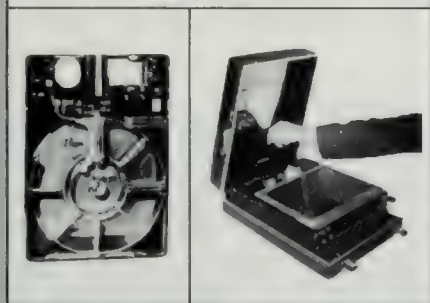


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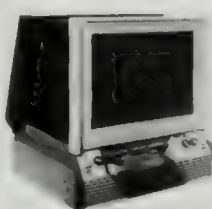
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GOVERNMENT

Publications: Two catalogs contain complete listing of USDA motion pictures; one of these provides data on films for general 16mm distribution; the other lists films available for public service showing by television stations.

UNITED STATES ATOMIC ENERGY COMMISSION Office of Information Services Exhibits & Audiovisual Branch Washington, D.C. 20545

• The Exhibits & Audiovisual Branch of the Atomic Energy Commission coordinates the production of AEC films and responds to requests from the public media in all the audiovisual fields for assistance in the preparation of films, stills, tapes, slides and other audiovisual materials on atomic energy.

Edwin L. Wilber, Deputy Branch Chief
Phone: (301) 973-5365

Activities: The Audiovisual Section of the branch plans and carries out film, TV, radio and still picture projects to advance specific Commission programs, and acts as advise to Commission and contractor personnel in Washington and nationwide on audiovisual problems and projects. In 1971, 17 films were produced by the Commission and its contractors; about 6 films are planned for 1972. In addition, TV clips and radio platters and tapes are produced by the Commission and contractors every year. This branch also places Commission and contractor-produced motion pictures into loan and commercial sales channels, determines the content of the 4 domestic and 7 overseas film libraries, and issues a Combined Film Catalog (Education-Information and Technical-Professional) and a Classroom Science Films catalog.

Facilities: AEC has no motion picture production facility or motion picture laboratory, but uses Government and/or commercial services.

Distribution: AEC operates an 8,000 still library, 35mm color slide library, and distributes 11,000 16mm prints with 230 titles through 3 domestic film libraries. Serving the 48 states is the U.S. AEC Film Library, TIC, P.O. Box 62, Oak Ridge, Tenn. 37830. Serving Alaska and Hawaii are University libraries. The Commission also has 3 overseas libraries at its offices at the U.S. Embassies at Brussels, Tokyo and Buenos Aires, stocked with educational and technical films, and also supplies films to the film library of the International Atomic Energy Agency, in Vienna; the American Film Nuclear Center, and the Film Section of the Personnel Administration Council, Stockholm, Sweden. The Brussels and Buenos Aires libraries have about 80 films each in French and Spanish respectively.

DEPARTMENT OF COMMERCE Washington, D.C. 20230

• The U.S. Department of Commerce produces and circulates motion pictures dealing with those domestic and foreign subjects relating to the offices under the jurisdiction of this Department.

Bureau of Domestic Commerce

Saul Padwo, Director
Business and Scientific Equipment Div.
Phone: 967-3518

• The Motion Picture and Photographic Products Branch of this Division serves the motion picture, photographic, and audio-visual equipment and supplies industries. Its primary function is to foster, promote, and develop the foreign and domestic trade of these industries. It provides market development counsel to producers and exporters on where and how to cultivate and expand their sales. It participates in tariff and trade negotiations, maintains information on foreign trade trends, and periodically issues basic trade statistics on U.S. exports and imports of photographic goods. The Branch acts as a focal point for industry with reference to advice and guidance to other agencies and use of other agency facilities.

U.S. DEPARTMENT OF COMMERCE NATIONAL OCEANIC AND ATMOSPHERIC ADMINISTRATION (NOAA)

Stanley B. Eames, Director of Public Affairs
Phone: (301) 496-8243

Elliot A. Macklow, Chief, Motion Picture Service
Phone: (301) 496-8921
George A. (Jeff) Baker, Radio/TV/Film Officer

Phone: (301) 496-8921
Marian P. Baillie, Film Librarian
Phone: (301) 496-8411

NOAA's centralized film development of film within the Office of Public Affairs administers and supervises the production of informational and educational films for all components of the Agency. Film and tape spots, short and special features for both radio and TV are also under the direction of the office.

NOAA's film library system is, at present, a dual system. Films formerly distributed by ESSA (the U.S. Weather Bureau, and the U.S. Coast and Geodetic Survey) are now handled by Modern Talking Picture Service and requests for prints should be directed to them. A catalog and order form is available on request. Inquiries about these films as well as radio and TV activities should be directed to: National Oceanic and Atmospheric Administration, U.S. Department of Commerce, Washington Science Center, 6010 Executive Blvd., Rockville, Md. 20852. Attention: PA.

Fishery motion pictures, formerly produced and distributed by the Bureau of Commercial Fisheries of the Department of the Interior, are distributed through a film library system consisting of about 200 Government and private film libraries. About 30 fishery motion picture titles are distributed free of charge upon request. Provision has been made so that most of the films are cleared for television, although special permission is required before telecasting. Stock footage is not available. A catalog listing the fisheries films distributed, and the instructions for obtaining them may be obtained free of charge upon request. A central film library for fisheries films is maintained. Fishery films and information about them may be obtained by writing: Motion Picture Service, NOAA, 12231 Wilkins Ave., Rockville, Maryland 20852. Because of the large domestic demand, at the present prints are not being loaned for use outside of the country. Purchase of print arrangements can be made by application to this office. Applications are also accepted from institutions wishing to serve as non-profit libraries.

Production of most of the Agency motion pictures is accomplished by using commercial



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cial contractual motion picture facilities. Production is sponsored by both Government and industry. Information regarding the sponsorship of oceanographic and atmospheric motion pictures should be addressed to: Chief, Motion Picture Service, 1815 N. Ft. Myer Drive, Rm. 601, Arlington, Virginia 22209.

1972 PRODUCTIONS: "Take Two From the Sea" (Shellfish Institute); "Flare" (Florida Aquanaut Research Expedition).

DEPARTMENT OF DEFENSE

Office of Public Affairs Directorate for Defense Information—Audio-Visual Division
The Pentagon Washington, D.C. 20301

• This Division is the central Armed Forces contact for news media and producers in the important fields of radio, television, still pictures and motion pictures. Direct contacts on national and international release matters in these fields are:

Norman T. Hatch, Chief, Audio-Visual Division

Phone: OXford 7-4162

William H. Brown, Chief, Broadcast/Engineering Br., OX7-2902

Donald E. Baruch, Chief, Motion Picture Production Br., OX7-4596

Russell W. Wagner, Chief, Media Services Br., OX5-0168

Maj. James Durham, Radio-TV Newsfilm, OX7-6161

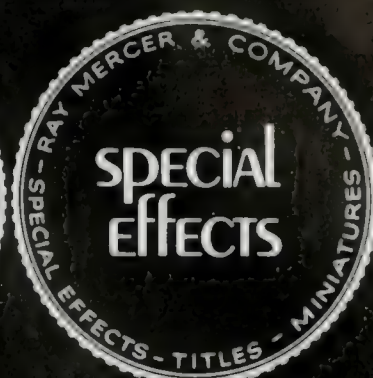
Paul Corona, Still Photo, OX5-0168

Maj. Rolph Anderson, Documentary, OX5-0168

Activities: The Broadcast/Engineering Branch provides audio-visual technical services, including studio facilities for Secretarial news conferences and special broadcasts.

The Motion Picture Production Branch approves release of Armed Forces stock footage which cannot be produced commercially and assists studio motion picture and independent producers in the production of entertainment films and theatrical productions relating to the Armed Forces. Information on Armed Forces films available for public non-profit showing or cleared for public non-profit showing or cleared for public service TV programs can be obtained from the Branch.

The Media Services Branch approves release of Armed Forces stock footage which cannot be procured commercially and assists network and independent producers in the production of documentary programs related to the Armed Forces. The Branch releases



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GOVERNMENT

approximately 1,000 16mm and 35mm film subjects to the Department of Defense Supply Agency annually. It maintains a studio for servicing the news media programs which feature interviews with top Defense officials. It also releases taped and film messages by Secretaries and Service Chiefs and provides advice and guidance to radio and TV news producers. It also releases to the press and TV media approximately 2,000 photographs each year.

DEPARTMENT OF DEFENSE
Defense Supply Agency: DSA
Administrative Support Center
Technical Presentations Division
Cameron Station, Alexandria, Virginia
• Technical Presentations Division, DSA Administrative Support Center, is the technical source and point of contact for the production of films for the Defense Supply Agency.

DSA's headquarters staff at Cameron Station and 27 primary level field activities furnish technical information for the films. The projects are aligned with the primary objective of the agency, mainly, to provide effective logistic support of the operating forces of all Military Services in war and peace.
Activities: This division carries out a wide variety of activities, including audio-visual communications, motion picture productions, technical and informational exhibits, still picture photography, and graphic presentations. The range of in-house staffing allows the division to contribute materially to the production of DSA films.
Facilities: DSA has no motion picture production, but uses Government and/or commercial services. The key personnel of Technical Presentations Division is as follows:
Chief, Morris S. Namkin
Phone: (202) 274-6075

ARMED FORCES INSTITUTE OF PATHOLOGY
Medical Illustration Service
Washington, D.C. 20305
Morris M. Goldberg, Chief, Medical Illustration Service
Phone: (202) 576-2866

Activities: This Institute makes or supervises films for the Armed Forces on medical subjects.
Facilities: In-house capability, and contracts through Office of the Chief, Communication-Electronics.
Distribution: AFIP operates a U.S. Army Audio Visual Support Center for medical films. The Institute procures and loans films for the Medical Services of the Armed Forces. Unclassified films are available to members of the medical profession, with borrowers paying return postage. For information about available films, write the Superintendent of Documents, Government Printing Office, Washington, D.C. 20402 and refer to The Film Reference Guide for Medicine and Allied Sciences.

DEPARTMENT OF THE AIR FORCE
Hq United States Air Force
(AF/XOOGV)

Washington, D.C. 20330
Phone: (202) OX 5-2830
Lt. Col. Lewis S. Clement: Chief
Lt. Col. Edwin D. Boggie: Deputy Chief, Audio-Visual Systems Branch
The Branch is the central office which guides the Air Force's audio-visual activities. It is responsible for the policy guidance and management of the skills and resources which provide the Air Force with all photography (except reconnaissance and mapping and charting), closed circuit television, audio-visual libraries and depositories, presentation services, graphic arts, and training aids. It also monitors the activities of the Aerospace Audio-Visual Service (AAVS), a technical service under the Military Airlift Command (MAC).
AAVS, commanded by Col. James P. Warrdorf, has its Headquarters at Norton AFB, California. Its squadrons and detachments distributed world-wide, document Air Force and DOD activities wherever they occur in motion picture and still photography or, in increasing frequency, on video tape. The U.S. Air Force's central production facilities also located at Norton AFB produce audio-visual materials with its in-service motion picture, television, and still photographic capabilities. It also procures them from commercial production firms. The USAF Central Motion Picture Film Depository and Central Audio-Visual Library are at Norton AFB as well. The Central Still Photographic Depository is a function of the 1361st Photo Squadron (AAVS), 1221 So. Fern Street, Arlington, Virginia 22202.

Specific information regarding the commercial production of Air Force audio-visual materials may be obtained by contacting:
Aerospace Audio-Visual Service (DMP)
Norton AFB, California 92409
Phone: (714) 382-3215
Information regarding distribution of Air Force audio-visual materials may be obtained from:
USAF Central Audio-Visual Library
Norton AFB, California 92409
Phone: (714) 382-2493

DEPARTMENT OF THE ARMY
Washington, D.C. 20315

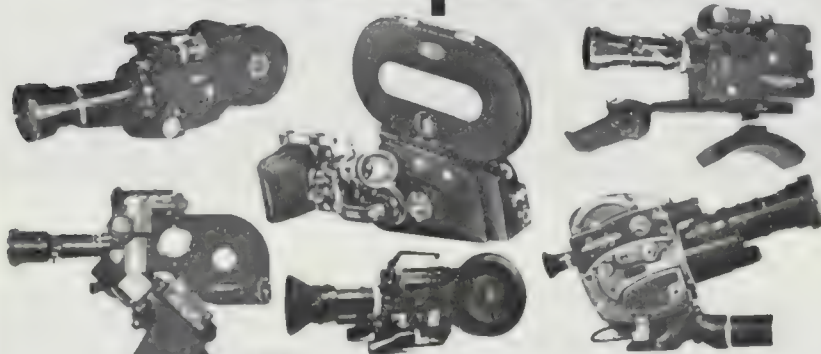
The Assistant Chief of Staff for Communications-Electronics of the Army is responsible for coordination, review and supervision of all audio-visual activities to include motion picture and still photography, television and electronic display. Within the Assistant Chief of Staff for Communications-Electronics the Audio-Visual Branch carries out these responsibilities and information pertaining to them may be obtained from:

Dr. Joseph Kanner, Chief, concepts and Doctrine
Audio Visual Branch
OASCS-E, Dept of Army
Phone: OXford 3-7193
The Commanding General, United States Army Material Command is responsible for the production and initial distribution of official motion pictures and related audio-visual materials. Information concerning contract for writing, production and procurement may be obtained from:
Commanding General
U.S. Army Material Command
Washington, D.C. 20315
Phone: (202) OXford 2-2463

DEPARTMENT OF THE NAVY

• The U.S. Department of the Navy produces motion pictures and still photographs for such purposes as training, maintaining fleet readiness, explaining new weapons and devices, and for medical historical, indoctrination, safety and recruiting uses, public relations, to name a few key subject areas.
• Information and General Policy Procedures on all aspects of the Navy film program, in-

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- ☐ the officials of Chilton County, Alabama created an unusual rural solid waste collection and disposal system which is now catching on throughout the country;
- ☐ the students of Herndon High School, Fairfax County, Virginia measured the quality of the water in Sugarland Run and told the Herndon Town Council what its sewage treatment plant was doing to the stream.



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The 1st Pollution

A new film about water pollution problems: what they are, what produces them, what's being done about it, and what will happen in the future. The film visits the Potomac, the Kanawha, the Tittabawassee, the Houston Ship Channel, and other streams. It takes the viewer into the combined sewers of St. Paul, to the advanced waste treatment plant at Lake Tahoe, to Dow's chemical recycling plant, and Armco Steel's industrial waste recovery system. New concepts such as the "living filter," oxygen aeration, and sewage reclamation are shown. □ The **first pollution** movie noticed was water pollution and today we're just starting to learn how to clean it up. This substantive film about municipal and industrial water quality management will interest the viewer in water pollution problems by exposing him to many current solutions throughout the country.

26 minutes - \$10



The 2nd Pollution

The pollution that affects us most personally is the pollution of the air we must breathe. Los Angeles provides a case history of a city that has worked for decades to reduce its air pollution from both stationary and mobile sources, and yet still has a serious problem today. Chicago is using new laws and strict enforcement to control sulphur oxide emissions produced in the burning of fossil fuels. Automobiles spit out hydrocarbons, carbon monoxide, and nitrogen oxides, and current efforts are primarily focused on catalytic conversion to more acceptable materials and redesign of the internal combustion engine. □ While the **second pollution** became apparent later than water pollution, air pollution problems are of paramount importance to a clean environment.

Approximately 22 minutes - \$8



The 3rd Pollution

Pollution of the land is the **third pollution**. This is the throw-away age. Each year, billions of bottles and cans and millions of tons of miscellaneous refuse must be disposed of. Collecting all this material is difficult and expensive, but disposing of it is the real problem because of the environmental implications. Solid waste management is particularly challenging because local communities have the sole responsibility. Many have resorted to open burning or open dumping as an easy and economical solution. Today, most communities are developing better systems which use sanitary landfills, modern incinerators with air pollution controls, or even such concepts as composting. □ The **3rd Pollution** was honored at the Edinburgh Film Festival and won six other major awards.

23 minutes - \$20

Brush Creek Returns Back

Brush Creek has long been frequently used and was badly polluted. The citizens of Mercer County, West Virginia created a small watershed protection district which solved these problems and also provided new water supply and recreation.

22 minutes - \$225



Urban Sprawl

Urban sprawl is no accident. Great economic pressures cause today's zoning system to break down. What is needed is a new system which can protect natural resources and yet produce quality urban communities free from blight.

22 minutes - \$200





Recycling

Environmental pollution is a problem when we discard wastes. One solution is to recycle these glass, metal, paper, and other resources. The packaging industry and the existing primary materials industry are working toward that goal. Many manufacturers are using new machines and techniques. But new systems must be developed before large-scale recycling can be achieved. Action and governmental support are necessary before recycling can significantly reduce waste.

Ecology Lady

A gal who runs a neighborhood recycling center tells about her problems but enthusiastically says "right on!" 11 minutes—\$150

Recycling

Today's token recycling of cans, glass, and paper contrasts with new systems which may make recycling universal in the future. 21 minutes—\$200

The Realities of Recycling

A comprehensive briefing on recycling for students, officials, and concerned citizens. 38 minutes—\$300

Solid Waste Management

The Green Box

The people of Chilton County, Alabama recall how they developed an outstanding container collection system. 17 minutes—\$200

The Stuff We Throw Away

A look at today's newest solid waste management systems across the country. 22 minutes—\$200

5000 Dumps

A visit to some of our ugliest dumps to see how citizens and government can correct these problems. 21 minutes—\$200

A Day at the Dump

A tongue-in-cheek visit to the notorious Kenilworth Dump shows environmental pollution at its worst. 15 minutes—\$200

Burn, Bury, or What?

How a big city solved its solid waste disposal problem by developing a long-range plan. 19 minutes—\$200

What's New in SW Management?

A comprehensive briefing on the alternatives available today to communities. 37 minutes—\$300

Erosion and sedimentation wash away the soil and deposits silt in streams and lakes. But there are simple erosion control techniques which can be used by the developer to save money and conserve natural resources. 23 minutes—\$225



Green City

A city that has created sufficient green space for the pleasure of its citizens. Intense economic pressures force the complete elimination of available land. Citizens can protect green space. 23 minutes—\$200



People are the most powerful activists for a better environment. This film shows how college projects and how initiative and energy can outwit lethargy and bureaucracy. The establishment is often from the young.



Other Films on the Environment

Beargrass Creek

Elementary students benefit from this story of an aquatic life study of a small polluted stream. 20 minutes—\$200

A City is People

Revitalization of the central city through urban renewal and private projects makes it more livable. 22 minutes—\$225

Coal and Water

Techniques which can be used by the coal industry to prevent acid drainage and black water. 23 minutes—\$200

Crisis on the Kanawha

A big industrial complex spoils the Kanawha River and industry tries to solve its waste treatment problems. 22 minutes—\$200

The Little Rivers

Flooding and pollution problems of city streams require special water resource planning. 20 minutes—\$200

Oil on the River

The special problem of oil pollution calls for unusual techniques by the oil industry. 23 minutes—\$200

Oops!

Manufacturing plant personnel learn how to prevent spills which create water pollution. 20 minutes—\$200

Renaissance of a River

Water resource and pollution problems of the Susquehanna River from the headwaters to the bay. 20 minutes—\$200

River Watchers

River surveillance data is needed to provide modern water quality management systems. 20 minutes—\$200

Teamwork on the Potomac

Difficult river and estuarine pollution problems inspire an all-out anti-pollution program. 28 minutes—\$200

20th Century River

The Corps of Engineers surveys river problems to provide alternative solutions. 29 minutes—\$200

Water Resourcefulness

New York State plans for the future by developing a long-range water resources plan. 22 minutes—\$200

Other Films



Mental Retardation

E. — Lever to Learning

Physical education programs, fitness conditioning, and recreation are within the grasp of the retarded child and have a beneficial effect. They create new avenues of approach in the field of intellectual training. With expensive equipment such as logs, old tires, boards, and ladders, a physical education specialist trains the retarded child physically while stimulating him mentally. 22 minutes — \$200

Checky

Should a retarded child be institutionalized or kept at home? How can family life be kept normal? This poignant and yet cheerful family portrait tells how one family lives successfully with retardation. 16 minutes — \$150

Time is for Taking

America's first residential camp for retarded children serves as the setting for this film which provides a basic description of mental retardation counselors, special education majors, and parents learn effective methods of training and teaching retarded children. 23 minutes — \$200

Q. — Questionable Criterion

Multiple testing techniques provide a much more accurate diagnosis than a simple I.Q. interpretation for children with a learning problem who otherwise might be thought to be mentally retarded. 13 minutes — \$150

review

Pre-purchase preview
Pre-rental evaluation
One half of the rental price
New prints are sent as available but not necessarily stipulated dates. They are not to be used in the classroom or shown to other groups. They must be returned promptly. New prints kept for longer than one week will be billed at \$5 for replacement.

rental

One day rental for 10% of the base price. One week rental for 50% of the purchase price. We give us at least three weeks notice. Inform us if you want order cancelled if it cannot be filled on the stipulated date. A late fee can be applied against the base price within sixty days.

Replacement

Worn or damaged films will be replaced at 40% of the list price provided that the old print is returned to us. When head sections are available, they will be provided for \$25. We will attempt to make repairs of damaged films at no cost if we have repair materials available. You may send damaged prints to us for examination. All of our films are 16mm color-sound and are Peerless Processed for longer life. Write for TV permission.

Awards

Our films have won 30 awards during the last five years in such major film festivals as New York International Film Festival, U.S. Industrial Film Festival, C.I.N.E., the American Film Festival, the Columbus Film Festival, and the Washington Chapter of National Academy of TV Arts and Sciences.

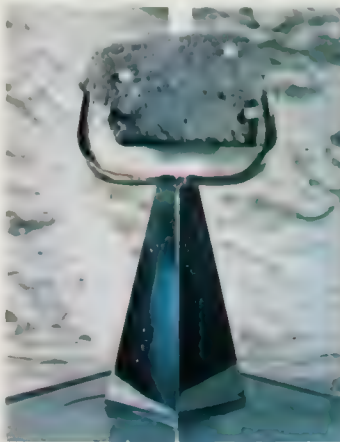


Tintypes

A fun film. The pictorial beauty of the tintype pictures of the 1800's counterpointed by the fragmentary comments of the youth of today. Times have changed! Or, have they? 11 minutes

Museum of the Solar System

The moon is the museum of the solar system. Its rocks and soil will illuminate the billion year "blind spot" in the earth's history. We visit labs of lunar scientists to see their investigations. 23 minutes — \$250



Mosquito Fighters

A visit to the Cajun country of Louisiana to learn about modern mosquito control methods that are compatible with a rural environment. 21 minutes

Language — the Social Arbiter

A series of seven films which discuss the language problems of students who do not speak standard English. 21-28 minutes

Physical Education in Elementary Schools

The P.E. program's goals are as needful to a child's personal development as the goals in other curriculum areas. 20 minutes

A Living Constitution

How Pennsylvania modernizes its archaic state constitution through a constitutional convention. Appropriate for classes in government. 24 minutes



Write for brochures describing individual films

STUART FINLEY, INC.
3428 Mansfield Road
Falls Church, Virginia 22040
(703) 820-7700

GOVERNMENT

cluding application information for commercial producers interested in bidding on Navy contract films are handled by the Commander, Naval Air Systems Command (AIR-539), Navy Department, Washington, D.C. 20390.
Capt. W. R. Fraser, USN, Code (AIR-539)
Photographic Management Officer
Phone: (202) 433-3416

• **Procurement policies and procedures**, which involve information on technical questions regarding bids, are handled by the Officer in Charge, Navy Purchasing Office, Washington, D.C. Phone: (202) 433-2901

A research and development group conducts tests, experimentations, development and evaluation of photographic equipment. Here, technical photographic specifications, instructions and other publications are also prepared. Information about NPC may be obtained from: Commanding Officer, Naval Photographic Center, U.S. Naval Station, Washington, D.C. 20390.

Capt. H. B. Lee, USN
Commanding Officer
Phone: (202) 433-2102

Distribution: Prints of all Navy films available to the public can be purchased from the National Audiovisual Center, National Archives and Records Service, Washington, D.C. 20408. Civilians may borrow films from Naval District Public Affairs Officers, Training Aids Libraries, Aviation Film Libraries, Recruiting Stations and Public Information Offices located throughout the United States will serve government requests for film showings. Requests for the purchase of Navy stock footage for use in commercial productions should be submitted to the Chief of Information, Navy Department, Washington, D.C. 20350.

NATIONAL AUDIOVISUAL CENTER (GSA) Washington, D.C. 20409

Jack McLean, Director
Phone: (301) 763-7420

The National Audiovisual Center, a Division of the National Archives and Record Service, General Services Administration, provides five main services:

1. **INFORMATION.** The Center is the main contact with the public and the Federal Government regarding audiovisual materials available from Federal agencies and where and how they can be obtained. Detailed information is gathered on all relevant materials and is made available on request.
2. **SALES.** The Center functions as the central sales point for most completed audiovisual materials produced by the Federal Government. Over 4,500 motion pictures, film strips slide sets and foreign language tapes are listed in a sales catalog available from the Center.
3. **DISTRIBUTION.** The Center provides a uniform, efficient and economic loan and rental service of audiovisual materials, primarily 16mm motion pictures, deposited in the Center by various Federal Government agencies.
4. **STOCK FOOTAGE.** The Center operates the NASA Film Depository containing approximately nine million feet of motion picture depicting activities of the Mercury, Gemini, and Apollo space missions. Other Federal agencies are encouraged to place stock footage with the Center for better utilization by the Government and the public.
5. **TECHNICAL ASSISTANCE.** The Center monitors basic ordering agreements covering production services, distribution services and other audiovisual services desired by the Federal Agencies. It also provides on request to other Federal Agencies limited technical assistance relating to such audiovisual services.

DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE National Library of Medicine National Medical Audiovisual Center Atlanta, Georgia 30333

Charles F. Bridgman, Ph.D., Director
National Medical Audiovisual Center
Phone: (404) 633-3351

Activities: As a component of the National Library of Medicine, the National Medical Audiovisual Center plans and administers a national program to improve the quality and use of biomedical audiovisual materials in schools of the health professions and throughout the biomedical community through: (1) the acquisition and distribution of films and other audiovisual resource material; (2) audiovisual reference and research services; (3) consultation and assistance in the development and use of audiovisual materials and systems; (4) audiovisual research, training, experimental production, and other activities in the development of media to



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GOVERNMENT

support medical education, and (5) encouragement of the production, dissemination and use of audiovisual materials.

Distribution: Films are available from National Medical Audiovisual Center (Annex), Station K, Atlanta, Georgia 30324, on loan to schools of the health professions and other medical/health institutions and organizations throughout the U.S. The films are listed in the National Medical Audiovisual Center Catalog.

SOCIAL SECURITY ADMINISTRATION Baltimore, Maryland 21235

Russell R. Jalbert, Assistant Commissioner for Public Affairs

Phone: 594 1990

Robert T. Fenwick, Chief, Audio-Visual Staff, Office of Public Affairs

Phone: 594-8300

Activities: The Social Security Administration produces and distributes films on Old Age, Survivors, and Disability Insurance, and on Health Insurance (Medicare). These are public information films designed to explain to the

viewer what he needs to know about the social security law and what benefits he might be entitled to. Most films and spots are intended for both television and theatrical use.

Distribution: Through 800 District and Branch offices throughout the country, prints may be obtained on a free loan basis. Prints may also be bought.

DEPARTMENT OF THE INTERIOR Washington, D.C. 20240

• The Department of Interior produces films which are concerned with the management, conservation and development of natural resources in every section of the Nation. Films are available from the bureau in which they have been produced.

Office of the Secretary

Office of Communications

Phone: (202) 343-3171

Inquiries concerning the use of Department of Interior films for television should be addressed to this office. A Department film catalog is available on request.

THE BUREAU OF LAND MANAGEMENT

John A. Mattoon, Chief, Office of Information

Phone: (202) 343-3609

• "The Last Frontier", winner of national and international awards for excellence, is a 29-minute film about America's last public domain lands, their history and future.

It is available from the Bureau's office in Washington, D.C. and BLM State offices in Portland, Sacramento, Phoenix, Reno, Salt Lake City, Santa Fe, Denver, Cheyenne, Boise, Billings, and Anchorage.

It is also available through Association of Sterling.

THE U.S. BUREAU OF MINES

Dr. A. Nicholas Vardac, Chief Audio-Visual Programs, Motion Picture Development and Production, Bureau of Mines, Washington, D.C. 20240

Phone: (202) 343-3359

Activities: The Bureau of Mines has a broad film program dating from about 1920. Motion picture subjects deal with the natural resources of various states and with mining commodities including metals, revealing the conservation ethic at work. Recently released films include: "Oregon and its Natural Resources", "Fahrenheit 3300, and The Minerals Challenge", "Pennsylvania and its Natural Resources".

Facilities: All films are made in cooperation with private industrial firms which pay production costs and select commercial film producers. The Bureau maintains no production facilities in this work.

Distribution: About 10,000 prints of films are distributed to the public on a free loan basis from the film distribution center at the Bureau of Mines, 4800 Forbes Ave., Pittsburgh, Pa. 15213, and from depositories in 40 states. Annual number of showings exceeds 300,000 with a total audience including television of 25,000,000 people. Most films are cleared for free TV use. Single or block bookings arranged. Catalogs available.

Productions: Currently in production are films on "Molybdenum", "Wealth Out of Waste", "Mined Land Subsidence Control" and "Puerto Rico and its Natural Resources".

THE U.S. BUREAU OF MINES

Film Production Branch

Samuel R. Sappo, Acting Chief Division of Education and Training Services

Bureau of Mines, Pittsburgh, Pa. 15213

Phone: (412) 621-4500, Ext 388

Activities: The Motion Picture Branch of the Bureau of Mines plans and carries out a wide variety of audiovisual activities, including the production of motion pictures, slide filmstrips, videotape recordings, technical and informational exhibits, still photographic presentations and related media directed toward the advance of safety education and training in the various mining, manufacturing, business and service industries.

Facilities: The Motion Picture Branch has complete in-service still photography and motion picture production facilities, television and videotaping facilities. Film laboratory processing and printing are contracted for as required.

Distribution: Prints are distributed to the Bureau's various District and Subdistrict offices throughout the country and on a free loan basis from the Film Distribution Center of the Bureau of Mines, 4800 Forbes Avenue, Pittsburgh, Pa. 15213. Although most films are cleared for television, special permission is required before telecasting. Prints may also be obtained by outright purchase.

Productions: Recent productions include "The Air We Breathe in Industrial Environments", "Management's Role in Health and Safety", "Haulage Safety in Low-Coal Mines" and "Safety Practices in Low-Coal Mining" which are two accident-prevention films photographed in low-seam coal mines.

THE BUREAU OF RECLAMATION

Ottis Peterson, Assistant to the Commissioner, Information

Phone: (202) 343-4662

Activities: The Bureau of Reclamation produces one or two pictures a year on water resources development in the seventeen western states—usually "low budget" sound color films, which run 14 or 28 minutes. Film catalogs are available from the Washington D.C., office of the Bureau; the Regional Offices and the Film Distribution Center in Denver.

Distribution: Distribution of Bureau of Reclamation films is accomplished through the Film Distribution Center, Bureau of Reclamation, Bldg. 67, Denver Federal Center, Denver, Colorado 80225. On occasion, surplus prints are loaned to educational institutions for their distribution libraries.

THE U.S. GEOLOGICAL SURVEY

Frank H. Forrester, Information Officer

Phone: (202) 343-4646/4647

• This office maintains and distributes a limited collection of motion picture film dealing with the earth sciences. Of ma-

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N.Y. 10036 212 541-9692 Richard H. Rogers, President

GOVERNMENT

Interest are the award winning films, "The Eruption of Kilauea", 1959-60 and the earlier film release, "The 1955 Eruption of Kilauea". These show, at close range, the spectacular eruption of the Kilauea volcano on the island of Hawaii.

Recent film releases include the "Alaskan earthquake", 1964 and "The Sea River." The first of these films documents the destructive effects of the March 27, 1964, Alaskan earthquake both graphically and pictorially in on-the-spot scenes. The "Sea River" film records hydrological investigations carried on in the Amazon River Basin as a point operation between the Geological Survey and the Brazilian Navy.

Requests for additional information about these and other films should be addressed to the Information Office, U.S. Geological Survey, Washington, D.C. 20242.

THE LIBRARY OF CONGRESS Washington, D.C. 20540

Dr. John B. Kuiper, Head, Motion Picture Section
Phone: (202) 426-5840

The Library of Congress has an unrivalled collection of American films dating from the infancy of the motion-picture industry, which has acquired through the operation of the copyright law and through gifts, such as the American Film Institute collection, and it also has a large body of foreign films turned over to it as a result of wartime seizure. The library's activities in the motion-picture field include the registration of claims to copyright, the acquisition of films, the cataloging of films and related bibliographical data and study center for research.

The Library's Copyright Office has registered claims to copyright for motion pictures since 1894, when the first examples of this medium were deposited in the Library in the form of photographic paper prints; since 1912 the copyright law has provided for the registration and deposit of motion pictures as such. Generally, under the provisions of the motion-picture copyright agreement between the Library of Congress and the copyright proprietors, the films are returned to the proprietor by the Library after registration, but the Library has the right to retain the deposit for its collections later.

The Library's collection of motion pictures comprises over 50,000 titles and is in the custody of the Prints and Photographs Division in the Reference Department. It is primarily an archive in nature, and reference service is provided to assist research activities. The Library does not lend motion pictures, but some films may be copied under certain conditions; copying requires the signing of a standard agreement concerning the clearance of copyright and the copying of equivalent footage for the Library.

MEDIA SERVICES AND CAPTIONED FILM FOR THE DEAF Division of Educational Services, Bureau of Education for the Handicapped

Dr. Edwin W. Martin, Acting Associate Commissioner, Bureau of Education of the Handicapped
Phone: (202) 963-5925

The Media Services and Captioned Film Branch administers a program of educational media under P. L. 85-905, as amended by P. L. 87-715 and P. L. 89-258. These laws provide for promoting and general welfare and the educational advancement of deaf persons. Media Services and Captioned Films furnishes a free loan service of films for the deaf; conducts research in the use of films and other educational media for the deaf; produces and distributes films, filmstrips and related media for the deaf and for persons who work closely with the deaf (parents, employers, etc.). The branch also provides for the training of persons in the utilization of these materials and provides media equipment to most schools for the deaf.

Further expansion to provide media services to all types of the handicapped was made possible by enactment of P. L. 90-247. Actual program activities remained essentially the same as in previous years since no funds were appropriated for the expansion of the program.

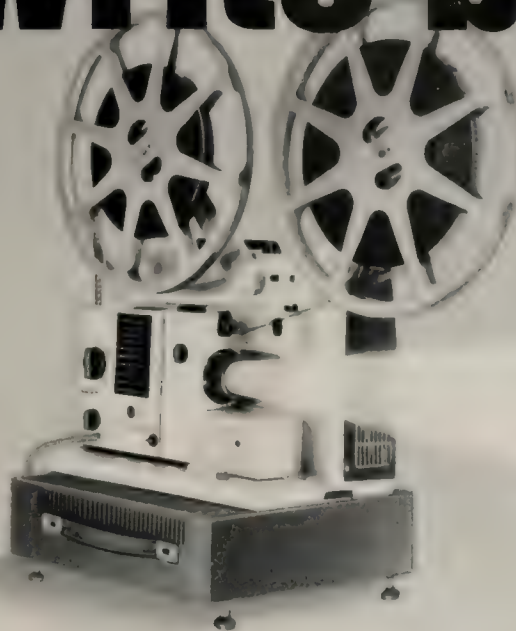
NATIONAL AERONAUTICS AND SPACE ADMINISTRATION Office of Public Affairs— Audio-Visual Program Washington, D.C. 20546

Kenneth Grimm, Chief Audio-Visual, Room 808, Reporters Building
Phone: 755-3500

James B. Etheredge, Motion Picture Production, Room 808, Reporters Building
Phone: 755-3500

Henry W. Detrich, Jr., Distribution and Depository, Room 808, Reporters Building
Phone: 755-3500

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SOUND EFFECTS

GOVERNMENT

Activities: These branches supervise the agency wide production and distribution of motion picture and other audio-visual materials on space and aeronautics and coordinate requests for NASA assistance from media producers and the public.

Facilities: Production requirements are fulfilled primarily by contractors under a "call contract" or basic ordering agreement system, with some in-house production.

Distribution: NASA films are available on free loan; stock footage and transparencies may be purchased from agency contractor laboratories. All requests for assistance in film and TV productions should be sent to Mr. Grimm. Requests to borrow NASA films should be sent to NASA Film Library, National Audio-visual Center, (GSA), Washington, D.C. 20409.

UNITED STATES POSTAL SERVICE Washington, D.C. 20260

Vincent E. Hoffman, Manager Creative Services Div.

Phone: (202) 961-8266

Ray N. Mahan, Manager Motion Picture Branch

Phone: (202) 961-7711

Activities: Operating as part of the Office of Assistant Postmaster for Communications the Creative Services Division plans and designs visual presentations for both in-house and public information. Using Contractual Service for some graphic services, and all contractual services for motion pictures. The Motion Picture Branch plans and supervises U.S. Postal Service film productions.

Distribution: Most U.S. Postal Service films are distributed through the five U.S. Postal Service Regional Offices located in Memphis, San Francisco, Chicago, Philadelphia and New York. Some distribution is Contractual as is sales of prints.

Procurement: General Purchasing Division Room 7306
U.S. Postal Service
Washington, D.C. 20260

DEPARTMENT OF TRANSPORTATION

Federal Aviation Administration

Office of Headquarters Operations Motion Picture and TV Branch, HQ-450
800 Independence Ave., S.W., Washington, D.C. 20591

Phone: 426-8047

John A. Nugent, Chief, Motion Picture and TV Branch

Activities: The Motion Picture and TV Branch produces films and videotapes on all phases of aviation. They are designed to meet the needs of the public, the aviation community and the offices and services of the FAA.

Facilities: The FAA uses both in-service capabilities and commercial contracts in its motion pictures and producing videotapes.

Film Distribution: Distribution of FAA films is handled through the Aeronautical Center Film Library, AC-44.5, P.O. Box 25082, Oklahoma City, Oklahoma 73125.

FEDERAL HIGHWAY ADMINISTRATION

William F. Hall, Chief, Photographic Section
Phone: (202) 426-60835

Activities: This Bureau produces films on subjects pertinent to highway development, safety and related subjects, sometimes in cooperation with other government agencies, state and local highway departments, and other interested organizations.

Facilities: In-house capacity.

Distribution: These films are available on a free loan basis only to Federal and State government agencies, direct from the above address. All other requests for loan and sale information should be made to the National Audiovisual Center, National Archives and Records Service, Washington, D.C. 20409.

UNITED STATES COAST GUARD Washington, D.C. 20591

H. E. Whitwer, Chief, Visual Services Branch, Public Information Division
Phone: (202) 426-1587

Activities: The U.S. Coast Guard produces information and training, as well as recruiting films. The majority are in 16mm color-sound with running time of 3 to 28 minutes. Coast Guard films have consistently been selected by the United States government for entry in foreign film festivals, and have won a number of awards.

Facilities: In-house capability. The Coast Guard has limited in-house writing, directing,

shooting and editorial capability. Additional production services as well as all processing and printing are contracted for as required.
Distribution: A catalog of U.S. Coast Guard films is distributed by film libraries in Washington, D.C. and at District offices in Boston, New York, Portsmouth, Miami, New Orleans, St. Louis, Long Beach, San Francisco, Seattle, Juneau and Honolulu.
Production: Current productions include training films, public information films and TV spots.

U.S. TREASURY DEPARTMENT Washington, D.C. 20224 Internal Revenue Service

Alvin M. Hattal, Audio-Visual Officer, Public Affairs Division
Phone: WORTH 4-4037

Activities: Film for public and internal use are prepared by the Internal Revenue Service. Motion pictures for public viewing produced by the Public Information Division those for employee training or orientation by the Training Division. The Training Division also produces filmstrips, slide/tape programs and videotapes for internal use. The Information Division also supervises production of television spot announcements for use during each tax filing period. For use during the 1973 taxpayer assistance campaign a new half-hour film, tentatively titled "We Want to Help", is in production. It is intended to bring taxpayers up-to-date on changes in tax law and filing requirements. Eleven short TV spots to provide individual filing hints also are being produced.

Distribution: The 58 district offices, and several of the larger local offices, distribute Internal Revenue Service film productions. All clearances and releases have been obtained for general showing of Internal Revenue Service films.

THE UNITED STATES INFORMATION AGENCY Washington, D.C. 20547

Hugh McL. Woodward, Acting Director, Motion Picture and Television Service

Services and Facilities: USIA produces, acquires and distributes abroad motion pictures and television films for the overseas information and cultural program of the U.S. Government. The USIA audience numbers several billion televiewers in more than 100 countries plus around one billion persons who annually see USIA films in theatres and private showings. Output ranges the full gamut of both media—from brief newsclips to feature length motion pictures and hour long television programs. These products are released in as many as 75 foreign languages. USIA has gone into satellite telecasting during the past few years and expects to use it more and more frequently in the future in order to reach USIA's audiences overseas.

ACTION Washington, D.C. 20525

Jesse Gibson, Librarian
Phone: (202) 382-2820

Information regarding films produced for the Peace Corps may be obtained by writing to ACTION.

U.S. SAVINGS BOND DIVISION Treasury Department

Promotion Manager, U.S. Savings Bonds
Phone: (202) WORTH 4-5702

• A variety of films telling the story of U.S. Savings Bonds is available suitable for community audiences of all kinds. Many are inspirational, some humorous, some informational. They were made available to the Treasury through the generosity of patriotic volunteers. Their showings take place under volunteer auspices as well. "The Land We Love", 16mm, sound-color, 23 min., cleared for television. "Hours in Tyrantland", 16mm, sound-black and white, 30 min., television rights by special arrangement only. "Granpa's Inheritance", 16mm, sound, black and white, 16 min., television rights by special arrangement only. "Star Spangled Salesman", 16mm, sound, color, 20 min., not for television. "Riley—Savings Bonds Salesman", 16mm, sound, black and white, 19 min., television rights by special arrangement only. "Walrus Gets the Message", About Payroll Savings, 16mm, sound, black and white, 20 min. "Rally 'Round the Flag", 16mm, sound color, 12 min., not for television. "The Story of Old Glory", 16mm, color, sound, 16 min., not cleared for television.

Trade and Professional Organizations Serving the Film and Audio-visual Industry

THE ASSOCIATION OF CINEMA LABORATORIES, INC.

Office: 901 N. Washington St., Alexandria, Va. 22304

Officers: Bruce Jamieson (Jamieson Film Co.) President; Frank McGeary (Motion Pictures Labs, Inc.) Vice President; William H. Smith (United Film Lab, Inc.) Treasurer; G. Carlton Hunt (Deluxe General) Secretary; Preston B. Morgan (Association of Cinema Labs, Inc.) Executive Secretary.

Board of Directors: Terms expire Dec. 1973: Class A—Bruce Jamieson (Jamieson Film Co.); Class B—George W. Colburn (Colburn Lab Inc.); Class C—William D. Hedden (Calvin Communications); Central Region—John Howell (Western Cine Service); Northeastern Region—Robert M. Smith (DuArt Film Labs Inc.); Southern Region—James Caron (Capitol Film Labs Inc.-Miami). Terms expire Dec. 1974: Leo Diner (Leo Diner Films); Class B—Frank M. McGeary (Motion Picture Labs Inc.); Class C—Sidney P. Solow (Consolidated Film Industries); Canadian Region—L. Clemson (Northern Motion Picture Labs); Western Region—R. W. Bachmayer (Technicolor, Inc.).

ASSOCIATION OF MOTION PICTURE PRODUCERS AND LABORATORIES OF CANADA

Office (Of the President): 1103 St. Matthew St., Montreal, P.Q.

Office (Of the Executive Secretary): Suite 512, 55 York Street, Toronto 1, Ontario, Canada.

Officers: Henry Michaud (SDA Productions Ltd.) President; Ed Zemla (Canadian Cinegraph Ltd.) Vice-President; Tom F. Glynn (Lawley Films Ltd.) Honorary President.

Directors: Robert C. Crone (Film House Ltd.); Christopher Dew (Simon Christopher Dew & Co.); Andre Fleury (Sonolab Inc.); Gunter Henning (Western Films Ltd.); Gerald Keddy (Motion Picture Centre Ltd.); Ken Orton (AKO Productions Ltd.); Ralph Umbarger (Alpha Services Ltd.); Robert MacKenzie (MacKenzie Equipment Co. Ltd.).

Membership: Canadian firms, proprietorships, corporations and agencies engaged in motion picture production or laboratory work are eligible for Active Membership. Persons, firms or organizations acceptable to the membership and interested in the furtherance of the motion picture industry in Canada are eligible for Associate Membership. Present Membership: 72 Active; 2 Affiliate; 1 Associate; Total: 90.

Purpose: To promote the common interest of those engaged in the motion picture production and laboratory industries in Canada by maintaining the highest possible standards for the production of motion pictures for industrial, commercial, theatrical, or television release; to represent the industry in its relations with government, other associations and the public at large; to encourage government agencies to have their films produced by private producers.

ASSOCIATION FOR EDUCATIONAL COMMUNICATIONS AND TECHNOLOGY

Office: 1201 16th Street, N.W., Washington, D.C. 20036. Howard B. Hitchens, Executive Director.

Purpose: The improvement of education and the public welfare through the use of educational communications, educational technology, educational media and audiovisual materials and methods. Membership consists of media directors and specialists in county and city school systems, colleges and universities, and state departments of education. School supervisors and administrators, classroom teachers, librarians, and audiovisual specialists in the armed forces, in industry, health, and religious groups are also included in membership.

Conferences: Annual national convention, Las Vegas, Nev., April 8-13, 1973; Atlantic City, N.J., March 17-22, 1974; Dallas, Tex., March 9-14, 1975. Lake Okoboji Educational Media Leadership Conference, August 1973.

Activities: 1972-1973. AECT (formerly the Department of Audiovisual Instruction) adopted a new name in 1970 along with a new constitution reorganizing the association as an "umbrella" organization taking in a number of divisions and national affiliates representing special interest in the broad field of instructional technology. Through divisions and committees, AECT continues working in these areas of concern: developing and revising standards for media programs in schools and universities, evaluation of instructional materials and systems, definition and terminology, information sciences, legislation, instructional development, design of educational facilities, equipment, and materials, visual literacy, research in educational technology, certification and training of media personnel, urban education, and international projects.

Awards and Scholarships: AECT Memorial Scholarship of at least \$500 awarded annually for graduate AV study; joint AECT/EBE award for in-service education programs in K-12 institutions (11 awards—10 regional and 1 national); joint AECT/EBE award for in-service education program in college-level institution.

AUDIO VISUAL SERVICE COMMITTEE OF THE ASSOCIATION OF NATIONAL ADVERTISERS, INC.

Office: 155 E. 44th St., New York, N.Y. 10017.

Officers: Peter W. Allport, President; William D. Kistler, Vice President; Anthon C. Lunt, Administrative Secretary, Audio-Visual Service Committee.

Membership: Chairman: James G. Damon, Jr. (IBM World Trade Corp.); Committee Members: R. W. Bonta (General Electric Co.); John K. Ford (General Motors Corp.); Pat Friesner (Pan American World Airways); John P. Grember (United Air Lines); G. K. Hall (National Cash Register Co.); Herbert D. Johnson (3M Co.); Frank Rollins (E. R. Squibb & Sons); Johna Pepper (Ford Motor Co.); Samuel A. Scribner (Eastman Kodak Co.).

Purpose: The committee initiates and executes projects which will provide the "Audio-Visual Interest Group" members of the ANA with cost, technical, distribution and other information about audio-visual materials and techniques.

CHICAGO FILM COUNCIL, INC.

Office: 208 South La Salle St., Chicago, Ill. 60604. Phone: (312) 263-0497.

Officers: Gordon Hempel (Audience Planners) President; Robert Zeller (Allstate Insurance Co.) Vice President; James Bruce (National PTA) Secretary; Charles Deany (American Dental Association) Treasurer; J. Wil Anderson (Promotional Enterprises Inc.) Program Chairman.

Directors: Dan Bjick (Illinois Bell Telephone Co.); Frank Bronwell; Robert Burnett (Consolidated Film Industries); Jerry Curto, Jr. (Santa Fe Railway); Allen Hilliard (George Colburn Laboratories, Inc.); Bernie Howard (Academy Film Productions); Paul Hults (Eastman Kodak Company); Ray Hyde (Barton Brands); Robert Konikow; William Kruse; Daryl Miller (American Dental Association); Carl Nelson (Studio Seven); Charles Probst (Cybern Film Systems, Inc.); Sue Sager (People Reaching Productions); Robert Seipp (WSNS TV); Ed Swanson (Modern Talking Picture Service, Inc.).

Purpose: The purpose of the Council is to promote, improve and extend the use of films and other audio visual materials for

commercial, informational, cultural, and socially constructive purposes and to seek constructive purposes and to seek progressive methods of film production, distribution, and effective use of films.

CINE (COUNCIL ON INTERNATIONAL NON-THEATRICAL EVENTS)

Headquarters: 1201 Sixteenth Street, N.W., Washington, D.C. 20036

Officers: Dr. William G. Carr, President; James G. Damon, Jr., First Vice President (IBM World Trade Corp.); Vincent J. Byrne Vice President-Finance (Xerox Education Group); Thomas W. Hope, Vice President-Information (Hope Reports); David O. Poindester, Vice President-Festivals (Population Communication Center); J. Edward Ogelsby, Vice President-Selections (Virginia State Department of Education); Daryl I. Miller, Secretary (American Dental Assoc.); Dr. Anna L. Hyer, Treasurer (National Education Assoc.); Reid H. Ray, Past President (Rochester Institute of Technology); Anita S. Price, Managing Director.

CINE is a voluntary, non-profit organization established to coordinate the selection of United States documentary, training and short subject motion pictures for submission to overseas film festivals. Those that are selected are awarded the Golden Eagle certificate and CINE Eagle certificate for amateur films. Selections are made twice a year. Closing dates for entries are February 1 and August 15. The Annual Awards Ceremonies are held each November.

THE EDUCATIONAL FILM LIBRARY ASSOCIATION

Office: 17 West 60, New York, New York 10023.

Officers: Abraham Cohen, President; Cameron MacAuley, Vice President; Penny Northern, Secretary; Esme J. Dick, Administrative Director (at headquarters).

Committees: Esme Dick, Festival Chairman; Penny Northern, Nominations Chairman; Jill Ippee, Membership Chairman; Abraham Cohen, Evaluations Chairman.

Membership: (Constituent)—706 non-profit educational institutions; (Service)—94 commercial organizations and interested individuals; 8 sub-memberships and 161 personal memberships, Magazine 605, for a total enrollment of 1,574.

Purpose: To encourage and improve the production, distribution and utilization of educational films. EFLA conducts a film evaluation service and the American Film Festival annually in May.

THE FARM FILM FOUNDATION, INC.

Main Office: 1425 H. St., N.W., Washington, D.C. 20005.

Officers: Dr. Charles E. Palm (Cornell Univ.) President; Edith T. Bennett, Executive Vice President; Lewie B. Martin (Pope, Ballard & Loos) Senior Vice President; Marie L. Taylor, Rosalee M. Sampson, Vice President; Roger Fleming (Am Farm Bur. Fed.) Treasurer; H. N. Hunsicker (Future Farmers of America) Secretary; C. Dana Bennett, Special Consultant; Julian B. Heron, Jr. (Pope, Ballard & Loos) Counsel.

Board of Trustees: Edith T. Bennett, Exec. V.P.; Richard J. Babcock (Farm Journal); William J. Brake (National Grange); Roger B. Corbett (New Mexico State University); Jack L. Cudd (International Harvester Co.); John H. Davis (Agribusiness Consultant); Roger Fleming (American Farm Bureau Federation); James E. Gibson (National Archives); Howard Harris (CPC International, Inc.); H. G. Hawes (Maine Dept. of Agriculture-Ret.); Patrick Healy (Natl. Milk Producers Fed.); R. M. Hendrickson (Pfizer, Inc.); H. N. Hunsicker (Future Farmers of America); Karl D. Loos (Pope, Ballard & Loos); G. C. Matthiesen (Allied Chem. Corp.); D. F. McMillen (Sunkist Growers, Inc.); Charles E. Palm (Cornell University); Lloyd E. Partain (Soil Conservation Service); James H. Roe (Jim Roe and Assoc., Inc.); Vernon Schneider (American Institute of Cooperation); John W. Scott (National Grange); Melvin E. Sims (Nat. Council of Farmer Co-ops); R. Douglas Stuart (Quaker Oats Co.); A. W. Tenney (Consultant, Vo-Ag Education); R. N. Whipp (Natl. Assoc. of County Ag. Agents).

Meetings: The Trustees meet each year in June. The Board of Consultants meets to screen films on call of the Executive Vice President. **Purpose:** The creation of better understanding between rural and urban America through audio-visual education.

Activities: (1) Distributes through its main office and cooperating depositories 16mm motion pictures found suitable by Board of

ORGANIZATIONS

Consultants for Foundation endorsement. Distribution is principally to rural America. There is no cost to film users except for return postage. The Foundation through its contacts with all phases of rural America, makes available a unique consultation service to film sponsors and producers.

THE FILM COUNCIL OF GREATER COLUMBUS

Offices: Center of Science and Industry, 280 E. Board Street, Columbus, Ohio 43215, and Office of Columbus Film Council, Kresge Bldg., Room 408, 83 South High St., Columbus, Ohio 43215.

Officers: Dr. D. F. Prugh (Director, Franklin County Historical Society) President; Nils Lindquist (President Lindy Productions) Executive Vice-President; Mary A. Rupe, Secretary-Treasurer, Film Council of Greater Columbus.

Trustees: G. Roger Cahaney (President, Sterling Movies U.S.A.); Dr. Edgar Dale (Research Associate of the Bureau of Education, Ohio State University); Carl M. Lenz, (President, Modern Talking Picture Service); Dr. Robert M. Wagner (Chairman, Dept. of Photography, Ohio State University); Charles W. Vaughn, (Director of Communications Arts Department, Xavier University); Dr. Robert Wagner (Chairman, Dept. of Photography & Cinema, Ohio State University).

Purpose: To promote a greater interest in the production and use of films by schools and universities, public service organizations, civic groups, and business firms and industries. The use of films by these organizations in the Columbus area and the state is also stressed. A new objective is the promotion of films in all fields produced by students. This is the second year for student entries in the Columbus Film Festival.

Advisory Board: G. Roger Cahaney (Ex. Vice Pres. Assoc.-Sterling Films); Mrs. Florence L. Fogle (Associate Prof. of Health, The Ohio State Univ.); Carl M. Lenz (Pres. Modern Talking Picture Service, Inc.); Dr. Robert Wagner (Chairman, Dept. of Photography & Cinema, The Ohio State Univ.).

THE UNIVERSITY FILM ASSOCIATION (Formerly University Film Producers)

Office (of the President): Dr. Ernest D. Rose, Professor, Radio-TV-Film Dept., School of Communications & Theater, Temple University, Philadelphia, Pa.

Officer: Ernest D. Rose, President; Edward P. McCoy (Radio-TV-Film Dept., Temple University), Executive Vice President; Robert W. Wagner (Dept. of Photography, Ohio State Univ.); Editorial Vice President; Marshall Lovrien (Motion Picture Unit, Univ. of Iowa), Conference Vice President; J. Sol Wrenn, Jr.

(Film Production Service, Va. St. Board of Education), Treasurer; Kaye Finch (Motion Picture Unit, Univ. of Iowa), Secretary; Raymond Fielding (School of Communications, Temple Univ.), Past President.

Board of Directors: Dennis Lynch (University of Iowa); Peter Dart (Univ. of Kansas); Sanford Gray (Univ. of So. Dakota); Donald E. Staples (N.Y.U.); Richard D. McCann (Univ. of Kansas); Edward S. Perry (University of Texas).

FILM PRODUCERS ASSOCIATION OF NEW YORK, INC.

Office (of the Executive Director): 165 West 46th Street, New York, N.Y. 10036.

Officers: George Cooney (EUE/Screen Gems), President; Charles Ticho (Fred A. Niles Communications Center), Vice President; Irving Hecht (Cineffects, Inc.), Secretary; Robert Gross (American Film Productions), Treasurer. **Directors:** Julie Barron (MPO Prods.); Bob Cohen (Duo Prods.); Ronald Cohen (Jerome J. Cohen); Tim Galfas (Galfas Prods.); Mel Gold (Manhattan Sound); Sanford Greenberg (DFI Communications); Howard Henkin (Trio Prods.); Sam Magdoff (Elektra Film).

Executive Director: Harold Klein. **Purpose:** An organization of professionals in the art and craft of motion picture making, dedicated to preserving standards of quality, service, good practice, ethics and to the development of the industry. The organization, through membership meetings and active committees works to advance the motion picture industry in all of its branches; to establish and maintain a high standard of ethics among producers, their employees, their suppliers and their clients; to distribute accurate information with regard to technical improvements; to advise the general public on the importance of the film industry in the nation's economy; to encourage responsible people to enter the industry; to promote, stabilize and coordinate all elements of the industry.

THE INDUSTRIAL AUDIO-VISUAL ASSOCIATION

Office (of Executive Secretary): Frederic J. Woldt, 313 Stanley Ave., Waukegan, Ill. 60085.

Officers: Harold N. Read (Liberty Mutual Insurance Co.) President; John P. Tierney (Standard Oil Co.-NJ) 1st Vice President; Richard H. Joy (Burroughs Corp.) 2nd Vice President; Robert C. McCaslin (Caterpillar Tractor Co.) Vice President-Illinois; Fred P. Barker (Del Monte Corp.) Secretary; Paul A. Anderson (Northwestern Bell Telephone Co.) Assistant Secretary; Frederick J. Woldt (Retired-Illinois Bell Telephone Co.) Exec. Secretary-Treasurer.

Directors: Allan A. Murdock (Ford Motor Co.) Central Region; William T. Dikeman (Penn Mutual Life Insurance Co.) Eastern Region; Wayne E. Peterson (General Mills, Inc.) Northern Region; Eugart Yerian (Holiday Inns, Inc.) Southern Region; Edward L. Carroll (Southern Pacific Co.) Western Region.

Advisory Council: Herbert D. Johnson (DM Co.-Historian, Thomas C. Zarbo (Bell Aero systems Co.-Membership Chairman, Gerald K. Hall (National Cash Register Co.) Pas Presidents Chairman, Robert F. Unrath (The Port of New York Authority, Publicity Chairman, John T. Hawkenson (Retired-Illinois Central Railroad) Standards Committee Chairman. **Purpose:** To study all means of audio-visual communications including creation, production, appreciation, use and distribution to promote better standards and equipment and to establish a high concept of ethics in the relation of members with associated interests.

INTERNATIONAL QUORUM OF MOTION PICTURE PRODUCERS (IQ)

Office (of the President): Paragon Products, 2363 Hunter Mill Rd., Vienna Va 22180. Phone: (703) 281-9044.

Officers: W. B. H. Legg Jr. (Paragon Productions, Vienna, Va.) President; Hack Swain (Hack Swain Productions, Sarasota, Fla.) Vice President; Fred A. Niles (Fred A. Niles Communications Center, Chicago, Ill.) Secretary-Treasurer.

Governors: Georges Passis (Filmedia, Paris, France); Heinrich Fueter (Condor Films, Zurich, Switzerland); G. H. W. Groom (Films of Africa, Johannesburg, South Africa).

Membership: Founded in 1956, members include 72 non-theatrical motion picture production companies located in 43 marketing areas of the United States, plus one company in each of Australia, Austria, Belgium, Canada, Columbia, Denmark, Finland, France, Germany, Greece, India, Israel, Japan, Kenya, Mexico, Netherlands, Norway, Peru, Philippines, Portugal, Singapore, South Africa, Spain, Sweden, Switzerland, Turkey, United Kingdom, and Yugoslavia.

Purpose: IQ is an international network of non-theatrical producers of films for industry, government, and television. Purposes are to assist in the exchange of ideas, information and understanding among members; to broaden the horizon of each member through affiliation with member-producers located strategically throughout the world; to raise the professional standards of firms by examples of excellence; to share among members new concepts and technology for the betterment of motion pictures; to exchange information on personnel, equipment and markets for the benefit of all members; to provide information on conditions in each area; and to simplify and render more productive the operations of all members.

Activities: Publishes newsletter, QUORUM QUOTES on a quarterly basis, annual meetings 1973, May 10-24, Cannes and Paris. France; 1974, May, Portland, Oregon (proposed); 1975, May, Zurich, Switzerland (proposed). Also meets each October in conjunction with the International Film & TV Festival of New York.

INTERNATIONAL FILM, TV AND A-V PRODUCERS ASSOCIATION (IFTAPA)

Offices: 1775 Broadway, New York, N.Y. 10019.

Officers: William Van Praag, New York, President; J. Galveias Rodrigues, Portugal General Vice President; Alfred Tennyson, New York, Vice President of the Western Hemisphere; E. Beckh, Zurich, Vice President of the European Area; L. Becker, Sidney, Vice President of the Far East Area; Ian Mutsu, Tokyo, Vice President of the Pacific Area; Bernie Barnett, New York, Vice President of the Associate Members; Arthur R. Rose, New York, Treasurer; Herbert Rosen, New York Executive Director.

Board of Directors: Jerome J. Cohen, U.S.A.; Richard M. Kerns, U.S.A.; Ronald F. La Voie, U.S.A.; W. B. Legg, Jr., U.S.A.; Phil Martin, U.S.A.; Pedro E. Misner, Puerto Rico; Fred A. Niles, U.S.A.; Georges Passis, France; Tadaomi J. Shikanai, Japan; Jerko V. Tognola, Switzerland; Gyula Trebitsch, Germany.

Purpose: The purpose for which IFTAPA has been organized are: To advance, internationally, the film, television, and audiovisual fields, and all their branches. To be a vehicle for collecting new ideas on production, equipment and facilities available throughout the world. To work with international organizations or individual countries to set up international standards. To collect and make available statistics and other data. To distribute and disseminate to its members important news. To promote activities relating to technical research, testing supplies and materials. To create and maintain cordial relations and cooperation amongst its members.

Publications: The IFTAPA—Newsletter.

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ORGANIZATIONS

THE NATIONAL AUDIO-VISUAL ASSOCIATION, INC.

National Office: 3150 Spring St., Fairfax, Virginia 22030.

Contact: Harry McGee, Executive Vice President and General Manager.

Officers: Baggs E. Huff, Chairman of the Board; Robert E. Heller, President; Malcolm P. Ewing, First Vice President; W. James Orth, Second Vice President; Eugene F. Matthews, Treasurer; Ann T. Vath, Secretary and Asst. Treasurer.

Membership: A trade association of the commercial audio-visual industry; membership consists of (1) A-V dealers and film libraries; (2) A-V materials' producers; (3) A-V equipment manufacturers; (4) independent A-V suppliers' representative; (5) professional services; and (6) overseas commercial.

Purposes: The Association was organized in 1939 to (1) collect and furnish data which will benefit A-V business; (2) improve the professional status and business practices of the industry; (3) provide business education and information; and (4) promote better relations between A-V suppliers, distributors, and customers.

1973 Activities: The NAVA Convention and Trade Show: January 20-23, Houston.

THE NATIONAL COMMITTEE ON FILMS FOR SAFETY

Office (of the Secretary): 425 North Michigan Ave., 5th Floor, Chicago, Illinois 60611.

Officers: Phil Carspeken (National Association of Automotive Mutual Insurance Companies), chairman; William Wendland (National Safety Council), Secretary.

Member Organizations: American Automobile Association, American Association of Motor Vehicle Administrators, American Insurance Association, American Medical Association, American Mutual Insurance Alliance, American National Red Cross, American Petroleum Institute, American Public Health Association, American Society of Safety Engineers, American Society for Training and Development, American Water Works Assn., Association of Safety Council Executives, Auto Industries Highway Safety Committee, Department of the Air Force, Department of the Army, Department of the Navy, Department of Transportation, Highway Users Federation, National Association of Automotive Mutual Insurance Companies, National Association of Manufacturers, National Association of Mutual Casualty Cos., National Fire Protection Association, National Grange, National Safety Council, The Traffic Institute.

Purpose: A co-sponsored group of national organizations, with active interest in accident prevention through use of films, who wish to accomplish the following objectives: 1. To stimulate production and use of safety films. 2. To raise the quality of films produced. 3. To establish film evaluation standards. 4. To recognize film excellence in awards program.

1973 Activities: April meeting of the Committee as a Board of judges to screen and finally judge entries in their 30th Annual Safety 16mm Film Awards Program. October evening showing of top winning films and presentation of awards to representatives of sponsors and/or producers (during the National Safety Congress and Exposition in Chicago, Ill.).

THE SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS

Headquarters: 862 Scarsdale Avenue, Scarsdale, New York 10583.

Officers: Wilton R. Holm (Assoc. of Motion Picture & TV Prod.), President; Byron S. Roudabush (Byron Motion Pictures, Inc.), Executive Vice President; Deane R. White (E. I. du Pont de Nemours & Co.), Past President; Wm. T. Wintringham (Consultant), Engineering Vice President; Richard E. Putnam (General Electric), Editorial Vice President; Kenneth M. Mason (Eastman Kodak), Financial Vice President; Harry Teitelbaum (Hollywood Film Co.), Conference Vice President;

Wm. D. Hedden (Calvin Communications, Inc.), Sections Vice President; Herbert E. Farmer (University of Southern Calif.), Vice President for Educational Affairs; Carlos H. Elmer, Vice President for Photo-Instrumentation; Edward H. Reichard (Consolidated Film Industries), Vice President for Motion Picture Affairs; Roderick T. Ryan (Eastman Kodak), Vice President for Photo-Science Affairs; K. Blair Benson (CBS Television Network), Vice President for Television Affairs; E. B. McGreal, Secretary; Joseph T. Dougherty, Treasurer.

Conferences: 113th Technical Conference and Equipment Exhibit, May 20-25, 1973, Drake Hotel, Chicago. 114th Technical Conference and Equipment Exhibit, Oct. 14-19, 1973, New York Hilton Hotel, New York.

THE UNIVERSITY FILM ASSOCIATION

Office (of the President): Stuart A. Selby, University of Windsor, Windsor 20, Ontario. **Officers:** Stuart A. Selby, President; Loren Cocking (Southern Illinois University) Executive Vice President; Robert W. Wagner (Ohio State University) Editorial Vice President; Richard A. Sanderson (University of Hawaii) Conference Vice President; J. Sol Wrenn, Jr.

(Virginia State Board of Education) Treasurer; Howard Suber (University of California at Los Angeles) Secretary; J. B. Watson, Jr. (Dartmouth College) Past President.

Annual Conference: 27th Annual Conference will be held at Dartmouth College August 26-31, 1973, J. B. Watson, Jr., Host Chairman.

UNIVERSITY FILM FOUNDATION, INC.

Office (of the President): O. S. (Steve) Knudsen, 121 Pearson Hall, Iowa State University, Ames, Iowa 50010.

Officers: O. S. Knudsen (Iowa State Univ.), President; John Flory (Eastman Kodak Co.), Vice-President; Herbert E. Farmer (Univ. of So. Calif.), Secretary; J. E. Oglesby (Virginia State Board of Education), Treasurer.

Purpose: This Foundation is a tax-exempt, non-profit corporation established to raise endowment; handle research contracts; and facilitate fellowship and scholarship programs.

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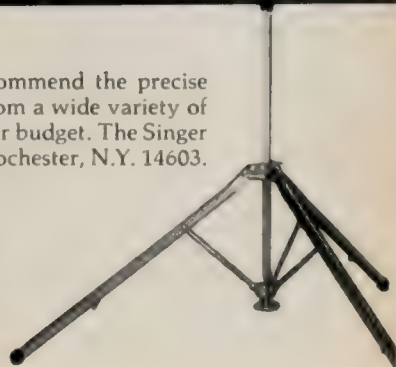
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The Changing Face of Public Relations— And What Films Can Do About It

The work of public relations and management personnel in many industries and public utilities has become "a nightmare of frustration" in the face of hostility from many quarters. Public education—particularly of the young—using new ideas and techniques is a must if the future job of supplying goods, services and energy can be effectively accomplished.

by ROMNEY WHEELER

A utility marketing executive of my acquaintance summed it up in these words: "This job used to be fun," he said. "It isn't, any more."

His observation could be applied to many other aspects of the utility business, apart from marketing. For suppliers of electricity and natural gas, the job has become a nightmare of frustration. Soaring costs, inadequate rates, fuel shortages, and regulatory and litigious delays in bringing new facilities into service have combined to make it ever more difficult to meet energy demands, both those of today, and the expected demands of tomorrow.

These difficulties have brought enormous and hitherto unanticipated public relations problems. Indeed, it is not an exaggeration to say that, within a span of less than three years, the entire face of utility public relations has been changed.

A few short years ago—certainly less than five years, for most utilities—public relations was equated with maintaining a favorable image as "a good neighbor." It was, if I may be allowed a little hyperbole, a Golden Age when the news media and the public were impressed by corporate announcements of big construction budgets, big expansion, big generating plants, big transmission lines and greater gas supplies, and reminders that energy remained the biggest bargain in the family budget.

It also was an article of faith among utility executives that, come what might, the company would meet the energy requirements of its customers. And the accomplishment of this objective in spite of tornadoes, hurricanes, ice storms, and other disasters—including unplanned and unexpected breakdown of vital equipment—was presumed to earn the company the unlimited approbation of its grateful customers.

Moreover, utility rate cases were few and far between. Most companies were able to bask in the comfortable but mistaken assumption that economies of scale would always beat inflation.

It was, indeed, a Golden Age when service, reliability, and low rates were the foundation of most public relations efforts. Unhappily, that day is gone. It is unlikely to return, at least in the time of most utility executives in responsible positions today. Instead, energy suppliers are faced with a new and hostile world, in which utility managements must defend themselves against an almost limitless range of attacks. Yet, at the same time, they must endeavor to carry out their assigned function of assuring the energy needs of their customers in the fore-

seeable future.

This change from amiable contact with customers to adversary conflict with opponents has forced a drastic reevaluation of many public relations efforts. Most especially, it has forced utility public relations executives to ask themselves difficult and disquieting questions. Like: "Whom should we be trying to talk to? What should we really be trying to say? And what methods can we use to reach effectively the audiences whose opinions we have decided are essential to the company's future?"

These questions may seem like elementary public relations, lifted from any college PR textbook. If so, the resemblance is misleading. They are instead, profound considerations that go to the very foundations of today's utility public relations posture.

The Public Relations Audience

The inquiry should begin with: To whom are we trying to talk? Several groups immediately come to mind:

First, there are the company's customers. They now must be made aware that the day of cheap energy is past. And that, if they are to continue to have the energy they need, when they

In this article, originally published in Public Utilities Fortnightly, Romney Wheeler, Vice President and Director of Public Relations of Consumers Power Company, describes how his company has used films with great effect in its public education efforts. The problems of the public utilities are, to a greater or lesser extent, not too dissimilar from those often facing other industries. We believe his message has value for all of American industry.

need it, the utility is going to have to charge more for its product.

Second, there is the business community, especially the small businessmen in the area the utility serves. They must be made aware that their own economic future, and the economic future of their communities, hangs in the balance. They must be reminded, tactfully but positively, that their enterprises depend absolutely on plentiful and reliable supplies of energy. If energy suppliers cannot continue to grow, if they cannot build today to meet the inevitably greater demands of tomorrow, then these enterprises will quickly feel a disastrous pinch. In short, without energy, everything tops.

Third, there is organized labor. Traditionally, organized labor has regarded business management as an opponent. Rarely, if ever, is management recognized as an ally. Yet today, with the difficulties being faced by the nation's energy suppliers, it is becoming more and more apparent that harsh realities have moved onstage. Jobs and job securities are fundamentals that are understood by every labor leader. Without jobs, there are no wages. Without wages, there are no union dues. Without dues . . . ; well, one

need not carry the lesson any farther.

What must now be said, and said clearly, to organized labor, is that jobs depend absolutely on assured supplies of energy. Without it, assembly lines stop, transportation is crippled, services crumple, and even mechanized farms would become largely inoperable.

Finally, and perhaps the most important audience of all: Young people. Not just "young people" between the ages of eighteen and twenty-five, but those who still are in school, all the way from kindergarten to college. There is abundant evidence that these impressionable young people are profoundly concerned and troubled about the world in which they will have to live. Many of them are anxious and frightened by the intemperate and often exaggerated claims of self-proclaimed experts who oppose any increase in energy resources, and who proclaim that all is lost unless zero population growth is achieved instantly.

It is essential for energy utilities to communicate with young people, and to present to them factual, reasoned, and authoritative information that will enable them—and their teachers—to put these difficult and perplexing ques-



Romney Wheeler, Vice President of Consumers Power Company, has had a distinguished journalistic, radio and television career. He was formerly Director of European Operations for NBC, and later Director of International TV for the United States Information Agency.

"**This Side of Tomorrow**," produced for Consumers Power by Portafilms, Inc., portrays in sharp contrast the old and new in Michigan while exploring the controversy regarding change as a way of life versus change as a means of progress. Vandenberg Center, in Grand Rapids, shown here, is typical of the rejuvenation of several Michigan towns and cities.



tions into some perspective.

This is not easy. Utilities for many years have ignored the schools, except as a source of prospective engineers. At best, they have contributed funds to institutions of higher learning, and perhaps have encouraged broader knowledge of nuclear power. Few have concerned themselves with elementary and secondary schools, except for annual warnings to be careful about flying kites near power lines.

Today's problems, and the prospect of even greater difficulties in the immediate future, require a new appraisal of this important audience by all utility managements. Utilities must communicate with young people now, BEFORE they leave school. If they do not do so, it will be too late.

Young people, starting with those in the lower elementary grades, must become aware of how much they depend on energy. In simple terms, that can be understood by children of their respective ages, they must learn that the quality of life they will enjoy in the future is directly related to supplies of energy. And they must be given the knowledge necessary to enable them to make intelligent judgments between different courses of action. In short, they must understand the meaning of "trade-offs."

As was noted earlier, this is not an easy task. Most utility public relations people seemingly remain wedded to the concept that booklets and bill stuffers, plus a few carefully worded news releases and a few institutional ads, can solve their problems. Unfortunately, if this were ever true, it certainly is not true today.

The Exposure Race

Critics of the energy utilities—especially the environmental activists opposing new power plants—have discovered one of the elemental facts of

modern life. That is, a loud voice and sensational claims catch the headlines. Moreover, the news media thrive on controversy; and tomorrow's explanations and denials never succeed in catching up with yesterday's headlined accusations.

Thus, news releases, brochures, and bill stuffers may give top management a nice warm feeling; but they hardly meet today's public relations challenges.

Institutional advertising can, and should, provide an important and reasonably effective avenue of communication with the adult audience. Well-planned, well-executed newspaper ads and radio and TV commercials serve a useful, although transitory, purpose in reaching customers, the business community, and even some members of organized labor.

However, institutional advertising in the mass media has little effectiveness in communicating with young people. This is especially true of those who are still in school. These young people, as a rule, are not avid readers of their daily newspapers. In any case, they are most unlikely to be readers of business news. They may—and indeed do—spend a fair amount of time listening to the radio; but, generally, this is confined to the music of their favorite disc jockey. As for television, it is neither economical nor feasible for utilities to use this medium to communicate with young people. The message is far too complex to be told in 30-second or 60-second TV commercials.

The traditional booklet or brochure is not of much use, either. Almost without exception, this kind of printed matter is not prepared with schools in mind. Hence, it is almost useless to a teacher, and hardly ever reaches the classroom.

Yet, educational resources are wel-

comed by most teachers IF (and that is the operative word) the material is designed for classroom instruction, and IF (again) it is academically sound. Essentially, it must meet the educators' test: "What does the child need to know?" Not, what does the utility want to say.

Shifting Media Methods

Most importantly, in today's world, the public relations professional must become aware of changing media emphasis. Television has had a profound effect on all levels of the population; but none so much as young people. Children and young adults have been conditioned to expect their information to be packaged in audio-visual form. This is so in schools, and it is increasingly important in communicating with young adults.

Thus, motion pictures, film strips with recorded sound, slide presentations, and opaque projections are more and more essential public relations tools. Unhappily, this is frontier country for most utility public relations people, and an area they are not especially eager to explore. There still is a reluctance to embark on anything so expensive (and risky) as a motion picture. And, if it is undertaken, it frequently turns out to be a dull documentary that excites interest only among the company's management and board of directors.

Moreover, there is a distressing lack of understanding (or imagination) as to how a film should be used. Like a power plant, a film is earning no money on its investment unless it is being used. It is no economy to spend \$30,000, or \$50,000, or \$75,000 or more on a motion picture, and then limit distribution to a few prints for showing to stockholders and service clubs. Even films purchased in the form of prints, from industry sup-

"The River That Came Back" reveals the story of the successful restoration of Michigan's beautiful Au Sab'e River.



pliers, are a poor investment if they are placed in twos and threes and squirreled away on a shelf for use "in case somebody asks for it."

On the contrary, once a film is made it should be marketed aggressively to all possible users. This includes service clubs, civic groups, women's organizations, and schools, which are the usual audiences for industrial films. But it also includes television stations and (if the film is of an appropriate length and content) commercial motion picture theaters.

The economies of Hollywood film production are such that the theatrical short subject simply has disappeared. Movie exhibitors are always interested in good supporting "shorts," to be shown in conjunction with feature pictures. But there are few short subjects to be had. Thus, well-made industrial films with interesting content and a low promotional profile are eagerly booked by even the biggest motion picture theaters.

The Short Film Possibilities

Thus, it is both economical and practical to make shortened, "Reader's Digest" versions of longer industrial films, with commercial motion picture houses in mind. A 28-minute picture usually can be edited down by a qualified film studio to ten or twelve minutes, the length of a theatrical short. If it was produced originally on 16mm film, it can be transformed into a 35mm version by present-day optical processes, without loss of quality. Anyone doubting this, need only watch one of the Disney nature pictures on a big screen in any theater. All these were shot, originally, on 16mm film.

Good industrial short subjects are being exhibited regularly by first-run houses like the Radio City Music Hall in New York and others across the country. In the Middle West, for example, one utility has six titles in commercial distribution which have been seen by a combined total of more than 1,071,679 paid admissions. A substantial proportion of these are young adults who often bring their smaller children to sleep on the back seat of their automobiles while they watch a drive-in movie.

Television stations also are increasingly making use of good industrial films: often in well-viewed afternoon and early evening time, and occasionally even in prime time. These are telecast as a public service, without cost to the sponsor except the booking charge paid to a commercial film distributor.

Sometimes, a utility may find it profitable to buy time on TV stations to televise a film plus supporting commercials in prime evening time. This

was done with considerable success in Michigan in 1971 by Consumers Power Company, which sponsored a series of four half-hour specials. Broadcast at monthly intervals on Monday nights, just after the network news, the documentaries scored high Nielsen ratings and, on several stations, outdrew such network shows as "Laugh In" and "I Love Lucy."

But the most important audience of all is composed of students of all ages, starting in the elementary grades and ranging up through high school. The energy story, including the importance of energy in cleaning up the environment, is of vital interest to teachers of social studies, physical sciences, economics, communications, and other disciplines. For today's classroom, with its emphasis on audio-visual instruction, a well-made film or film strip will find ready acceptance; provided always that it has useful and timely information content, and avoids any suggestion of "hard sell." Moreover, utilization by teachers will be increased substantially if the audio-visual material is supplemented with printed matter such as a teacher's film guide, preshowing and postshowing test questions, and supporting textual materials designed for use in the classroom.

Hitting the Target

The experience of Consumers Power Company with just four film titles provides evidence of great teacher interest in timely industrial motion pictures.

In the twelve months ended June 30, 1972, the company received 2,061 requests for *The River That Came*

Back, a 28-minute film about the near-destruction and subsequent restoration of an important waterway. In the same period, there were 1,092 requests for *This Side of Tomorrow*, a 28-minute film about problems of urban decay; and 2,142 requests for *No Deposit, No Return*, a 28-minute film demonstrating that people need energy to overcome pollution.

In the area of third-party safety, the company received more than 2,297 requests for its nine-minute animated cartoon film, *Electric Safety from 'A' to Zap*.

To sum up: the well-made, intensively promoted industrial film is one of today's most effective means of reaching and informing what may be the most important audience of any public utility: those young people who are still in school, and young adults who are among those most likely to be attending motion picture theaters. The film strip, with recorded narration and sound, also is a highly effective audio-visual tool.

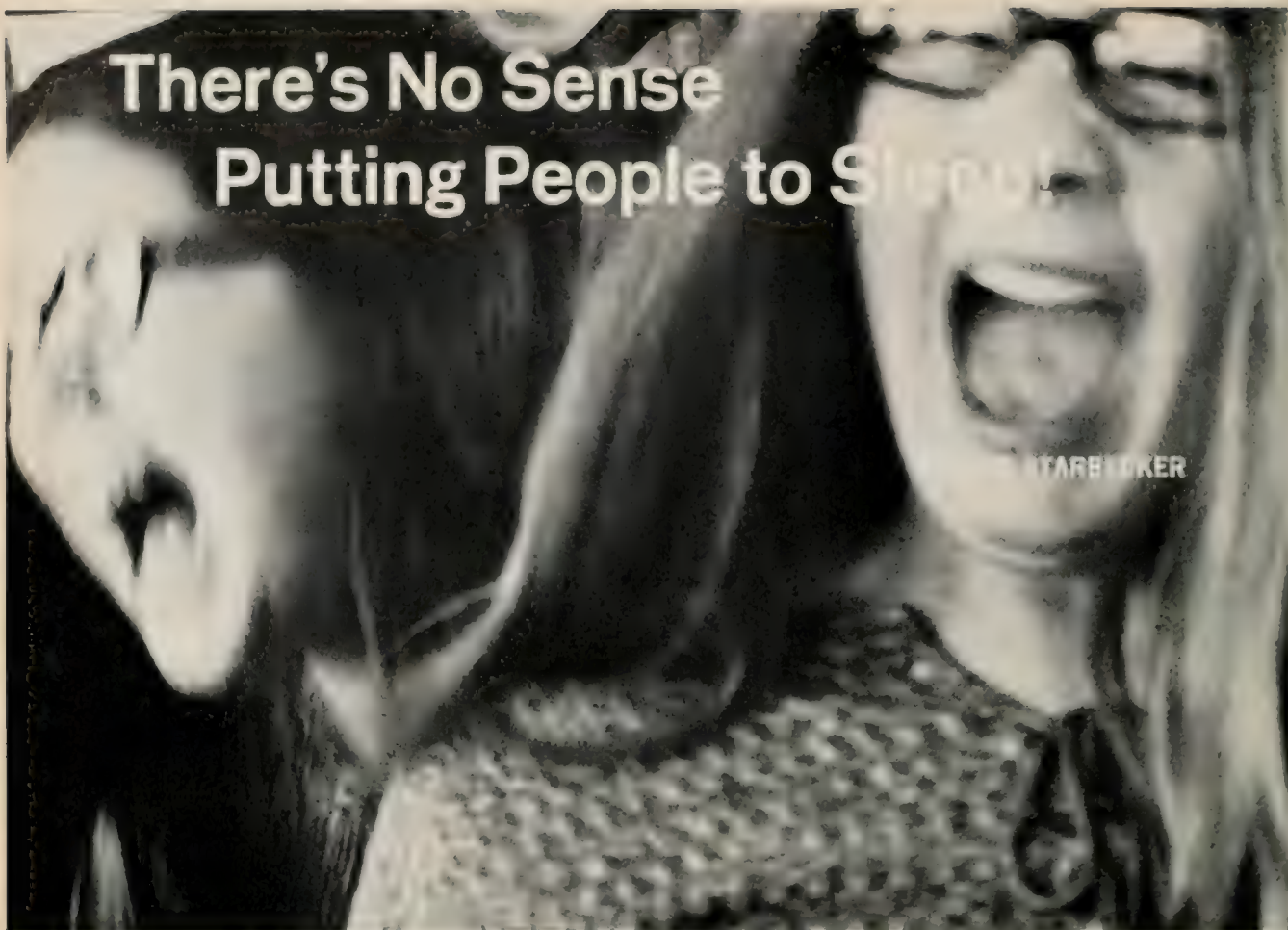
One thing is certain: The public relations problems facing utilities have become increasingly complex and frustrating. The old ways of communicating with customers and the general public, and—most especially—with schoolchildren who will become customers only a few years hence, no longer are effective. New methods, new techniques, and new ideas are necessary if utility public relations are to be successful.

Unless these public relations efforts do succeed, the future of the nation's energy suppliers may be difficult, indeed. □

"No Deposit, No Return" shows how easy it is to blame the other guy for everything bad. Here, an apartment dweller gives the garbage men a hard time—and gets some pungent advice in return.



There's No Sense Putting People to Sleep



Bullets whiz past your head. One hits a camera case. Revenue agents now begin to rush the moonshiners. You are on an actual raid. A startled pack horse rears. The animal upsets a box of blasting caps which an agent plans to use to dynamite the still before it is all over. Trying to calm the animal, the agent steps on a few blasting caps a few feet from you. Your ears ring as you start to film what you came for—the proper procedures for blowing up an illegal still.

You have to be kidding! Who goes through that for a safety film?

Better yet! Assume scene #220 is all you have left to shoot in your latest script. For numerous reasons you've saved this scene for last. It calls for a school bus to topple off a cliff. As a practical joke, a student holds a white mouse in front of a woman driver's face. She faints. The bus goes out of control and plunges into five feet of water in the river below. Fifty children are to swim out of the windows to safety. You've got the interior scenes in the can. The students falling, the driver fainting, the boy holding the mouse. As you arrange now to get the boy a tetanus shot and the mouse examined for ra-

bies because it bit the boy, you get a phone call. It's your production chief. He tells you to brace yourself. Why? The bus has disappeared in the water. "It's sunk. Vanished in seemingly bottomless quicksand or silt". You've got to think. The sun is almost setting. What to do? How do you keep on schedule? Keep costs down? The producer refuses to buy another bus for just one scene. How will you end the film.

Maybe a feature is fraught with such problems but not a safety film!

This may have been true at one time, but not today. I realize many film makers still feel that safety films are a breeze. "Simply string a list of safety tips together, get some super safe safety director type to go through the procedures on camera and you have it. In their eyes, nothing could be safer than making a safety film!" "Who's going to argue with safety?" *And it's true!*

Many veteran producers use a set formula. See one of their safety films and you have seen them all. The subjects may have been different but they all followed a basic pattern. It didn't matter what the subject matter was. They simply compiled a list of safety tips on a given subject, put them on 16 mm film lightly disguised with one of a dozen stock introductions and they had a safety film no one could criticize. They were easy to produce, too. Little in the way of production was needed. Since most producers had little or no experience staging action, they avoided such scenes. Besides, it saved money. Many safety directors went along, rationalizing that showing accidents or actual emergency situations would only put ideas into people's heads or teach them bad habits. Often it was a way for those in management to make sure they didn't ruffle labor, the unions, or focus too much attention on hazardous working conditions no one ever bothered to correct.

The result? Most safety films had a sterile antiseptic look. Since the safety

Gene Starbecker's company, Starbecker, Inc., provides script preparation and development and production services to 18 film producers and a number of government agencies and private American and international corporations.

"Surveys show that most people...feel safety films are dull, have no bizzaz, and honestly believe they are forced to see these oldies so their company can comply with safety regulations."

tips used never change, many safety films have never been updated. Consequently, many safety films being shown today still have female workers in "Bobby" socks and "Rosie the Riveter" work clothes. The men sport crew cuts and drive vehicles the Smithsonian is considering for display. The music on most gives the impression it was laid in by the yard from trims from "The March of Time".

Surveys show most people show this kind of safety film fall asleep. Most feel the films are dull, have no bizzaz, and honestly believe they are forced to see these oldies so their company can comply with local, State or Federal safety regulations. They find they are not relevant and are in no way motivated to care about, believe or remember the safety information imparted.

Safety people (especially the younger ones rising to positions of responsibility) realize this, and are eager to do what many of their organizations should have done—up-date and experiment with audio-visual techniques that will really motivate employees to develop safer habits. Most safety directors seek creative help from their film producers. Often it is the producer who resists breaking the formula developed over the years for safety films. However, judging from the number of requests I get to make safety films each year, it becomes apparent more and more film makers should discard outdated formulas and make films audiences can identify with today.

New concepts and safety slogans must be developed.

Most safety directors now realize any new films they make in the future must be more sophisticated, and cinematically of the quality of the TV programs workers and audiences watch nightly on television. It is because of this change in attitude that I find working on safety films extremely satisfying as a film maker. In recent years, the calibre of the safety films I am asked to make often offers me challenges comparable to those encountered working on many a feature

(and sometimes even more).

Case in point. Your next set up calls for a drunk to drive a car through an all night diner window. When all of the interior scenes of the drunk gulping coffee and talking to the counter man are shot, the owner of the diner has second thoughts about giving you permission to break the window. He refuses. You are in a spot. The actor, playing the drunk, leaves for Vegas in the morning and won't be available for a month. If that's not enough, a Hurricane alert is sounded. Storm warnings are posted. You decide to have



Scene from "And Then It Happened," a film designed to solve school bus conduct problems among teenagers.

your trusty grips construct a fake window in front of the actual one. Using the pane of glass you planned to replace in the owner's window, you quickly construct a fake diner front ten feet in front of the real one. The wind starts to play games, blowing over the fake store front before the car is in position. Twice, your crew catch the flats and glass before they hit the ground. The wind is almost up to gale force. Finally everything is ready. The lights are turned on. You give the cue to roll sound. The car plunges through the window. But as it does, a spectator (really "under the

influence") slips past a barricaded area set up for onlookers and trips on a light cable, causing a heavy light stand and Deuce to crash through the real diner window. The owner, now livid, wants his window replaced immediately. It is now 4 AM. Where do you get the glass at that hour? How do you stop the rain from coming in his broken window?

Getting such production value into a safety film on a shoe string budget and keeping the myriad of headaches associated with such action sequences to a minimum, should keep even the most imaginative film maker on his toes. Yet the results are well worth it.

If it's a challenge you're after, try tackling this one!

Your client is a stickler for realism. He wants you to rent the fourth largest bridge in the U.S. That's right. Take it over for a night. And then arrange to have a car dangle precariously over the rail. It takes some doing, but this you do. You even find two actors brave enough to go through their dialogue while teetering on the rail. You work out the optics and proper camera position. He wants you to start on an extreme close-up of the face of one of the actors as he talks and then pull back to reveal an extreme long shot of the car and the bridge. In the scene, the actor playing the drunk must open the door on the driver's side and fall into the water fifty feet below. And at night, no less! When every light is finally set and you are about to shoot, four cars on an adjacent span collide with one another. The drivers in each car, instead of watching the traffic, are watching you. The drivers give the police as the cause of the accident—your safety film. The police want you to turn off your lights immediately.

Never underestimate the complexities in doing a safety film either. Stunt men and special effects experts should be used. Trial and error can be disastrous. Danger lurks in the background on all safety films. Often where you least expect it. For example, let's assume you've carefully briefed your camera crew, the cast and skippers of

the boats involved in the Safety Afloat film you have in the works. You've gone over the potential risks and dangers involved. You want no one hurt. The next scene is dangerous—a gasoline explosion aboard a cabin cruiser. The insurance man, carrying the insurance policy protecting the producer on the production, smiles nervously. He nods his approval of your precautions and your plans to safeguard lives, etc. He wants to avoid a claim if possible. On cue, the cabin cruiser explodes. Debris flies everywhere. You quickly check the crew, the cast and the boat handlers—nary a scratch. As you give the word to print it, the insurance agent breathes a sigh of relief. Stepping backwards, he falls overboard. He can't swim.

For what it's worth.

Never attempt a safety film without getting everyone involved in the project involved. That goes for every crew member, every actor, every scene must help make your audience realize the importance of the information presented.

Always obtain the cooperation of the police, the fire department. It even pays to have an ambulance service alerted, too.

If you don't have sufficient production insurance to cover action sequences like those I've described, have your insurance broker write a special floater policy to cover you while you're shooting. On one project recently, the laboratory scratched the original. The producer's insurance company gave the producer a check to reshoot the entire segment.

There are no run of the mill safety films.

Keep in mind that the situations I've used are not unusual. In recent years to do the job needed, I've been asked to shoot underwater sequences as complicated as those you see on TV series like "Primos" and "Sea Hunt". I've wrecked more cars in a 28 minute driver safety film than you'll find destroyed in the "Grand Prix". For a series of films on Bomb Threat procedures, I was asked to create the same sort of excitement and suspense found in "Airport" and "Skyjack".

I've staged action on ski slopes to rival the impact of "Down Hill Racer". Sequences, designed to hold audiences spellbound and get them involved. Sequences calculated to make information meaningful.

As for results?

Time will only tell how successful breaking away from the formula approach will be. If the demands for prints are an indication, one of my clients sold 2,000 prints of one safety film to school systems. Another sold 1,500. A third 950. A segment of a new one just released was carried by a major TV network on the evening news. The subject and the handling of it was considered newsworthy. The publicity and credit given on the air will undoubtedly help sales. Many others have been released theatrically, as selected shorts. Most have won Golden Eagles in CINE competition. "And Then it Happened", I've just been notified, will be my 24th Golden

Eagle winner. A few of my safety films have taken first place for the U.S. in foreign film competition not only in the safety category, but as general entertainment films. Two this year were selected by the National Safety Council in their pick of the top ten Safety films of the year. Two others took top prizes at the Atlanta Film Festival this past August.

The rewards are many.

So, if you are looking for real purpose in the work you do in the film industry—take the production of a safety film seriously. If you make safety films regularly now, but are still using the old safety bromides, bury a good many of the over worked slogans which time has turned into trite phrases and come up with new ones. Instead of making a carbon copy of the last safety film your client sponsored, and one that will move people to act and recall what they have seen in an emergency. Make a good film, that deals with the world we actually live in, work in and play in. Make people aware, make them think. Show them why they should put the safety information you have presented to use. Dispel their misconceptions, burst their bubble of complacency, make them realize that if they think the film you've made is just another film—they may be making a big mistake. You may never know for sure whether your film helped minimize the chance of an accident. But if it could give just one person the "know how" to avoid an accident, the time you have spent will have been worth it. After all, what price can you put on a life? □

Seemingly innocent horseplay causes an accident in safety film, "And Then It Happened." Producer is Seven Oaks Productions, Silver Spring, Md.



Insurance Recruits Given Individualized Training Via Cassettes, Slides

At any one of St. Paul Fire and Marine Insurance Company's service centers around the country, at any time of the day, a fire and casualty claims trainee sets up a tape recorder, slide projector and paper screen on his desk. Then, after putting on a set of headphones, he listens to a recorded lecture, views automatically projected slides, answers worksheet questions and grades himself, oblivious to his surroundings.

He is undergoing a 16- to 18-week "at the desk" training program. Upon completion, he will have listened to 40 lectures, viewed 2,400 slides and completed examinations in adjuster orientation, insurance policy analysis, auto insurance policies, interviews and statements, insurance law, tort doctrine, principles of investigation, anatomy and injuries, liability evaluation and settlement negotiations—all while working at his job.

This training program was developed to meet the needs of St. Paul Fire and Marine's decentralized service functions. It was deemed advisable to supplement the formal "home office" training classes with an on-the-job educational program which would give each recruit identical training, regardless of where he was stationed or when he was hired.

"The problem was to get the training out to the people," said Leland D. Wedel, superintendent, claims education and training.

When cassette slide-synchronization recorders became available, Wedel determined that the audio-visual combination which it made possible provided the simplicity of operation, flexibility, pacing and motivation required for individualized instruction. "The cassette-slide system is an effective way to educate at long range," Wedel concluded. "It permits each person to be trained in his own environment, and in a situation which makes it more relevant."

He selected, as the heart of the system, a heavy-duty portable cassette

recorder with slide sync capability. Each Service Center was equipped with the recorder and a projector.

The text material, narration, slides and recorded cassettes were prepared by an audiovisual production house. A basic curriculum manual, which outlines the objectives of each lesson and includes worksheets and examinations, was produced by Wedel's staff. It also was responsible for a trainer's manual. The trainer, who usually is the Service Center's claims manager, serves as a consultant providing personal help and guidance.

"Feedback is that this method is a fantastic way to learn," Wedel said. It combines instruction with actual performance. It permits the trainee to pace himself. If his lesson score is low, he can repeat.

"This method has proved to be so satisfactory since its inception (April, 1971)," Wedel reported, that work is underway on programs covering property insurance and workmen's compensation and rehabilitation.

Each of the 10 segments of the claims training program consists of four cassette tapes and approximately 240 slides. Tapes average 25-30 minutes long. Slides are both informational and illustrative—for example, the section on anatomy and injuries includes

actual photos of various types of injuries.

To study, the trainee listens to the recorded lecture and views the visuals which are projected automatically in proper sequence as an inaudible recorded signal on the cassette advances the projector. He responds as directed by the lecturer on the worksheet, and grades himself by checking against the recorded answers.

The tapes, slides and manuals are checked out by the insurance company's home office library. When a trainee completes one course (completion is determined by his examination which is scored by the home office), the tapes and slides are returned to the library, which inspects them for damage. The trainee retains his work manual. The visuals and tapes can be updated with a minimum of effort at any time.

The system also has been found effective for group training, Wedel reported.

Not only is the cassette-slide method flexible and efficient, but it also is less expensive than some systems, Wedel noted. The investment includes the preparation and production of the material, the cost of tapes and slides for each course, and about \$400 per Center for equipment. □

A St. Paul Fire and Marine Insurance Company trainee undertakes an "on-the-job" educational program, using synchronized tape-slide courses in conjunction with worksheets and other text material.



The Care and Feeding of Writers

... in which freelance writer Frank Kerr searches for film themes among the olives.

We were in this cozy little college bar in Boston, trying to find a film theme swimming among the olives, and I knew it was just a question of time before he said it. Producers always say it to writers.

The place glowed with congeniality. The now generation swarmed happily around us—the long-haired now boys with their mincing gaits, the short-haired now girls with their truck driver swaggers—as we brooded in a corner waiting for an idea to strike.

Film themes don't surface easily, of course. We had already invested four olives fishing for this one—without results—and reached for a fifth. Rather, I reached. Producers, you see, don't drink.

The distorted-looking face wiggling beyond my olive and the gin-streaked window of my glass belongs to John Hynd. He runs a production shoppe called John Hynd Motion Picture Enterprises in San Diego, California.

You might say good old John has a pretty good handle on this filmmaking thing. He's won about every honor to come down the pike from the Cindv to the Diploma of Honor of the International Festival of Technical and Scientific Films in Belgrade (how about that for an award?) and BUSINESS SCREENS lauded one of his recent efforts, "St. George and the Black Falcons," as one of the most honored films of 1971. Anyway, John is learning, but he still has this one serious shortcoming.

John thinks like producers think. And he talks to writers like producers talk to writers. Discuss any subject from football to sex and invar-

iably he will say it. Like in that Boston bar.

"I don't want wall-to-wall narration this time," he said.

"Right," I said.

"The visual and the effects should carry the story," he said.

"Right," I said.

"You writers have a tendency toward diarrhea of the typewriter," he said.

"Right," I said.

"I want constipation this time," he said.

Constipation he wanted My aching assafoetida—which, of course, is fetid sap from a plant in Afganistan. Trouble with producers—and directors, editors, cameramen and soundmen, for that matter—is they don't understand and appreciate writers.

We're very special people. And clever.

You can tell we're clever by the adroit way I handled the bar discussion with John. We writers (or should it be us writers?) always agree with producers. We agree because they're the ones who hire us and pay us money and buy us drinks and things. We agree—and then we write it the way it should be written.

I've agreed with John about films all around the world.

While searching for a theme in tequila at Guaymas, Mexico, I've agreed with John as fiery señoritas danced around us clacking whatever it is that fiery señoritas clack while dancing in Guaymas.

While searching for a theme in Black Swan beer in Perth, Australia, I've agreed with John as tough RAAF pilots waltzed their Matildas past the table where we brooded alone over our work.

While searching for a theme in scotch and water in Kano, Nigeria, I've agreed with John as flies as big as birds buzzed around us and lizards the size of cats blinked (do lizards blink?) at us from the walls.

From the saloon halls of Paris to the swizzle-party shores of Bermuda, I've agreed with John about how films should be written—and then I've gone off and done my own thing.

Producers are enemies of the language. According to their philosophy of word constipation, that new-fangled whatchamacallit named the moving picture can tell a story all by its little self—provided you throw in a couple of dog barks for effect and an occasional musical stinger for mood.

Not so. You need words. Beautiful flowing, lyrical words that thread through the picture, tying it all together and disclosing to the guy in the audience why he should be sitting in a dark room filled with heavy breathing and eyeballs when he could be across the street having a few pops.

If you don't need wall-to-wall narration, then you must at least have some beautifully embroidered rugs of narrative scattered throughout. But you've got to fight for those scatter rugs because producers will try to thwart your every stitch and pearl (Is that how you make scatter rugs?)

Writers bubble with narrative poetry like fresh mountain springs (beautifully said, Frank). But while we can lead a producer to our fountains of crisp verbiage, we sometimes have to hold his head under to make him think. And we don't always succeed.

Spring them a classic like "and from out of the west with the thundering hoofbeats of the great horse Silver the Lone Ranger rides again," and they'd slash it to "the horseman, wearing a mask to hide his acne, rode east."

Or give 'em "who knows what evil lurks in the heart of men? The Shadow knows," and the producers—with commercial deference to today's race consciousness—would hack out "the furtive muckraker, of Polish not Afro descent, suspects everybody's crooked."

Ah for the golden producers of radio days. They understood.

Frank Kerr is a New England-based screen writer with a broad range of industrial and governmental credits

Modern producers should understand that writers are architects. We design the film, plotting its storyline construction, creating its narrative beauty, and everyone else involved is a carpenter to build the thing. (Ha! That'll frost 'em.)

Actually, we're wonderful, talented people, writers are, and we can create marvelous films when producers heed our brilliant advice. When we feel a film needs wall-to-wall carpeting, perhaps its visual floor is so dull it should be covered.

We're ready, willing and eager to do a good job for producers, if only they'd give a little thought to the care and feeding of writers. Such as—

- Say nice things to us once in awhile, such as "where'd you steal this great line in the prologue?" We need affection.

"Creativity is a tough job, and a good script can take as long as 30 olives just to get the first word on paper."

- Invite us to an interlock with all the other guys sometime. We seldom get a chance to say things like "that cut was lousy" or "the guy who made that zoom was as nervous as a in church." Remember, we feel lonely and insecure when we're not considered part of the team.

- Take us out for a few pops now and then to show your appreciation for our great talents. Pour some spirits into us and you'll be amazed how intelligent we become.

- Give us a little kind understanding when we miss deadlines. Creativity is a tough job, and a good script can take as long as 30 olives just to get the first word on paper. We can usually bang out a first word like "The" on three to six olives. But something profound like "In the beginning" can use up a whole barrel full.

- Let us help you decide between diarrhea and constipation. After all, paper is our sole contribution to the finished product, and who knows better than the thinker just how much paper will be needed?

All of which I tried explaining to John in that cozy bar in Boston. But he's like all producers. He just sipped his sarsaparilla and grinned that benevolent grin that producers use on writers. □



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Training Trainers in Making Media Decisions

Here is a system designed to help the trainer choose the right media for the job.

by PAUL H. CHADDOCK

ASSUMPTIONS

Media is seductive. It can add glamour—bring variety—add color—radiate “show biz”—and is often used inappropriately. This is probably true because trainers, having been introduced to some new AV medium for the first time, fall in love with that medium. For a while, everything comes out slides, or overheads, or TV, or whatever the medium happens to be. Using “what turns the trainer on” as the criterion for media selection has obvious pitfalls.

FUNCTIONS OF TRAINING

For purposes of reducing ambiguity, a better definition than “trainer” is required when it comes to discussing the functions he performs. Definable functions are Designer—responsible for design of instructional materials; Presenter—responsible for implementation of designed programs, usually in a classroom setting; Administrator—the “manager” of a total training function or department; Consultant—the trainer whose main responsibility is bringing advice to line managers for solving human performance problems . . . both training and non-training. The function primarily involved in media decisions is obviously Designer.

DESIGNERS' MEDIA INTERESTS

In order for a trainer to perform the design function, he needs to be able to answer questions on media such as When to use? Which is most appropriate? Which is best in assisting the trainee's learning process? What are the cost constraints? Which one

assists in approximating the job setting? What operational problems can be avoided? What are distribution requirements of the finished training program?—and all tissues impacting effectiveness and efficiency of the training.

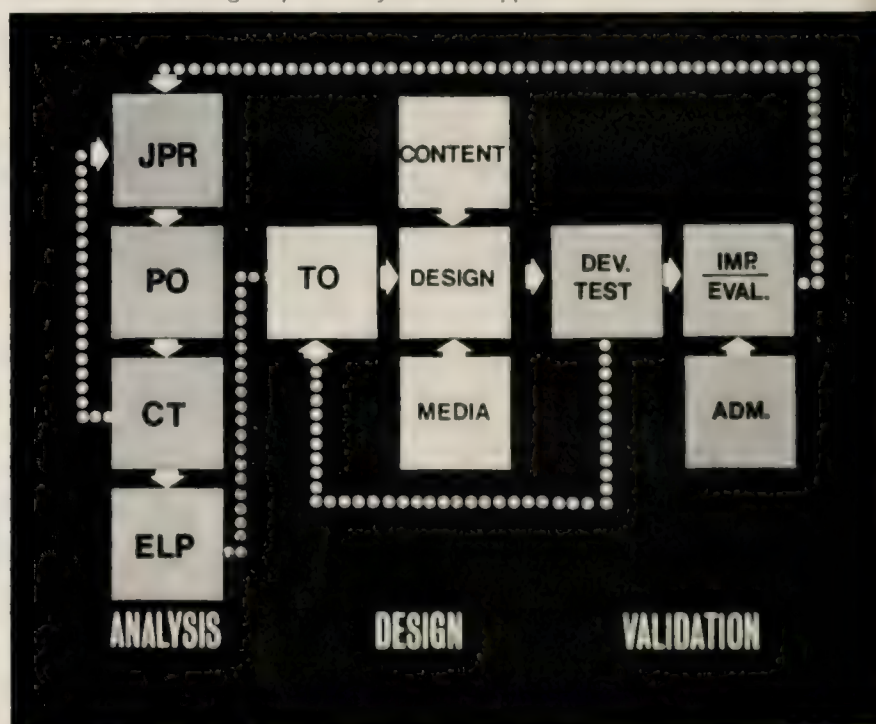
Remembering that all training is designed to change behavior . . . behavior which when acquired is useful in some job setting . . . it is critical to first identify what behavior is required, design an experience for trainees to acquire the lacking behavior, practice it and then measure that the new behavior is working in the job setting. The following graphic and accompanying explanation illustrate one approach to this process.

DESIGN DECISION MODEL

The flow chart illustrated represents the steps a Designer follows when using a systematic approach to building training programs. It is not unique—many similar diagrams exist to illustrate the process—but it will hopefully be useful as a point of reference as we discuss the process in general and media decisions in particular.

The three sub-systems identify the empirical relationship that is critical to successful training design. In other words, trying to decide content or media prior to doing an analysis would be like the doctor who prescribes an operation and then asks, “Where do you hurt?” A brief run-down on the steps leading up to Design should give

Flow chart illustrating steps to a systematic approach to media decisions.



Paul H. Chaddock is Director of Manpower Development, Addressograph Multigraph Corporation.

me helpful insights and inputs when comes time to choose media.

Step 1 concentrates, not on trainees, not on currently successful performers, but on the job we want trainees to be able to do. The worker is observed at the job and what is recorded is what that skilled workers does . . . not what he knows. These recorded skills are labeled Job Performance Requirements.

Step 2 consists of re-wording those requirements into positive statements which includes (a) the performance, (b) the tools and/or conditions which must exist when that performance occurs and (c) some standard or measurement which identifies that the performance is done correctly. This latter could be time or accuracy or any indicator which shows acceptable performance. These are labeled Performance Objectives.

Step 3 is very similar to Step 2 except that the objectives are recorded, and perhaps grouped, into a "test" format. For example, a performance objective is "To type business letters from a dictation machine, in the company format, at the rate of 70 wpm, with no errors." An acceptable Criterion Test would be, "Given an electric typewriter and recorded correspondence on a dictating machine, the individual will type letters using company format at the rate of 70 wpm with 100% accuracy."

Step 4 is labeled Entry Level Performance. By administering Criterion Tests to "typical" trainees, the Designer can determine which Performance Objectives can already be acceptably performed. Those behaviors need not be learned. Those which cannot be performed represent Training Objectives.

Step 5 is the beginning of the Design sub-system. Not until Analysis is complete can the Designer be sure he is only concentrating on relevant and required behaviors. At this point, he is dealing with content and media decisions with assurance.

Content answers the question of what information, knowledge, opportunity for practice, tools, conditions and assistance the trainee will need at hand in order to learn. Media answers the question of how that content could be presented to best allow the trainee's learning process to occur so that the new behaviors can be performed in the job environment.

MEDIA DECISION DATA

If the suggested analysis has occurred, the Designer has learned a great deal which will assist him in making decisions on media. For example:

- What is the job environment like?

Dirty? Noisy? Is the work machine-paced, work group-paced, or does he control it? Will he work alone? Are there constant interruptions?

- How does the worker receive the information or condition which tells him to perform any given behavior? Verbally? Written? Over the phone? By a question? By machine function? By sight? By quality of the product? By a light flashing? By the color of a wire?
- What are trainee group characteristics? Long time employees? Age 25-30? Women? High familiarity with AV devices? Used to working alone? Studios? New to the job environment?
- What class of behavior is required? Motor performance and manipulation? Cognitive (knowledge, comprehension, analysis, synthesis, evaluation, judgments)? or Affective (valuing, feeling, attitude, appreciation)?
- What knowledge and perception need to exist? Is there a need to see relationships? Does motion need to be present? Can graphics help clarify? What discrimination is required? Is color an important requirement? How "close" to the job environment can media make the training?
- What trainee logistics are present? Where are trainees? How many? How accessible to centralized training?
- What are the economics? What is the organizational pay-off? (Saved hours, less overtime, reduced scrap, use of now idle equipment, reduced turnover, faster delivery, balanced books, smaller inventory.) Will successful training solve a problem? What will that save the company? What will it make for the company? Has a budget been dictated?
- Media availability? What AV equipment is owned, available? What is the condition of the equipment? Can trainers easily learn to use it?
- Cost-pay-off relationship? What are media production costs in relation to trained personnel pay-offs? How long-lasting will the need for training be? Will the training be applicable to many groups or is it a one-time situation? What in-house (or external) production costs are involved in relation to pay-off?
- What is the "show biz" scale? Does the company like movies? Does everything need to look

like Hollywood? Had you best use the new TV equipment?

The above is not intended to be an exhaustive list of questions which the Designer should now have answers to, but it does provide examples of the kind of information he should have learned through the analysis.

For example, if the program is teaching someone to fill out traffic slips in a transportation department and he receives his information by phone, appropriate media for practicing his skill on this part of the job might be: audio tape with simulated (on the tape) interruptions. Practice at gathering the critical information while dealing with interruptions will be a lot more "real" world than talking about it, or showing a filmstrip or showing overheads describing what might happen. Of course a tape-actuated telephone would even be better.

VALIDATION

The remaining steps on the model deserve a brief explanation. Developmental testing is just that. Does instruction produce trainees who can perform the training objectives? If yes—there is validity to the design. Implementation and Evaluation are inputted by Administration. The latter includes all necessary instructions to whomever will be the trainer on how to present the course. Implementation is the actual conduct of the program. Evaluation (over-simplified but nevertheless valid) answers the question, "Can the trainees now perform the job?"

SUMMARY

This has been a brief explanation of one view of how to train Designers to make better media decisions. The whole argument can perhaps be best summed up by looking at the process as an equation. A movie is a solution. The need for a movie to enhance the learning process in a training program is a problem. The secret is to match the right solution AFTER defining the problem.

All forms of audio visual techniques and instructional strategies such as programmed instruction, case studies, and games should be viewed as solutions. In that context, they are like the doctor's black bag, full of medical "miracles". The doctor knows what's there, what each can do, but he doesn't prescribe anything until he determines the problem which needs to be solved. The trainer should view all audio visual and other learning devices as aids to learning. Once he's defined the learning need, he can more appropriately choose media. □

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Street, Phone: 212-JU6-1717; Ridgefield, New
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943-8200; La Grange, Illinois 60525, 512 Bur-
lington Avenue, Phone: 312-351-1777; Hay-
ward, California 94544, 25358 Cypress Ave-
nue, Phone: 415-285-0100; Los Angeles, Cal-
ifornia 90007, 2221 South Olive Street, Phone:
213-749-0377; Oakmont, Pennsylvania 15139,
324 Delaware Avenue, Phone: 412-828-5900;

Toronto 133, Ontario, 333 Adelaide Street W.,
Phone: 416-EM2-2501; Dallas, Texas 75247,
8615 Directors Row, Phone: 214-638-6791; Lit-
tleton, Massachusetts 01460, 484 King Street,
Phone: 617-486-3458; Atlanta, Georgia 30340,
5797 New Peachtree Road, Phone: 404-458-
6251; Minneapolis, Minn. 55426, 6420 W. Lake
St. Phone: (612) 920-2095; Portland, Ore.
97209, 915 N.W. 19th Ave., Phone: (503) 226-
7695; Montreal, Quebec, 4980 Buchan St.,
Phone: (514) 737-1147.

Background: Founded in 1911 (as "The YMCA
Motion Picture Bureau", a division of the In-
ternational Committee of the YMCA's), As-
sociation Films was the first sponsored film
distributor in America. In 1949, the company
was incorporated as an independent distribu-
tion service. In March, 1970 Association Films
merged with Sterling Movies, Inc. to become
Association-Sterling Films, a Division of As-
sociated Films, Inc.

Services: Promotion and Publicity: Promotes
sponsored films through catalogs, special
supplements (directed to teachers and pro-
gram chairmen), advertising in educational
and adult journals, individual film brochures,
exhibits at conventions, publicity services.
Print Inspection and Maintenance: prints are
electronically cleaned and inspected after
each use; repairs are made as needed and
replacement prints ordered on sponsor's au-
thority; scratched prints are given Perma-
New treatment, as authorized. Monthly Re-
ports: sponsors receive detailed performance
reports (data processed) which give audience
size and composition; film user evaluations
and comments; course of study where film
was used; bookings and showings (current,
year-to-date, and cumulative); summary of
coverage by states; and other data about per-
formance and audiences. Programming Ser-
vices: confirmation and advance booking no-
tices are sent to users and sponsors on a
daily basis; bookers assist organizations in
arranging programs and special distribution
concepts (Movie-A-Week, You: the New Con-
sumer, Vacationland Cinema, Cinema La
Carte, Showcase Cinema etc.) Library Ser-
vice Plan: a professional "physical handling" ser-
vice for sponsored film libraries that provides
all regular services except promotion, as de-
sired) and includes Sponsor Imprinted forms.

Association-Sterling TV Division: This division
is responsible for the distribution of spon-
sored films to commercial and educational
TV stations. It maintains daily contact with
TV programmers, creates sponsored film
series and special concepts, prepares TV pro-
motion kits, publicizes sponsored films in
"TV Guide" and local newspapers and dis-
tributes newsclips and scripts to TV news
department.

Association-Sterling/35 (Theatrical Division):
A nationwide service for the distribution of
sponsored short subjects to motion picture
theaters. Association-Sterling, working with
theatrical booking services and distributors
in 31 exchange cities, supervises promotion,
selection of theaters and future films, con-
centrating on first-run theaters in major
cities and suburbs.

Creative Programming Services: Creation of
specialized communications concepts for
sponsors, including Theater Cavalcade, a 10-
minute theatrical series with five participat-
ing sponsored segments in each issue; Inter-
view, a videotape "talk show" service fea-
turing sponsors' representatives; TV Tempo,
3 to 5 minute TV news features for syndi-
cation to news and special events pro-
grammers; Radio Tempo, News and feature
programs distributed to selected radio sta-
tions and News Screen, development and/or
distribution of 60 second news and news-
feature clips to TV news programs.

See Ad on Page 60

CAROUSEL FILMS, INC.

1501 Broadway, Suite 1503, New York, N.Y.
10036

Phone: (212) 279-6734

Date of Organization: 1957

David B. Dash, President

Jack Strand, Director of Advertising.

Sales: Promotion

Services: Primarily, North American distri-
bution of 16mm educational and social docu-
mentary films. **Facilities:** New York City
headquarters office. Shipping facilities from
Ridgefield, New Jersey.

FILMS OF THE NATIONS

(a subsidiary of Alden Films)

5114 16th Ave., Brooklyn, N.Y. 11204

Phone: (212) 851-8090

Date of Organization: 1945

Jerome Schapiro, President

Services: Film Distribution; sponsored film
TV distribution, sales of educational films.

MODERN TALKING PICTURE SERVICE, INC.

Executive Offices:

1212 Avenue of the Americas, New York,
N.Y. 10036

Phone: (212) 765-3100

Carl H. Lenz, President

General Offices:

4 Nevada Drive, Lake Success, N.Y. 110-
Phone: (516) 437-6300

William Oard, Executive Vice President

Dan Kater, Vice President & General

Manager

Albert Tyndall, Treasurer

James McPoland, Vice President—

Operations Manager

Harry Bogaards, Vice President—

Production

Jerome Naidus, Sales Promotion Mgr.

Bruce Thomas, Mgr. Special Market-

Services

Thomas L. Gunter, Division Mgr.

Larry Murray, Sales Promotion Coordin-
tor

See Ad on 2nd Cover

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1212 Avenue of the Americas, New York,
N.Y. 10036

Phone: (212) 765-3100

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Gordon Reynolds, Account Executive

Les Weiland, Account Executive

Carl Sallach, Account Executive

Peter Fallon, Account Executive

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2020 Prudential Plaza, Chicago, Ill. 60607

Phone: (312) Delaware 7-3252

Edwin Swanson, Midwest Sales Manager

Don Konny, Account Executive

Richard Bolster, Account Executive

Don Schumacher, Account Executive

Western Division Sales

1145 North McCadden Place, Los Angeles,
Calif.

Phone: (213) 469-8282

Jack Whalen, In Charge

WASHINGTON D.C. SALES

200 L Street, N.W., Suite 4, Washington,
D.C. 20036

Robert A. Kelly, Vice President & Director
of Public Affairs

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Canada

Phone: (416) 444-7359

Mr. Lynn Meek, In Charge

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Phone: (516) 437-6300

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Boston, Mass. 02167: James Lowe, 2

Boylston St., (617) 527-4184

Buffalo, N.Y., 14202: Fred Buchan, Buchan

Pictures, 122 W. Chippewa St., (716)

853-1805

Cedar Rapids, Ia. 52404: Louise Nordstrom

Pratt Educational Media, 200 Third Ave.

SW, (319) 363-8144

Charlotte, N.C. 28202: Max Austin, 51

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238-8123

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Houston, Texas 77027: Ruby Due 40

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Kansas City, Mo. 64111: Ann Cunningham

3718 Broadway, (816) 561-1208

Los Angeles, Cal. 90038: Harry Sanfor

1145 McCadden Pl., (213) 469-8282

Milwaukee, Wis. 43202: Jean Larson, Ro

Films 1969 N. Astor St. (414) 271-08

Minneapolis, Minn. 55420: Caran Ege

91-9 Lyndale Ave. S. (612) 884-5831

New York City 10016: George Wisker 121

Avenue of the Americas, (212) 685-5

Philadelphia, Pa. 19107: Donald Arcang

1234 Spruce St., (215) 545-2500

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tors. Activities of the division are Modern Film Rentals, Modern Video Programming and Modern Marketing Services.

ing precise audiences as well as mass circulation to standard adult and school organizations.

See Ad on Page 40

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Midwest Regional Offices: 208 South LaSalle St., Chicago, Ill. 60604, Phone: (312) 263-0497

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Eastern Regional Offices: 619 West 54th Street, 10th Floor, New York, New York 10019, Phone: (212) 489-7789

Advertising Promotion, Publicity Departments, 208 South LaSalle St., Chicago, Ill. 60604, Phone: (312) 263-0497

Organization: Public Service Audience Planners distribute sponsored motion pictures nationally, regionally or to designated audiences or markets including television stations, motion picture theatres, general adult audiences, civic clubs and organizations, business and professional groups, vacation resorts, public and private colleges and universities, high schools and elementary schools. Films are distributed for corporations, associations, trade groups, foreign governments, educational, religious, civic charitable or fund raising organizations.

Services: Development of a promotional plan to enable the sponsor to reach his targeted audiences, creation and production of advertising and promotional materials as well as publicity. Print inspection, cleaning and maintenance are included in the services. Detailed monthly reports are provided.

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RHR Filmedia is a diversified, full service, sponsored film distribution company. 32 theatrical film distribution branches are operated with non-theatrical and television distribution served from New York, Chicago, Los Angeles and Toronto. Resort distribution throughout the United States. 16mm audience distribution specialists in provid-

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MEMBER COMPANIES

Austria: Oesterreichisches Film Service, Schaumburgergasse 18, 1040 Vienna

Belgium: Sofedi, 147 avenue de l'Hippodrome, Brussels 5.

Canada: Modern Talking Picture Service, 1943 Leslie Street, Don Mills, Ontario.

Caribbean: ITEM Film Library (Western Div.) c/o H. K. Hughes, Gatwick House, Horley, Surrey, England.

Czechoslovakia: Stepanska 42, Praha 1

Denmark: Erhvervenes Film Center, Peter Ipsens Alle 20, 2400-Copenhagen.

Finland: Filmiyhtymä Oy, Karsaniemenkatu 13A Helsinki.

France: Celfilm, 31 avenue Pierre Ler do Serbie, Paris 16.

Germany: Konferenz der Landesfilmdienste, Rheinalle, 59, 53 Bonn-Bad Godesberg.

Great Britain: Sound Services Ltd., Kingston Road, Merton Park, London S.W. 19.

Italy: Difi, Vial Parioli 25, 00197 Roma.

Japan: Educational Film Exchange, 3 Ginza Nishi 6-Chrome, Chuoku, Tokyo.

Middle East: Colchester-Hughes, Ltd., Gatwick House, Horley, Surrey, England.

Netherlands: Technical Film Center, Arnhemsestraatweg 17 Velp (Gld.)

Norway: Opplysningsfilm, Kingosgate 22, Oslo 4.

South Africa: Independent Film Library (PTY), P.O. Box 11112 Johannesburg.

Spain: Telecinema International Distribution, Avda olse Antonio, 464, Barcelona 15.

Sweden: Swedish Council for Personnel Administration, Sturegatan 58, Stockholm O.

Switzerland: Schmalfilm Zentrale, Erlachstr 21, CH-3000 Bern 9.

Turkey: National Productivity Center, Mithat-pasa Caddesi 46, Yenisehir, Ankara.

United States of America: Modern Talking Picture Service, 1212 Avenue of the Americas, New York, N.Y. 10036.

Pittsburgh, Pa. 15222: Patricia Dillon, 910 Penn Ave., (412) 471-9118
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San Francisco, Cal. 94106: Rosalie Kuwatch, 16 Spear St., (415) 982-1712
Seattle, Wash. 98103: Fred MacFarlane, Photo & Sound Co., 1205 N. 45th St., (206) 632-8461
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Washington, D.C. 20036: Charles F. Otten, Jr., Suite 4, 2000 "L" St., NW, (202) 9234
Don Mills (Toronto) 405 Ontario: Lottie Wilson, 1875 Leslie St., (416) 444-7347
Montreal 125 Quebec: Brian Buckley, 485 McGill St., (514) 878-3644
Vancouver 9 B.C.: D. Fraser McRae, Associated Visual Services, 1590 West Fourth Ave., (604) 736-4471

Background: The outgrowth of a pioneering program in the field of talking motion pictures by Electrical Research Products, a subsidiary of Western Electric Co., formed in 1927, Modern Talking Picture Service first merged as the nontheatrical department of that company. Modern's present name was adopted by its licensees in 1935 and Frank Arghaus, then of ERPI, was placed in charge of this growing activity. Modern became an independent corporation in 1937 under the ownership and management of its distribution employees. In 1969, Modern was acquired by KDI Corporation of Cincinnati.

Channels of Distribution: Modern represents more than 700 organizations from industry, commerce and the professions. Corporate and public information films are circulated to the general and specific groups through channels throughout the U.S. and Canada.

Community Groups and Schools: Over a million bookings are made each year to community groups and schools.

Television: TV stations make regular use of sponsored films and seven of Modern's regional film libraries have a print inventory of TV staff to serve the needs of station in their areas. In addition, Modern distributes and 60 second newsclips to TV stations throughout the country.

Theatrical: Movie houses use entertaining sponsored shorts to supplement their feature programming.

Resort Cinema: Through this operation, prints are circulated to resorts, motels and family playgrounds in a given circuit. The films are assembled into programs and delivered to the resorts by Modern representatives. In all, a total of 1500 resorts are covered by a nationwide network of 40 circuits.

Airport Cinema: Another of Modern's innovative extensions of non-theatrical distribution maintains free movie lounges in major airport terminals. Films provide waiting passengers with continuous entertainment and information.

Video Tape: Modern distributes sponsored video tapes to schools, colleges, industry and other audiences.

Infilm: Modern is the member for the United States and Canada in Inforfilm, the international association of informational film distributors.

College Cinema: Modern operates movie lounges in Student Unions on many campuses.

Formal and Special Services: For sponsors utilizing its service, the company promotes, ships, cleans, repairs, maintains and stores their films. Additionally, it counts audiences, attendance, records their comments and furnishes the sponsor a monthly tabulation. Extensive data processing facilities and equipment for promotional printing are maintained at the National Service Center. All regional libraries are equipped for electronic film injection and handling. In addition, Modern distributes and help create supplemental material for films. Thus, at a very nominal cost, a sponsor can greatly increase the impact of his message.

MODERN MEDIA SERVICES DIVISION
1212 Avenue of the Americas, New York, N.Y. 10036

Phone: (212) 765-3100
Fontaine Kincheol, Jr., Vice President & General Manager

This division was formed in 1971 to enable the company to move and grow with the current film utilization explosion and to capitalize on the many opportunities that will result from new technology such as CATV, TV, video cassettes and cartridge projec-

WE HAVE THE EDITING MACHINE

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Today, America's premiere distributor of sponsored films offers clients a multi-media mix enabling them to extend audience reach in communication concepts that make demographic dollars and sense. Some of these exclusive new services are

THEATER CAVALCADE

Is "cinema journalism" offering sponsors prime opportunity to reach movie-goers in a high-impact newsreel format in first-run theaters. Estimated audience: 1.5 million.

NewsScreen

Provides interesting newsworthy 16mm clients' stories to TV stations for use in their news programs. Stations rely on ASF for these 60 second features.

TV TEMPO

TV featurettes for local live programs using 3-5 minute stories for women's programs and talk shows. Your short story becomes integrated part of local shows.

RADIO TEMPO

Provides 3-5 minute feature stories for 750 select radio stations. ASF syndicates them in complete package including scripting, talent, recording, discs, mailing, etc.

PSA PLACEMENT SERVICE

A special TV and radio service for sponsors of public service announcements. ASF develops stations' interest, schedules usage and provides detailed audience reports.

interview

This innovative concept makes possible interviewing of company official on local daytime TV talk shows and women's programs by live host in 5-7 minutes.

Find out more about these

**Creative
Programming
Services**

from Association-Sterling Films

A subsidiary of Crowell, Fox and Macmillan, Inc.

866 Third Avenue — New York, N.Y. 10022

Phone (212) 935-4210

Guide to A-V and Film Writers

MARVIN ALBERT/FILMS!

1003 Lenora, Seattle, Wash. 98121
Phone: (206) MU 2-4442
Date of Organization: 1968
RECENT SCRIPTS Motion Pictures: "Argiope Calliope", "Once the Ferns" (Marvin Albert Films). Slide Show: "How About a Light?" (Cameron Film Prod.). TV Commercials: Voter registration Campaign (King-TV); Begich-Kids (Alaska Film Studios).

ARMINGTON & MEISTER

239 East 79th St., New York, N.Y. 10021
Phone: (212) 628-8165
Date of Organization: 1960
H. F. Armington, Writer-Director
I. W. Meister, Industrial P.R. Consultant
RECENT SCRIPTS Two classified scripts for Electronic Warfare Dept. (U.S. Army). Port Huachuca Arizona; three scripts (presently untitled) for the National Strategy Information Center, New York City.

LEWIS S. BAER

65 K St., N.S., Washington, D.C. 20002
Phone (202) 628-7089
Date of Organization: 1968
Lewis S. Baer, Writer/Director
RECENT SCRIPTS "Standardization of Helicopter Facilities" (U.S. Navy); "The FBI Academy" (FBI); "Defensive Revolver Marksmanship" (FBI); "Identification Techniques" (FBI) in work.

MARY BATTEN

107 Greene Street, New York, N.Y. 10012
Phone: (212) 431-5058
RECENT SCRIPTS Motion Pictures: "The Not-So-Solid Earth" (Time-Life Films); "Life in a Tropical Forest"; "Should Oceans Meet"; "Animal Communication"; "More than Meets the Eye"; "Other Planets, No Place Like Earth" (Time-Life Films); "Stars, Galaxies and the Southern Skies" (Kitt Peak National Observatory); "More Than a Mouthful" (Gerber/Associated Film Consultants). Filmstrips: "Consumer Education Series"; "American Constitution Series"; "The Right to Vote" and "The Constitution as an Economic Instrument"; "Civilization Series"; "World Cultures—Africa and Southeast Asia" (Joshua Tree Productions); "Elementary Science Series—Ecology of a Street, Ecology of a Park, Treasures of the Earth, The Moon's Gravity, The Sun's Energy, Ages of the Earth" (H. M. Stone Productions).

JOHN C. BANCROFT

5855 N. Sheridan Rd., Chicago, Ill. 60660
Phone: (312) Ardmore 1-7747
RECENT SCRIPTS Motion Pictures: "Annubarr", "The Natural Way" (Ellison Instrument/Art Munk Productions); "Catfish Farming" (International Harvester/Direct). Slidefilms: "Building Big Power" (J. I. Case/Goesell & Assoc.). Audiotape/Print Programs: Westinghouse, through Universal Training Systems. Print: Sears Fashion Center, Manual, through Art Munk. Meeting Material: Goodyear International, through Fred A. Niles Communications Centers.

WILLIAM BERNAL

203 Glen Ave., Sea Cliff, L.I., N.Y. 11579
Phone: (516) OR 6-1664
Date of Organization: 1946
William Bernal, Writer/Producer
RECENT SCRIPTS Motion Pictures: "Noah" (WB & Associates/Peter Sudarsky); "Caltech lateralals" (Visualscope, Inc.); "A Wine of France" (Sycamore Corp./American Express); "Champoux" (Design Center/U.S. Army Medical Research & Development Command).

CARL B. BLACK,

Filmstrips & Storyboards
6 Priscilla Alden Rd., Provincetown, Mass. 02657
Phone: (617) 487-0322

RECENT SCRIPTS Motion Pictures: "Non destructive Metal Inspection"; "Distilling Plants, Flash Type" (2 Films); "Role of the Medical Department in Hearing Conservation"; "Hearing and You" (U.S. Navy). Mastitis Control" (The Kendall Company). Filmstrips: "The Royal Computer Typing System" (The Royal Typewriter Company)

SHERWOOD CARLSON

4102 Palmetto Avenue, Columbia, S.C. 29203
Date of Organization: 1970
Sherwood Carlson, Writer-Director
RECENT SCRIPTS Radio: South Carolina Wildlife Radio Spots, "Famous South Carolinians" (S. C. Electric Co-Op Assoc.); Slidefilm: "Recent Federal Bomb Laws" (IRS, E. Div. Alcohol, Tobacco and Firearms); "The Company and You" (Ballenger Corp.); Sonoco in the Gay 90's" (Sonoco Corp.). Angles: Baskin-Robbins Ice Cream, Barbecue, Ponderosa Steak Barn, First People's National Bank. TV Commercials: Solid Living" (Southeastern Concrete); "Prof. Martz's Calculator" (Hudson Office Machines); "Swashbuckling Days" (Britton's Photos).

COE-PEACOCK, INC.

5807 Wicomico Avenue, Rockville, Maryland 20852
Phone: (301) 881-2420
Lowry N. Coe, Jr., Partner, Writer
Clifford L. Peacock, Partner, Writer
Donald A. Connolly, Writer
Janice M. Long, Officer Manager

RECENT SCRIPTS: 1973 Delco Merchandising Show, "Delco Puts It All Together"; "Space Age Automotive Electronics"; 4-product promotional motion pictures (GM Photographic for Delco); "Energy vs. Ecology—The Great Debate" (Allis-Chalmers); "New Eye for Kitt Peak"; "Promise of Plato"; "To Bottle the Sun"; "Mobile Science Lab"; "Deep Sea Drilling" (Audio Productions for National Science Foundation); "1972 PGA Championship" (GM Photographic for Pontiac); "1973 Marketing Plan presentation, White House Consumer Presentation", 11-6 minute consumer-oriented sales films, Fall Dealer Meeting (GM Photo for Frigidaire); "Win-Win" (GM Photo for General Motors Corp.); "All the Others Who Fly" (Federal Aviation Administration); "Drivin' in the Derby" (GM Photo for Chevrolet); "Demilitarization"; "Modernization of Army Communication Facilities" (Aberdeen Proving Ground); Truck Selling Conference (GM Photo for Chevrolet Truck); "Cargo Presentation"; "Pan Am Tours (Empire Photosound for Pan Am); "Rule of Law" (Hearst Metronome for USA); 1972 Frigidaire Renaissance Las Vegas Show (GM Photo for Frigidaire); and many others.

DEAN COFFIN & ASSOCIATES

790 West Long Lake Road, Bloomfield Hills, Mich. 48013
Phone: (313) 647-1791

Date of Organization: 1965
Dean Coffin, Executive Associate
W. D. Coffin, Office Manager
C. A. Morey, West Coast Edit. Asso.
RECENT SCRIPTS Motion Pictures: "Retailing in the 70's" (John J. Hennessy Motion Pictures); "The New Voices" documentary (Ralph Hall Productions). Meetings: "Survival Seminars" (International Telephone & Telegraph). Research: Use of Motion pictures in point of sale projectors (Toyota)

JANE WARE DAVENPORT & ASSOCIATES

(Div. of Scene I Productions)
1835 North Lincoln Plaza, Suite 2603
Chicago, Illinois 60614

Phone: (312) 664-4424, 649-9144
Date of Organization: 1967
Jane Ware Davenport, Writer
RECENT SCRIPTS Motion picture, slidefilms, seminars, meetings, etc. for McDonald's Corp., Shell Oil Co., Brown & Root/AIE, and Chicago Board of Trade.

SCRIPTS BY LEE DAVIS

9631 Percussion Way, Vienna, Va. 22180
Phone: (703) 281-9003

Date of Organization: 1965
Lee D. Davis, Owner (Writer)
Joyce T. Davis, Treasurer (Script Editor)
RECENT SCRIPTS "TRANSPO '72, Red, White and Blue" (Dept. of Transportation); "The Geography of Survival" (American Trucking Assoc.—Ralph Lopatin Productions); "The Beat Keeps On" (American Polled Hereford Assoc.); "Airports Mean Business" (Federal Aviation Administration); "The Magnetic Highway" (American Trucking Assoc.—Ralph Lopatin Productions); "Electric Governor Systems for Turbine and Diesel Generator Sets" (U.S. Navy); "NRL—The Naval Research Laboratory" (U.S. Navy—H.G. Peters and Co.); "Is A Career in Clerical Work For You?" (Counselor Films Inc.); "A Man With a Full Time Job—Duties of the Aviation Safety Officer" (U.S. Army—H. G. Peters Redstone Div.); "A Safe Bet" (Technical Assoc. of the Pulp and Paper Industries—501 Films Inc.).

EDITORIAL SERVICES, INC.

1276 West Third Street, Cleveland, Ohio 44113

Phone: (216) Tower 1-4577
Date of Incorporation: 1952
William D. Ellis, President
RECENT SCRIPTS Motion Pictures: "Reinventing the Wheel?" (Goodyear Tire & Rubber Co.); "Hidden Treasure" (Abrasive Grain Assoc.); "Ohio Steps Up" (State Dept. of Education-Ohio); "Unheard Alarm" (Iron & Steel Institute); "In A Class By Himself" (WVIZ-TV 25); "Careers Program" (The Big Decision" (Erie Business Center/CAP). Multi-Media: "The Great Looks Book, Edition V" (Bonne Bell, Inc.); "The Gould Meeting" (Gould, Inc.).

BILL ERIN

629 Forest Street, Winfield, Ill. 60190
Phone: (312) 668-7637

RECENT SCRIPTS 16 hour-long safety training programs for Bethlehem Steel, "Supervisory Safety Training"; "The Spirit of Jacob Beam" (Beam Distillery); "Reliability at Any Speed" (Rutherford Machinery); "1600 Bushels an Hour" (Massey-Ferguson);

"Quality Start to Finish" (Inland Steel); "Wrangler Bill's Story of the Old West" (Arthur Meyerhoff Agency); "A Short Step to Added Profits" (Standard Oil Div., American Oil Co.).

ROBERT G. ERVIN

6300 North Campbell Avenue, Townhouse H, Tucson, Ariz 85718

Phone: (602) 299-3505
RECENT SCRIPTS Motion Pictures: "Green Scene #5" (U.S. Army); "People, Pictures & Profit" (Eastman Kodak); "To Help Peace Survive", "Green Scene #6" (U.S. Army); "Cancer Detection in the Physician's Office" (American Cancer Society); "Green Scene #7", "To Your Health... Before It's Too Late", "Management & Employment of Ground Sensors, Parts I thru VII" (U.S. Army); "What Are The Odds?" (Cine-Mark).

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PRODUCTION SERVICES

6300 N. Campbell Ave.
Townhouse H
Tucson, Arizona 85718
Phone: (602) 299-3505

FLINTOCH FARM, INC.

5580 Winton Way, Winton, Calif. 95388
Phone: (219) 358-5047

Date of Organization: 1968
James H. Flint, Writer/Director
Mary K. Flint, Writing Assistant/Research
Richard H. Flint, Research
Services: Specializing in Script writing for agriculture, motion pictures, filmstrips.
RECENT SCRIPTS "Agriculture, Merced County Style" (Two scripts for Merced County Chamber of Commerce, plus supervision of sound/slide productions). Three more scripts in production.

DON FRIFIELD

55 West 42nd St., New York, N.Y. 10036
Phone: (212) 565-5230

Don Frifield, President
RECENT SCRIPTS Motion Pictures: "Science and People" (The Peterson Co. for AT&T); "The Space Shuttle" (Aerolog Productions for Grumman Aerospace Corp.); "An Essay on Vacation" (Film Authors for Bermuda Dept. of Tourism); "The Art of the Interview... on CCTV" (AT&T); "In Search of a Sense of Wonder" (Aerolog Productions for A.R.E.); Slidefilms: "The Tishman Story" (Aerolog Productions for the Tishman Co.); "The World Trade Center" (Port Authority of New York and New Jersey).

ROBERT HECKER

6115 Selma Avenue, Suite 206, Hollywood, Calif. 90028

Phone: (213) 461-4561
Date of Organization: 1960

WRITERS

RECENT SCRIPTS This is LA County (LA County); "Vandalism Why?" (Alfred Huggins Productions); "Freaky Net In My House" (Alfred Huggins Production); "The Green Fireman" (Shingle Bureau); "Strategy for Survival" (Hughes Aircraft Co.); "Alaska-Native Claims Act" (Dept. of Interior); "Harpoon" (U.S. Navy/FM Productions); "Electro Magnetic Pulse" (USAF/EMC Productions); "TAC Dances" (Teleplay Ryan); "Rap Off" (Aptos Productions); "Hughes Review" (Hughes Aircraft Co.); "The HOME Program" (LA County); "Orientation by Sun and Star" (U.S. Army).

BRUCE HENRY

Winter: 3018 N. 62nd St., Scottsdale, Arizona 85251
Phone: (602) 949-1680
Summer: Victory Heights, Stone Lake 2, Wisconsin 54876
Phone: (715) 865-3227

RECENT SCRIPTS Motion Pictures: "Kachina" Theatrical Feature (Southwestern Productions, Inc.); "Everybody SOAR" TV Special (A.G.A.); "Gus the Longhorn, Superstar" (Baird Baking Co.); "The Dignity in Being Three" (Pelo Atlo Educational Systems); "This Particular Paradise" (Golden Valley Land Corp.).

AARON A. KASTIN

28 Manley Terrace, Maplewood, N.J. 07040
Phone: (201) 763-9444
Date of Organization: 1968
Aaron A. Kastin, Writer

RECENT SCRIPTS Motion Picture: "Telephones for the Handicapped" (AT&T/Associated Film Consultants). **Filmstrips:** "The Hidden Difference" Series of five vertical market presentations (S&H Hotel & Travel Division/Michael St. John Associates). **Video Tape Program:** "The Many Moods of Pants" (Butterick Fashion Marketing Division/American Can Co.).

FRANK KERR

33 Holbrook Avenue, Hull, Mass. 02045
Phone: (617) 925-1529
Date of Organization: 1959

RECENT SCRIPTS Motion Pictures: "A New Dawn," "A Different Drummer" (Associated Producers, Inc.); "Faces of Safety" (Allied Stores Corp.); "Cambodian Decision," "One Man: Al Capp" (U.S. Information Agency); "Mark of a Pro," "The Road Back," "Hands of Heritage" (Liberty Mutual Insurance Co.); "The Summer Fever," "Gang from Dry Gulch" (Hynd Motion Picture Enterprises); "Down to the Sea in Ships" (General Dynamics).

ALEXANDER KLEIN & STAFF, WRITERS

521 West 112th St., New York, N.Y. 10025
Phone: (212) AC 2-7634/(212) MO 3-7422
Motion Pictures: For A.T.&T., General Motors Encyclopedia Britannica, Columbia-Screen Gems, Israeli Government, Mobil, Johnson & Johnson, Metropolitan Life Insurance Company, Care.

DICK KLEVICKIS

R.R. 7, Box 766, La Porte, Ind. 46350
Phone: (219) 362-2663
RECENT SCRIPTS Film Credits: "Electronics the Career that Serves" (Wilding, Inc./Bell & Howell Schools); "The Hopeful Side of Cancer" (General Exhibits & Displays, Inc./American Cancer Society); "Introduction to Geology" (Richard Rush Studio/William Penn Memorial Museum); "You and Nuclear Energy" (3D-Awards/Commonwealth Edison).

WAYNE A. LANGSTON

2266 Howell Mill Road, N.W., Atlanta, Georgia 30318
Phone: (404) 355-2422

RECENT SCRIPTS Motion Pictures: "The People Side of Cancer" (American Cancer Society/Cinema East); "The Ampex VTR-1200 B" (Production 70); "That Most Amazing Flying Machine," "Inside Story" (Lockheed/Direct); "MSR-HLT Cooling Systems," "Spartan Launch Station" (U.S. Army Missile Command/H. G. Peters); "The Topsider" (Bartoli & Brady Enterprises/Shelton Prods.). **Training Manuals:** "Waitress Training Manual" (Pizza Hut, Inc./Direct).

WAYNE A. LANGSTON

A. V. Writer/Consultant

2266 Howell Mill Rd., N.W.
• Atlanta • Georgia • 30318
(404) 355-2422

DONALD L. LAWRENCE

1504 Pfingsten Road, Glenview, Ill. 60025
Phone: (312) 729-6545
Date of Organization: 1968
Services: Freelance writer-director, Producer & Producer

FILMS BY EDMOND LEVY
135 Central Park West, New York, N.Y. 10023

RECENT SCRIPTS Motion Pictures: "Heart in Jeopardy" (Stuart Pharmaceuticals); "Exploring Serotonin" (Pfizer); "Thin Skin" (Roerig)
Theatrical Features: "Gone."

DON LIVINGSTON

649 Meadowbrook Avenue Orange, Calif. 92667
Phone: (714) 637-4326
Date of Organization: 1956
Don Livingston, Writer-director
RECENT SCRIPTS Medical film writing, incl: "Fluid Loss," "Edema," "Caring for the Patient with Terminal Cancer," "Effective Speaking," "Sodium Imbalances," "Preparing Children for Procedures," "Body Mechanics."

WILLIAM R. LUNDGREN

P.O. Box 884, Washington, D.C. 20044
Phone: (202) 966-5834
Date of Organization: 1958
William R. Lundgren, Screenwriter
RECENT SCRIPTS "A Man's Reach Should Exceed His Grasp" (NASA): "The Challenge of the Sea" (U.S. Navy); "The Basic School" (USMC); "The Promise of the Moon" (USIA)

THE BETTER THE SCRIPT

THE BETTER THE FILM

William R. Lundgren

P.O. Box 884

Washington, D.C. 20044

(202) 966-5834

SCRIPTWRITER

SUMNER J. LYON

518-8th Street, Wilmette, Ill. 60091
Phone: (312) Alpine 6-1526
Date of Organization: 1961
Sumner J. Lyon, Film Writer-Consultant
RECENT SCRIPTS Filmstrips: Training films on Greyhound Customer Service. **Motion Pictures:** "Upbeat—The Motorola Story" (Telecine Films); "Baxter Lifestyle," "Cartridge TV Center" (Szars); "Self Portrait" (Carl Marr)—(Henry Ushijima Films).

WRITER/DIRECTOR LARRY B. MARKS

248 N. Hewlett Ave., Merrick, New York 11566
Phones: (516) FR 9-0804, (212) MU 8-7530 ext 56 (New York)

RECENT SCRIPTS "The Pride of Britain" (British Overseas Airways Corp.); "Across the Tundra" (Alouette Snowmobiles); "The DelMod Experiment" (National Science Foundation-Producer MRC Films); "The 2.75-inch Rocket" (U.S. Government); "The XM56 Mine Dispersal Sub System," "The Family of Scatterable Mines" (U.S. Government).

larry b. marks

writer
director

FILMS
FILM STRIPS
DOCUMENTARY
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EDUCATIONAL
THEATRICAL
SALES TRAINING
TELEVISION
TV COMMERCIALS
212 MU 8-7530
516 FR-9-0804



JEANETTE B. MARSH

1400 N. Lake Shore Drive, Chicago, Ill. 60610
Phone: (312) Michigan 2-3883
Date of Organization: 1960
Miss Jeanette B. Marsh, Writer

DOUGLAS C. McMULLEN

2241 Webster Drive, Scenectady, New York, 12309

Phone: (518) 393-8308
Date of Organization: 1960
Douglas C. McMullen, Writer

RECENT SCRIPTS Motion Pictures: "What Your Name" (State University of New York at Albany); "On Line Lab Test with the Torque Assurance System" (Ingersoll-Rand Burns Photography); "Financial Aspects of Desegregation" (N.Y. State Intercultural Relations).

CLAIRE MERRILL

130 East End Avenue, New York, New York 10028

Phone: (212) BU 8-3480
RECENT SCRIPTS Videotape: "Who's Afraid of Opera?" starring Joan Sutherland, "The Daughter of the Regiment" (aired NET); "Omond Brothers" (Bavaria, Black Forest, Australia).

LAWRENCE MOLLOT

36 West 62nd St., New York, N.Y. 10023
Phone: (212) 245-5147
Lawrence Molloy, Writer-Director

BRUCE MOODY

723 Old Stamford Road, New Canaan, Conn 06840

Phone: (203) 966-5347
Date of Organization: 1961

RECENT SCRIPTS Motion Pictures: "The Challenge of Pollution" Narration scripts for a series shot by Japanese TV team (U.S. Information Agency) "Pathway to Progress" (Merrifew for U.S. Information Agency) "Report on the Environment" (American Chemical Society)

ECOLOGY

WRITER/CONSULTANT

Bruce R. Moody

723 Old Stamford Road
New Canaan, Ct. 06840 (203) 966-5347

BERNARD MORRIS

12 Lake Road, Short Hills, N.J. 07078
Phone: (201) 376-3922

Bernard Morris, Producer, Writer
RECENT SCRIPTS Writer, 1972 Winter Olympics (NBC Sports); Apollo 16 and Democra Convention (ABC News); Documentaries: "Choices for '76: The Environment" (Regional Plan Assoc.)

NICK NICHOLSON

6222 Rex Drive, Dallas, Texas 75230
Phone: (214) EM 8-0903
Date of Organization: 1957

EDDIE O'BRIEN—THE WRITER

67 Old Highway, Wilton, Conn. 06897
Phone: (203) 762-8400
Date of Organization: 1960
Eddie O'Brien, Writer-Director

LOUIS ANTHONY PETRONIO

2104 Genessee St., Utica, N.Y. 13502
Phone: (315) 732-4535

Date of Organization: 1958
Louis A. Petronio, Writer
RECENT SCRIPT "Mirror of the President Through the Ages"

HENRY R. POSTER & ASSOCIATES

South Farm Road, Port Washington, N.Y. 11050

Phone: (516) 883-3232
Date of Organization: 1961
Henry R. Poster, Writer, Director

Joyce Keys Poster, R.N. Research
RECENT SCRIPTS "Basically Speaking": "Personnel Management," "Effective Salesmanship" (Depueto Gulf); "The New Told Dynasty" (Dura Sell/General Foods); "Sit Out of Trouble," "Get Out of Trouble" (I. picto/Singer); "The Police Officer in Court," "Hit and Run," "Safe Driving and Pursuit" (Niagara/New York State); "A Little Country Makes A Big Difference" (Encore/Sperry-Hutchinson); "This Way Please" (Encore Promo).

CARL PUGH

74 Washington Avenue at First Street
Miami Beach, Fla. 33139
Phone: (305) 672-3621

WRITERS

MARIO RAPISARDA

8 MacIntosh Road, Norwalk, Conn. 06851
Phone: (203) 838-2408

Mario Rapisarda, Writer-Consultant
RECENT SCRIPTS AND SPONSORS: "The Magic of Addition," "Matching Discs and Objects" (Orion Film Studios); Bilingual audio-visual programs on machine shop practices for Fiorelli Films including: "Internal Threading—How to Tap a Hole By Hand," "Internal Threading—Hand Tapping Square In a Drill Press," "Basic Hand Taps and Related Accessories," "External Threading—How to Use a Stock and Die," "Basic Hand Threading Dies and Related Accessories," "The One Inch Micrometer," "The Vernier Caliper," "The Six Inch Rule."

RUTH L. RATNY ENTERPRISES, INC.

900 North Michigan Avenue, Chicago, Ill. 60611

Phone: (312) MO 4-5236

Ruth L. Ratny, Writer/Producer

Date of Organization: 1965

RECENT SCRIPTS: Sears, Roebuck, Maremont Automotive, Flair Merchandising Agency, Illinois Bell Telephone Co., Rothman Industries, Sabel Rose Wine, Ozite Carpeting.

S. DAVID SCHER

305 East 86th Street, New York, New York 10028

Phone: (212) 427-5472

Date of Organization: 1966

S. David Scher, Writer

WILLIAM L. SIMON FILM SCRIPTS, INC.

2407 1/2 Eye St. N.W., Washington, D.C. 20037

Phone: (202) FEderal 3-7514

Date of Organization: 1958

William L. Simon, Film Writer

New York Representative: William Morris Agency, Harry Uffand, 1350 Sixth Ave., New York, N.Y. Phone: (212) JU 6-5100

RECENT SCRIPTS Motion Pictures: "Voices from Space" and "It's Your Turn . . . to Star," Fairchild Industries (Inc.); "This is High School" (Encyclopedia Britannica Films); "Traffic Watcher" (Flight Plan One, Inc.); "To Walk this Land" (Virginia Surveyors Foundation, Ltd.); "Three Seconds to Safety: The Stencil Ejection Seat" (Stencil Engineering Corp.); "Compaction Techniques" (Laborers' Union/Associated General Contractors' Education and Training Fund); "Operation Chase" (Aberdeen Proving Ground); "Parcel Post Damage" (Postal Service Management Institute); NOL Progress Report White Oak Naval Ordnance Lab); "Laser Range Finder" (Picatinny Arsenal); "Quickly toward Tomorrow" (Edgewood Arsenal); "Communication Officer Afloat," "Mine Sweeping by Helicopter" (U.S. Navy). Slide-film: "Small Gas Engines" (Laborers' Union/Associated General Contractors' Education and Training Fund). Multimedia Show: "Selling the U.S.A." (Discover America Travel Organizations, Inc.).

STANFORD SOBEL

103 Park Ave, New York, N.Y. 10017

Phone: (212) LE 2-1450

Date of Organization: 1953

Motion Pictures: "It's A Winner" (Fram Automotive Corp.—Aegis Productions Inc.); "The Three M's of K-D" (K-D Manufacturing Co.—Philadelphia Producers Group, Inc.); "Caltex Dealer Training" (Four films) (Caltex Petroleum Corp.—Visualscope, Inc.); "The Surprising South" (SOUTHERN LIVING Magazine); "Putting It All Together" (Magnavox—Kawasaki-Drongne Inc.); "Colostomy" (American Cancer Society—Wynne Eastman Prods.); "The Pharmacology of Drug Abuse" (National Institute of Mental Health—Monumental Films Inc.); "Margin For Safety" (Bowman Products—The Communicators, Inc.); "HELP!" (Insurance Information Institute—Visualscope Inc.). Multi-Media Presentations: "The Marketing Imperative" (Automotive Publishers Council—Aitkin-Kynett Co. Inc.); "Adcom M.I.S." (C.B.S. Inc.—Quality Presentations Inc.); "Automotive Fragmentation" (Fram Automotive Corp.—Michael John Assoc.); "The Social Security Society" (Bureau of Data Processing—Social Security Administration of H.E.W.); "Confrontation Selling" (Johnson & Johnson—Quality Presentations Inc.).

RAY SPERRY

2332 Manchester Avenue, Cardiff-by-the-Sea, Calif. 92007

Phone: (714) 753-7118

Date of Organization: 1961

Ray T. Sperry, Writer

Tyler-Sperry-Research

RECENT SCRIPTS Motion Pictures: "Signal Data Converter MK 72" (U.S. Navy—Ralph Hall Prods.); "Presentations," "Optical Communications" (Naval Electronics Lab Center—Ralph Hall Prods.); "Aviation Structural Mechanic," "Aviation Support Equipment Technician," "Aviation Storekeeper," "Aviation Ordnanceman," "Construction Electrician" (U.S. Navy, Roger Tilton Films).

STARBECKER, INC.

9145 Sligo Creek Parkway, Silver Spring, Md. 20901

Phone: (301) 587-8648

E. N. Starbecker, President

M. A. Marlow, Researcher-Writer

Mike Hanson, Writer

Albert Shapiro, Researcher

Mary Greco, Executive Secretary

RECENT SCRIPTS Motion Pictures: "And Then It Happened," (Seven Oaks Productions); "The Postal Inspectors," (U.S. Postal Institute); "The Delicate Balance," (U.S. Post Office Department); "Bomb Threat Procedures—Air Craft In Flight," (FAA); "More I Have To Give," (Alfred University); "Toward A More Common Language," (Monumental Films for U.S. Office of Education); "CO Effects on Human Performance," (Environmental Protection Agency); "Is A Career As a Professional For You?," (Counselor Films); "School Bus Emergency Procedures," (Seven Oaks Productions.)

See Ad on Page 27

CRAIG STEWART

931 Darlington Lane, Crystal Lake, Ill. 60014

Phone: (815) 459-2278

Date of Organization: 1968

Craig Stewart, Writer

ROBERT STRICKLAND

219 Mattson Avenue, Los Gatos, California 95030

Phone: (408) 374-1407

RECENT SCRIPTS Motion Pictures: "What's Your Bag?," "The Name of the Game is Sales" (Santa Clara County—California, Office of Education); "Agena-300 Launches and Still Counting" (Space Systems Division, Lockheed Missiles and Space Co.); "We Call It Clean Sweep," "LI-1500" (LMSC, Inc.).

JOHN SUMOCK

19541 S. Poplar, Mokena, Ill. 60448

Phone: (312) 479-9865

DON SWEET

3402-153rd Street, Flushing, N.Y. 11354

Phone: (212) 463-9095

Date of Organization: 1963

RECENT SCRIPTS Motion Pictures: Deak-Perera Bank, ITT Community Development Corp., Medical World News—Bibas-Redford. "Thou Shalt Not . . . Maybe" (feature)—Donati & Friends. Sound Slide Films: Monsanto—John De Cesare Associates. Sales Meeting: Mrs. Smith's Pie Co. Training Programs: Mobil Full Self-Serve—Bolduc & Bradley, "Speaking and Writing Skills for the Articulate Executive" (7-part A-V Course for the underprivileged) self sponsored, distributed by James O. Rice Associates.

JOHN TATGE

322 East 34th St., New York, N.Y. 10016

Phone: (212) LE 2-3697

Washington Office: Felton Studio, 2389 Lewis Avenue, Rockville, Maryland
Phone: 301-770-0440

SID THEIL

320 East 57th Street, New York, N.Y. 10022

Phone: (212) 421-5447

RECENT SCRIPTS: "The Ticket Is A Contract" (Eastern Airlines); "Live Within Your Limits" (Highway Traffic Safety Board); "Report From Wounded Knee" (NET/Walter Reade); Business Rep Series (AT&T); "A Solution In Time" (IBM); Sales Training Series (Volkswagen); "Hazards of Rotary Wing Downwash" (U.S. Army Aviation); Aviation Maintenance Safety (U.S. Army); "Country Kitchen Soup" (Lipton); "Institutional Distribution" (ID Magazine); "Island Hoppin'" (Dutch Antilles Govt.); "A Winter Gala" (Lufthansa/Universal); "Selling Home Appliances" (J. C. Penney); and others.

ROBERT GOSS TOUCHSTONE

Suite 101, 9348 Santa Monica Blvd., Beverly Hills, Calif. 90210

Phone: (213) 278-4704

Date of Organization: 1962

RECENT SCRIPTS Motion Pictures: "Edgar Bergen and Charlie McCarthy for UPS" (United Parcel Service/Wescom Systems); "Research: The Common Denominator" (Na-

tional Academy of Sciences Highway Research Board/Lori Productions, Inc.); "The Six Week Make Yourself Over Plan" (Carnation Slender/New American Library); "So You're Going On Location" (Pyramid Films/Tim Baar); "My Four Women" (CBS My Three Sons/Don Feddersen Productions); "Full-Depth, The Challenge And The Tradition" (The Asphalt Institute); "Goodbye Sarah" (The Simpson Company).

HOWARD TURNER

57 West 75th Street, New York, N.Y. 10023

Phone: (212) 873-3211

RECENT SCRIPTS "Challenge" (Turtle Bay Communications, Inc., for GM Research Laboratories); 3-day segment of 10-day training course for beauty salon managers (multi-media) (Producers Row Inc. for Avon Products, Inc.); Co-writer: Corporate Management Symposium (multi-media) for presentation in USSR; (Producers Row, Inc. for Avon Products, Inc.).

DICK UPTON CREATIVE SERVICES

418 S. 4th Avenue, Libertyville, Ill. 60048

Phone: (312) 362-0174

Date of Organization: 1960

WEBSTER J. VAN DE MARK

126 Riverside Drive, Cranford, N.J. 07016

Phone: (201) 276-9649

Date of Organization: 1962

W. J. Van De Mark, Writer-Director

VIDEO NEWS, INC.

420 Taylor Street, San Francisco, California 94102

Phone: (415) 441-3332

Date of Organization: 1969

Jack Burney, Writer

Peter Arnott, Writer

RECENT SCRIPTS, PRODUCERS AND SPONSORS Motion Pictures: "The Drug Memo" (VNI); "First Again" (Electric Light & Power); "Commitment to Dominance" (EDN); Biography Of A Breakthrough" (Design News); "Tombstone Territory" (San Francisco Opposition); "We've Come A Long Way, Baby" (Quick Frozen Foods); "Lifegiver" (VNI); "A Question Of Annexation" (Ray Ellison Industries). Multi-Image: "Half Moon Bay" (Deane & Deane Developers). Radio/TV: Tullie Lewis Foods (Grosvenor-Scott); "Play With Pete" (VNI); Anderson Foods (Grosvenor-Scott); Bob Stephens On Business (VNI); Gilcrease Hills (Miller Advertising); Marin County Independent Journal (direct).

BENJAMIN S. WALKER

11317 Marcliff Road, Rockville, Md. 20852

Phone: (301) 493-5656

RECENT SCRIPTS Motion Pictures: "So Many Ways to Help" (Creative Arts for Mental Health Inst.); "Africa and the SAS-Satellite"; "APL at Sea"; "Biomedical Report"; "All-Weather Vessel Traffic System" (Johns Hopkins Applied Physics Lab.). Slidefilms: "When You're Right, You're Right"; "Courtesy in Postal Retail Management"; "The World of the CSR (written and produced for Postal Service Management Institute).

HUGH WHITTINGTON

1312 18th St., N.W., Washington, D.C. 20036

Phone: (202) 223-6969

Date of Organization: 1962

RECENT SCRIPTS Motion Pictures: "Disaster Control"; "Advanced Base Functional Components" (U.S. Navy); "You Gotta Have the Cards" (U.S. Postal Svc); "Space for One '70's" (NASA); "Drug Exhibit"; "Talking Heads" (Smithsonian Institution); "Artificial Respiration" (U.S. Public Health Service).

GEORGE E. WOLF

18 West 45th St., New York, N.Y. 10036

Phone: (212) YU 6-5707

(516) HU 2-9173

Date of Organization: 1948

George E. Wolf, Writer-Director

RECENT SCRIPTS "Welcome To West"; "Professional Selling" (West Chemical); "Your Appearance Is Showing" (United Parcel Service); A motion picture series for H. G. Peters and Co., Inc.

GEORGE E. WOLF

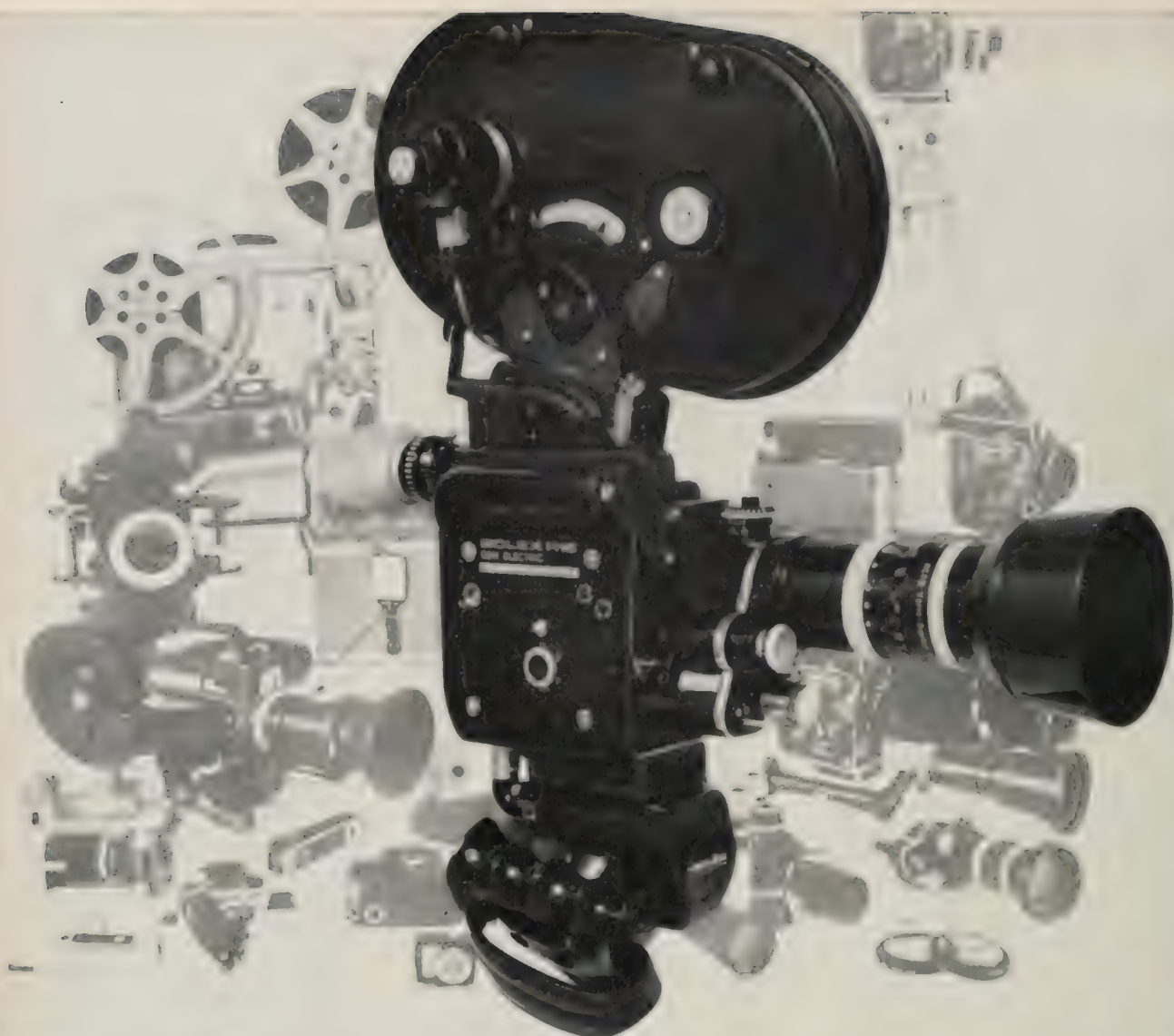
WRITER-DIRECTOR

18 West 45th Street

New York, N.Y. 10036

(212) YU6-5707

Motion Pictures - TV - Audio - Visual



Maybe you're shooting documentaries. Or features. TV news. Or commercials (live or animated); travelogues; sports; wildlife; educational films; macrocinematography or cinephotomicrography, you name it. Bolex can provide you with exactly the right camera body, lenses and accessories to assure you'll have just what you need when you need it. (And at prices that may surprise you with their economy.)

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The system offers you seven zoom lenses with zoom ranges from 5:1 to 10:1. One of those is the Vario Switar 100 with built-in power zoom, automatic light measuring through the lens, focusing as close as four feet and picture sharpness equal to any good fixed focal length lens.

The works: You can extend your basic equipment almost indefinitely with a wide range of accessories.

For instance: if you choose a spring-wound camera, you can automate easily with any one of four auxiliary motor drives, for time-lapse or animation, for variable speed shooting or for filming with sync pulse generator or crystal. The system offers you tripod; monopod; camera grips; blimps; an automatic fading device; cable releases; matte boxes (complete with masks); an underwater housing; attachable exposure meter; 400' magazine; closeup lenses; extension tubes; optical magnetic sound projector.

It's quite a list. But that isn't all. The full story of Bolex's whole shooting match fills a 32 page book. Which we'll be happy to send you. Just write to Paillard Incorporated, 1900 Lower Road, Linden, N.J. 07036. You'll get a very professional response. Other products: Hasselblad cameras and accessories, Hermes typewriters and figuring machines.

BOLEX
PAILLARD

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A Reference Listing of Established Business and Television Film/Tape Producers In the United States, Canada Europe and Asia

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Producers Listings

CONNECTICUT

BUSINESSFILM INTERNATIONAL, INC.
21 Charles St, Westport, Conn. 06880
Phone: (203) 227-5544
Date of Organization: 1967
Julian P. Padowicz, President
Services: 8mm, 16mm & 35mm motion pictures; sound filmstrips, slides; Specializing in educational, fund-raising, motivation and sales films. **Facilities:** Full production capability including sound stage on premises.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The People Shop"

THE COMMUNICATORS, INC.
Pomfret Center, Conn. 06259
Phone: (203) 928-7766
Donald J. Ryan, President/Chairman of the Board
Norval F. Smith, Vice President of Operations
James S. Morse, Vice President of Creative Services
Services: Complete audio visual production services for business, industry and education, including motion picture, film strip and sound slide productions. Scripting; design, illustration and technical art, still, motion and instrumentation photography; hot press, hand lettering, titling and offset printing; sound recording, engineering, scoring and high speed reel and cassette duping; strip and slide mastering. **Facilities:** Studios, offices and complete in-house facilities and equipment for the services offered above.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Nine Benefits of Meter

Mail", "The Folder-Insertette", "Resinite Shrink Film" (Resinite Manufacturing Operations); "Resinite Packaging Film" (Pre-Store Operations); "Time for a Change", "Margin for Safety", "Mastitis Control Program".
Sound Filmstrips: "The Standards of Professional Selling", "A Galibpur Day", Series of 7 filmstrips, "The Fabric of India" (The Eastman Corp.); Series of 18 sound filmstrips on Sports, ESP, Strange Phenomena and Space Travel Threat Winding-Operator Training (P.I.P. System).

CUSTOM FILMS INC.
11 Cob Drive, Westport, Conn. 06880
Phone: (203) 226-0300
Date of Incorporation: 1963
Lester S. Becker, President
Services: 16mm and 35mm motion pictures for business, industry, sports. Special services for auto racing and competition sports. **Facilities:** Complete editorial facilities and production equipment for location photography with multiple crews, including lights, cameras and sound recorders for all work.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Rebel 400", "The Firecracker 400", "The Southern 500", "The National 500", (ABC Wide World of Sports); "The Bobby Allison Story" (Coca Cola, USA); "How To Fit Soundkeepers" (Bell Systems and General Electric Co.); "How to Fit Peacekeepers" (General Electric Co.); "Good Reasons For Grey Rock" (Raybestos Manhattan Co.).

WILLIAM NOYES/FILMS
371 Greens Farms Road, Westport, Conn. 06880
Phone: (209) 259-8871

LLOYD PEARSON ASSOCIATES, INC.
26 Imperial Ave., Westport, Conn. 06880
Phone: (203) 226-4295

WALTER HARRISON SMITH PRODUCTIONS
Highview Terrace, New Canaan, Connecticut 06840
Phone: 212 OX 7-9174; (203) 966-0225
Date of Organization: 1959
Walter Harrison Smith, President
Services: Film counselors, concept, exploitation.

WESTPORT COMMUNICATIONS GROUP, INC.
155 East State Street, Westport, Conn. 06880

Phone: (203) 226-3525
Date of Incorporation: 1965
Fred Hertz, President
Tod Dockstader, Vice President
Hubert Lindsay, Art Director
Ted Frasco, A.V. Producer

Services: Audio-visual production; (all Media) for sales, educational, training, advertising, marketing and promotion. Facilities: Design and art production studio; stereo and mono recording studios; still and motion photography; scripting; mixing and editing; sound effects and music libraries; electronic synthesizer. Casting, duplication, pulsing for all A.V. systems.

RECENT PRODUCTIONS AND SPONSORS
Slidefilms: "World War II", "Discovery & Exploration", "The 20's & 30's" (American Heritage, McGraw-Hill); "Play Production" (EAV, Inc.); "Friends are For", "Shell Collection" (Holt, Rinehart, Winston); "Executive Membership", "Chet Huntley Program" (Research Institute); "Life Before Birth", "Solid Waste", "Water Pollution" (Research Institute); **TV Film:** "The Way to a Man's Heart" (American Heart Assoc.); **Audio Cassette:** "Accent on Listening", "Listen & Write" (Xerox Educational); "Littlest Angel", "I Want to Be" (Childrens Press); also several for American Heart Assoc., Golf Digest, N.Y. Times, and others.

WE PRODUCE A-V FOR

American Heart, American Heritage/McGraw-Hill, GE, Holt, Rinehart & Winston, IBM, Research Institute of America, Time-Life, Xerox, And others.

The WESTPORT COMMUNICATIONS GROUP Inc.

155 East State Street
Westport, Conn. 06880
203-226-3525

KEVIN DONOVAN FILMS
44 Treat Road, Glastonbury, Connecticut 06033

Phone: (203) 633-9331
Date of Organization: 1953
Branch: 101 West 57th St., New York, N.Y. 10019

Phone: (212) 246-4287
Kevin Donovan, Owner
Sidney Berry, Executive Producer
Harold Clay, Lab Coordinator
George McMullin, Writer

Services: TV Spots, Motion pictures, slides, filmstrips and still photography. Public relations, advertising, industrial, medical. Facilities: Arriflex Cameras (Model S & BL), Nagra, Magnasync sound equipment, studio and portable lighting, editing equipment.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Member of the Family" (Manchester Memorial Hospital); Geocillin Symposium (Roerig Div. of Pfizer Inc.); "1972 Stockholder's Meeting" (Travelers Insurance Companies); "Blood Level Assay—a Report" (Schering Corp.); "Black Expo Demo Film" (United Illuminating Co.).

(FFI) FIORELLI FILMS, INC.
28 Relihan Road, PO Box 2229, Darien, Conn. 06320

Phone: (203) 655-8877
Date of Organization: 1964
Joseph A. Fiorelli, President-Treasurer
Robert Beebe, Secretary
Lee M. Hirsch, Office Manager

Services: Producers of motion pictures, filmstrips, slidefilms, audio and video tapes for industry, government and education. Facilities: General business offices, screening, editing and distribution facilities.

RECENT PRODUCTIONS AND SPONSORS
"Crisis Intervention", A series of four ten minute films for the selection and training of Hotline Listeners. "Crisis Intervention: Drugs", "Crisis Intervention: Pregnancy", "Crisis Intervention: Runaway", "Crisis Intervention: Boy-Girl Relationships", a series of vocational training sound filmstrips, "How to Tap a Hole—Internal Threading", "Internal Threading—Hand Tapping Square on a Drill Press", "Basic Hand Taps and Related Accessories", "External Threading—How to Use a Stock and Die", "Basic Hand Threading Dies and Related Accessories", "The One Inch Micrometer", "The Vernier Caliper", "The Six Inch Rule".

JACOBY/STORM PRODUCTIONS
101 East State St., Westport, Conn. 06880
Phone: (203) 227-2220
Date of Organization: 1965
Frank D. Jacoby, President
Doris Storm, Vice President

Services: Complete creative motion picture and sound filmstrip services—from the idea to the finished film. Have filmed in 40 countries for industry and government. Specialists in industrial, documentary, educational, sales promotion films and filmstrips. Facilities: Arriflex cameras, Nagra and Uher recorders, full lighting equipment, sound transfer gear, six-plate Steenbeck editing.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Job Enrichment" (Drake-Beam & Associates); Management Training Series (American Management Assoc.); "Wherever You Go" (Warnaco Corp.); Reading Series (ACI); "Unfinished Story" (Assoc. for the Study of Abortion); "Learning to Draw" (Videorecord Corp. of America). **Slidefilms:** "If Drugs Are the Answer, What Are the Questions?" (Time-Life, Inc.); Consumer Ed Series (Current Affairs); Career Technology Series (Xerox); "Letters from a Kibbutz" (Jewish Agency).

JACOBY/STORM PRODUCTIONS
WESTPORT, CONNECTICUT
INDUSTRIAL, DOCUMENTARY,
EDUCATIONAL FILMS
AND FILMSTRIPS

jector, road shows. Facilities: 35mm and 16mm cameras, complete lighting facilities. Portable gas driven generators; two trucks; 16mm optical film recording; 16mm and 35mm dubbing, equalization and compression; Two printing laboratories. 16mm black and white processing, positive, negative, reversal. Two screening rooms. 35mm and 16mm interlock equipment; portable interlock equipment. Two cutting rooms with six cutting benches. Complete animation department with Orbery 35mm 16mm Bu-Pac Animation Camera. Art Department, hot press Carpenter Shop, set designing; 3 music libraries, film vault; still photography department with dark rooms for processing, printing and enlarging. Sound proof sound stage over 3,000 square feet completely air conditioned; permanent staff of 25 including technicians, art and script specialists.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Destination Mexico" (Here's the Pitch) (Bird & Son, Inc.); "The Holstein-Friesian Story" (Domestic Veal (Holstein-Friesian Assoc.); "The Rugged Individualist" (American Automobile Assoc.); "Sprinkler Valve Supervision", "Ablative Water in Fire Control", "Rack Storage Up to Twenty-Five Feet", "Fire Research Progress", "Roofs Against Wind" (Factory Mutual System); "Yankee Calling" (Fenwick, Inc.); "Eye Bank" (New Britain General Hospital); "The Living Cell", "Casanova" (Harper & Row Publishers); "Army Group Plan" (John Hancock Mutual Life Insurance Co.); "The Locket Steel Story" (Loctite Corp.); "Keeping Customers Competitive" (Kingsbury Machine Tool Corp.); "Contract Research" (Factor Mutual System); "Testing Roof Decks" (Sunner-Rider, Associates); "Antenna System, Installation and Checkout" (U.S. Navy); "Learning with Laughter" (Scott Education Div.). **Educational Film Loops:** 12 for Harper Row Publishers in Super 8mm optical sound including "The Gram Stain Technique", "Qualitation of Bacteria", "Use of Microscope", "Transfer of Bacterial Culture". **Filmstrips:** "Man's Conquest for Knowledge", "Exploration", Series of 6, "Computer Revolution & II", "Israel's Children", "Story Starter", Series of 12 (Scott Education Div.); "Frontier States' Series of 4 (Educational Direction Inc.); "Fuel Control" (Avco Lycoming); "Troubleshooting" (Avco Lycoming); "Roofing Applications" (Factory Mutual System); "Knock It, Tell It, Sell It!" (Bird & Son, Inc.); "Weather Reconnaissance" Series of 12 (U.S. Navy). **TV Spots:** Tide (Cooper Dennis Agency); Saret Deodorant, Series of 3 (Film Fair, Inc.); Grants Stores, 30 spots (Berger & Barro Agency); Valley Bank & Trust Company, spots (Jules Klein Agency). **Eastern State Exposition (Remington Advertising, Inc., Chrysler-Plymouth (Berger & Barro Agency). Special Audio Programs:** "Las Vegas" Series of 40 (Young Presidents' Organization); "Apulco" Series of 56 (Young Presidents' Organization); "Educational Direction, Inc. Series of 40. **Special Photographic Assignments:** Baystate West, Eastern States Exposition, Harper & Row, Inc., Eastern Productions, Inc.

BEACON FEATURES, INC.
708 Washington Street, Dedham, Massachusetts 02026
Phone: (617) 329-9504
Date of Organization: 1951
J. Leonard Sanderson, President
Barbara Keane, Treasurer

Services: Motion pictures, slide/sound presentations, complete script-writing and production services. Facilities: 16mm Eclair 35mm Nikon, Nagra, lights, etc.

MASSACHUSETTS

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CENTER FOR COMMUNICATIONS INC.
43 Lovett Street, Beverly, Mass. 01915
Phone: (617) 922-3773
Date of Organization: 1952
Date of Incorporation: 1968
Alex Ushakoff, Jr., President
D. E. Wetthey, Vice-President

Services: Production of films, visual presentations, photography, models and exhibits for industry, science, education, medicine and research. Consulting in audiovisual media, educational technology, photographic instrumentation, and optical systems. Research and development in visual communication techniques and applications. Design engineering, and fabrication of audiovisual system electro/mechanical/optical, devices and simulators. Supply of photographic, television and optical equipment. Facilities: Complete 16mm production facilities including Arriflex and Nagra equipment, recording, interlock and mixing facilities. Various instrumentat

BAY STATE FILM PRODUCTIONS, INC.
35 Springfield St., Agawam (Springfield), Mass. 01001
Phone: (413) 734-3164
Date of Organization: 1944
Robert L. Keeney, Jr., President
John H. Keeney, Executive Vice President
David D. Doyle, Vice President, Sales
William I. Rhodes, Vice President, Television
Robert F. Beliveau, Vice President, Creative Services

Services: 16-35mm motion pictures, TV commercials and programs; slides, sound slidefilms, film strips, educational filmloops, filmograph; storyboards; technamation; foreign language, narratives; special effects; still photography, black and white and color; script services, sales and training aids, distribution. 3 screen Multimedia, multi pro-

equipment and high speed cameras.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Construction Management At Work" (McKee Berger Mansueto); "Little Rock Day Care Program"; "Milwaukee Day Care Program" (U.S.O.E.); "Consumer Education" (U.S. Dept. Occupational Ed.); "Television for the Deaf" (Whitehouse Foundation).
Slide/Tape Presentations: "Thanks to You" (United Fund); "Why a Y" (YMCA)

D-4 FILM STUDIOS, INC.
 56 Elmwood Street, Newton, Mass. 02158
Phone: (617) 969-7770
 Date of Organization: 1935
 Joseph Dephourse, Board Chairman
 Stephen Dephourse, President & Treasurer
 Ralph Picardi, Laboratory & Printing Dept.
Services: 16mm color and b&w production. Industrial, educational, medical, government, TV, public relations, training films. Sound recording, optical & magnetic. Color and b&w printing. Negative, positive and reversal processing. Editing: A&B roll preparation and conforming. Animation, hot press and super titles. **Facilities:** Air conditioned sound proof studio. Auricon Super 1200 w/200m. Arriflex w/200m. Bell & Howell w/200m. Cine Special. Hydrolly w/fluid head, 16mm 54 HC recorder, 3-16mm interlocked dubbers, 16mm 3 & H. printer, Oxberry Animation Stahd.

DEKKO FILM PRODUCTIONS, INC.
 126 Dartmouth St., Boston, Mass. 02116
Phone: (617) 536-6160
 Date of Organization: 1946
 Joseph Rothberg, President
 Webster Lithgow, Creative Director
 Aloysius Petrucci, Production Mgr.
 Howard Rothberg, Sound Recording
Services: Corporate, Training, Marketing & Instructional Motion Pictures & Filmstrips. Producer dealer for Technicolor and LaBelle Courier. **Facilities:** Complete in house facility, fully equipped with sound stage, interlock projection theatre—editing rooms—art and animation, sound recording & mixing, resolving, transfers and optical recording, complete location equipment and crew capability.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Utilization of Energy" (Harvard School of Public Health); "Gaussian Theory" (N.E. College Consortium); "Cancer Cells" (Lahey Clinic Foundation); "New Building Dedication" (Federal Reserve Bank of Boston); "Meritag" (Dennison Mfg. Co.); "Fulfilling the Need" (Reece Corp.); Marks Inc.
TV Spots: Sage Advertising.

ENVISION CORPORATION
 323 Newbury Street, Boston, Mass. 02115
Phone: (617) 267-4450
 Date of Organization: 1967
 Bernt Pettersen, President
 Fred Brink, Vice President
 Susan McIntosh, Vice President
Services: Motion Pictures, filmstrips, multimedia kits, records. **Facilities:** Offices, editing rooms, studio, projection theatre.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Women in Revolt"; "Facing the Cards"; "Illinois Department of Public Aid" (Polaroid Corp.); "Skin" (S. D. Warren); "Pine Tree Camp" (Maine's Easter Seal Society); "Six Filmmakers in Search of a Wedding"; "Image of Christ" (United Church of Christ Press). **TV Spots:** "The Squirr-O-Meter" (Polaroid Corp.); "Dean Davis for Governor of Vermont" (Dean Davis); "Richard Mallory for Congress" (Richard Mallory); "Camping Opportunities" (National Easter Seal Society). **Slide Shows/Filmstrips:** "Supermarket"; "Industrial Advertising" "4 x 5 Applications" (Polaroid Corp.); "The Easy Years"; "The Putnam Advisory Company" (Putnam Fund Distributors, Inc.); "Instant Office" (Charles A. Maguire); "Rehab" (Arthur D. Little/HUD); "The Pap Test" (American Cancer Society); "SWRL Filmstrips" (Ginn and Company). **Records:** "Boel-Dawkins Language Arts Records" (D. C. Heath).

JONATHAN KARAS & ASSOCIATES
 Science House, Manchester, Mass.
Phones: (617) 526-1120; 526-7116
 Date of Organization: 1958
 Dr. Jonathan Karas, President
Services: Creative science and engineering consultants to advertising agencies, industry and film producers. Scientific demonstrations, exhibits; motion picture scripts, technical testing and specialized exhibit design. **Facilities:** Laboratory and photographic facilities and affiliations with university technical staffs with laboratory and testing facilities. Scientists and engineers available as consultants and on-camera narrators in any branch of science and engineering and as professional exhibit demonstrators.
RECENT PRODUCTIONS AND SPONSORS
Live Presentations: Volkswagen Automobile Shows "Thin Quiet" (Owens-Corning Fiberglass); Porsche Automobile Shows "Transpo 72" (Volkswagen); "FE 1301" Show (DuPont);

Audi Automobile Shows Ciba-Geigy Show, Owens-Corning Fiberglass Industrial Shows.

LAURENT ASSOCIATES, INC.
 275 Tremont Street, Boston, Mass. 02116
Phone: (617) 423-0133
 Date of Organization: 1948
 L. R. Miller, President
 D. F. Driscoll, Vice President
 G. Hughes, Creative Director
 John Daley, Office Manager
Services: Filmstrips; sound slidefilms, art, photography, script, sound recording, motion pictures, staging. A-V equipment for sales, rentals. **Facilities:** 6,000 sq. ft. downtown street floor; three darkrooms, color processing; photographic & design studios. Editing, screening and sound rooms. Repair sections.
RECENT PRODUCTIONS AND SPONSORS
Slidefilms: "Yabbut" (USM); N.E.R.C.O.E.; "Minicon Filters" (Amicon); "Export Game" (First National Bank/Dept. of Commerce); "The Game" (Mass. State Lottery); Essex County Bank; S.W. Industries, Inc. **Filmstrips:** "Library Networks" (Information Dynamics); "Polyurethane Molding" (Compo Industries); "The Dennison Copier" (Dennison); "Stride-Rite"; "History of Fashion" (Berkshire Apparel). **Multi-Media:** "Bobbin Show" (USM); Wm Underwood 150th Anniversary; American Mutual Life Insurance 75th Anniversary; Boston Edison Stockholders' Meeting; Humphrey, Browning, MacDougall House Show.

MASS COMMUNICATIONS, INC.
 25 Sylvan Road South, Westport, Conn. 06880
Phone: (203) 226-1262
 Sumner Glimcher, President
Services: Complete production of documentary; public relations, industrial, animation and educational films and audio tapes. **Facilities:** Production (studio & equipment) and editorial for 16mm and 35mm color, B&W locally or abroad.
RECENT PRODUCTIONS AND SPONSORS
 "Now Their Home is Israel" (Hadassah).

TECH FILMS CORPORATION
 222 Arsenal Street, Watertown, Mass. 02172
Phone: (617) 923-1661

TR PRODUCTIONS, INC.
 1031 Commonwealth Ave., Boston 02215
Phone: (617) 783-0200
 Date of Organization: 1947
 Oscar H. Cheses, President
 Alfred D. Benjamin, Vice President,
 Production
 Eugene W. Jones, Vice President/
 Musical Dir.
 Alan Root, Sales Manager
Services: Motion pictures—animation, live action, theatrical, wide-screen, TV commercials and programs, cartoon packages; educational, scientific industrial, public relations and business films; filmstrips, slides, script services. **Facilities:** 35 and 16mm Arri's, Mitchell cameras; KEM & Moviola equipment; 2 sound stages; sound recording facilities; Nagra, Magnasynch, Ampex, interlock projection; screening rooms; art and animation; kinescopes.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Black Executives in Printing & Publishing" (AVCO); "Paging History" (Worcester Telegram & Gazette); "Engine Builders Day"; "Killington Day"; "Best Buy Management Film Messengers"; "Field Maintenance Film" (General Electric SAE Group); "Red Auerbach Sells" (Lacy Sales Inst.); "Wastewater Treatment Plant Operator Training" (Comm. of Mass.); "Roxbury Medical Technical School Second Annual Report" (RMTI). **Sound Slide Presentations:** "Harvest The Sea" (Mass. Seaford Council); "Ostomy Care for the Pharmacy Trade"; "Ostomate Education" (Daval Rubber Co.); "EVCS—Emergency Voice Communications Systems" (Gamewell Co.); NAPA—Winter Profit Builders" (Standard-Thomson). **TV Spots:** Jordan Marsh Misc. (Smith/Patterson); "Fall Fund Raising" (Children's Hospital); "Archbishop's Stewardship Appeal" (Archdiocese of Boston); "Savings Banks of Maine"; "Mass. Federal Savings" (Quinn & Johnson); Zarex—Disney World " (D.B.&B.); "Registry of Motor Vehicles" (Comm. of Mass.). **Multi-Media:** "The Greater Boston Spirit" (Claus Gelotte).

MAINE

FOSTER FILMS, INC.
 85 Cony Circle, Augusta, Maine 04330
Phone: (207) 623-45313
 Date of Organization: 1970
 Everett K. Foster, President
 Edward C. Schlick, Vice-President
 Anna O. McPherson, Treasurer
Services: Complete motion picture production in 16 and Super 8 formats. Producers of documentary, public relations, industrial and training films. Sync slide presentations and still service. **Facilities:** Single and double

system Arriflex's, film studios, 1/2 television production studio, recording room, interlock screening room, editing facilities and featuring mobility for assignments around the world.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Cohen for Congress" (The Agency). **TV Commercials:** "Blue-Cross-Blue Shield" (The Arnie Kuvent Group); "Rabies Campaign" (Maine Dept. of Health and Welfare); "Porteous" (Porteous for Congress). **Video Tape:** "Emergency Medical Series" (Maine Dept. of Health & Welfare). **Slide Shows:** "And Now-Tomorrow" (Maine Concentrated Employment Program).

VERMONT

CAMPBELL FILMS
 Academy Avenue, Saxtons River, Vt. 05154
Phone: (802) 869-2547
 Date of Organization: 1947
 Robert M. Campbell, Executive Producer
 James Hormel, Writer-Editor
 Milton W. Bellows, Cameraman-Editor
 Michael S. Campbell, Writer
 Patricia Bellows, Distribution
 Geraldine Latham, Distribution
 Dorothy Barrows, Office Manager
 Ralph Severens, Technician
Services: Educational and business films for all purposes. Sound Slidefilms, filmstrips, multi-media, training programs. Industrial still photography. Editing service. Contract shooting, audio-production. **Facilities:** Complete facilities for studio and location shooting. Arriflex and Auricon cameras. Nagra and Magnasynch 30KW lighting equipment. Completely equipped editing rooms. 16mm interlock screening. Animation stand. 16mm distribution services.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Mission for the 70's" (Presbyterian Progress Foundation of New York); "A Moment in Time" (St. Lawrence University); "Realities of Blindness—The Perkins Experience"; "The Flavor of Vermont (Vermont Maple Council); "Oh Yes, These Are Very Special Children" (Dr. Perkins School). College Catalog Supplement Films for: Bradford College, Bethany College, St. Lawrence University. **Filmstrip:** "Kaleidoscope II", (Mount Holyoke College).

NEW YORK

ACI PRODUCTIONS
 35 West 45th St., New York, N.Y. 10036
Phone: (212) 582-1918
 Date of Organization: July, 1958
 Stelios Rocco, President
 Mark A. Else, Exec. Vice President
 Daphne Brooke, Vice President/
 General Manager
 Temple Stemm, Production Mgr.
Services: Motion picture production including photography, animation, editing, sound and music. **Facilities:** Recording and editing facilities; small studio and photographic equipment.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Teaching & Learning" (Board of Christian Education); "Series of Four Films" (United Presbyterian Church in the U.S.A.).
ADFILM PRODUCERS, INC.
 60 East 55th St., New York, New York 10022
Phone: (212) 758-3040
 Date of Organization: 1968
 Matt Harlib, President/Executive Producer
 Terry Davis, Production Assistant
Services: Motion pictures, videotape, audio-visual productions; we are a production department and audio-visual arm for companies with none of their own. **Facilities:** Everything necessary to the production of film, tape or audio-visual materials.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Live-Within Your Limits" (U.S. Dept. of Transportation; Phillips Petroleum, Institute of Life Insurance, Allen Carpets, Saunders Ceasing Corp.
ADMMASTER, INC.
 425 Park Ave. South, New York, N.Y. 10016
Phone: (212) 679-1134
 Date of Organization: 1948
 Charles Corn, President & Creative Director
 Meyer Gordon, Treasurer
 Al Salerno, Art Director
 Edward Glasser, Production Manager
Services: Creators and producers of slide, slide productions, filmstrips and limited animations. 35mm, 3 1/4 x 4, Vugraph; stand photography. **Facilities:** Fully staffed art dept.; air-conditioned studios, projection-conference room; camera and processing equipment for color and black & white including both horizontal and vertical facilities for all slides. **Audio Services:** Music, sound effects library, Cassette duplication, direction.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: *Letter Cuckoo* (American
Camera Society, Filmstrips); *Letter 72*
(*Newsweek Magazine*); *Slide Tape* (from the
television series "A Classroom" part of a series "Teaching
Dynamics"); "Phone Power" (Bell Systems
Seminar); "What Can I Do?" (Volkswagen of
America); Series of 6, "A Nation of Owners"
(Xerox Corp.).

AEGIS PRODUCTIONS, INC.
381 Park Ave. South, New York, N.Y. 10016
Phone: (212) 684-0810
Date of Organization: May 1963
Sidney Milstein, President
Herbert Leventhal, Executive Vice President

Barbara Milstein, Secretary-Treasurer
Edward J. English, Vice President
Services: Motion pictures and slidefilms for
industry, TV commercials. **Facilities:** Special
facilities and equipment for medical and
scientific productions: Art facilities. Arriflex
motion picture equipment; 16/35mm anima-
tion stand; Nagra and Magnasynch sound
equipment; Moviola editing equipment.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Jujunil Iliel Small Intes-
tine Bypass for Morbid Obesity" (McNeil Lab
oratories); "Integrid Ceiling System" (Arm
strong Cork); "Fram: It's A Winner!" (Fram);
"Housewives Around the World" (Johnsons
Wax); "Pereneal Prostatovectomy" (Eaton Lab
oratories); "Psychohormonal Aspects of the
Menopause" (Ayerst Laboratories); "Compre-
hension" (Behavioral Research Laboratories);
"Catheter Care" (Eaton Laboratories); "A Way
Out" "Scaling Procedures" (Eaton Labora-
tories); "What Makes Good Contract Carpet?"
(Dow Chemical/Ray Draper Assoc.). "The Pio-
neer Spirit of Julius Wile" (Julius Wile &
Sons); "Speaking of Speech" (Sears/George
Green Associates); "Interview With Dr. Pierce"
(Bell Telephone Laboratories). **Newsfilms:**
J-Wax/Carl Byoir Assoc., Glass Container
Inst., Carl Byoir Assoc., American Salt Inst.,
C.I.T./Carl Byoir Assoc., Wool Bureau, Bur-
lington Northern R.R., G.C.M.I., Eastman
Kodak, Goodrich, Dupont Delaware Museum,
Conrac, Burlington R.R./Carl Byoir, Eastman
Kodak/Carl Byoir, B. R. Goodrich/Carl Byoir,
Hallmark/Carl Byoir. **TV Commercials:** Bloom-
ingdales/George Green Associates, Woolfoam.

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ALLEGRO FILM PRODUCTIONS, INC.
Wholly Owned subsidiary of Sterling
Communications, Inc.

201 W. 52nd St., New York, N.Y. 10019
Phone: (212) Judson 6-3057
Date of Incorporation: 1961
Jerome G. Forman, President
Julius Edelman, Vice President &
Executive Producer

Al Rossman, Producer-Writer
Daniel Ruffini, Production Assistant
Services: Motion picture and slide film pro-
ducers; commercials, public relations, indus-
trial and sponsored films; specialist in news
and sports films; special department for
foreign language versions and post-production
finishing. **Facilities:** Recording, screening edi-
tional rooms and studio, 35mm and 16mm
camera and editorial equipment; script and
art department.

RECENT PRODUCTIONS AND SPONSORS
"The Science Report" 12 half hour programs
for the U.S.I.A.; "Selling Fashions Today"
(W. T. Grant); "The Columbia Lions" (Colum-
bia University); "The Public Will" (National
League of Cities & A. A. Schecter Assoc.).
"Science Screen Report" (9 shows for the Na-
tional Science Teachers Assoc.). **Commer-
cials:** Muscular Dystrophy Assoc., Ronco
Teleproducts, Volunteers of America.

AMERICAN FILM PRODUCTIONS, INC.
1540 Broadway, New York, N.Y. 10036
Phone: (212) 582-1900

Date of Incorporation: 1956
Date of Organization: 1946
Robert Gross, President
Lawrence A. Glesnes, Secretary-Treasurer
Sheldon Abramowitz, Vice President
Cornelius Vanderbilt, Jr., Vice President

Services: Motion pictures, 16mm and 35mm,
color and b&w; and slidefilms. Specialties:
industrial, sales, public relations, TV, edu-
cation, training, medicals, documentary and
merchandising. **Facilities:** 16mm and 35mm
cameras, lighting and sound production
equipment; six cutting rooms, screening
rooms, shooting stage, special effects, ani-
mation; stop motion; storyboard personnel.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Welcome Aboard"; "Pro-
grammed Instruction" (U.S. Navy); "Down-
proofing" (Water Safety Programs, Inc.). **TV**
Commercials: Coca Cola Export (McCann-
Erickson); Nabisco (Who I Eat); Scalet
H. W. Ayer; Shower Fresh (Alco Mosley
Advertising); General Foods, General Motors,

ANIMATED PRODUCTIONS, INC.
1600 Broadway, New York, N.Y. 10019
Phone: (212) CO 5-2942
Date of Incorporation: 1949
Al Stahl, President
Richard Stahl, Vice President
Shirley De Brier, Production
Services: Fotomation—a new audio-visual
motion picture technique designed for seven
day production of limited live-animated sales
training and industrial film. Educational and
television animation film productions; TV
commercials; ad agency presentations: sound
slidefilms in three dimensions. **Facilities:** 3
Oxberry animation stands; special stop-mo-
tion live-action motion picture cameras for
in-plant production; editorial facilities; mul-
tiple animation stand for product stop-mo-
tion. Optical Oxberry printer for special ef-
fects printing; Mitchell, Oxberry, and Bell &
Howell cameras.

MOVIES FROM SLIDES

Your sales story comes alive with camera
moves, dissolves, zooms to 3/4" close ups.
Slides and art photographed on 8-16 mm film
For free movie kit, film clips, pocket slate,
film timetable call (Al Stahl; (212) CO5 2942

Animated Prod.

1600 Broadway N.Y. 10019

HAL MARC ARDEN AND COMPANY
245 West 55th St., New York, N.Y. 10019
Phone: (212) 765-8366
Date of Organization: 1968
Hal Marc Arden, President and
Executive Producer
Patricia Arden, Script Supervisor
Seymour Smilowitz, Post Production
Executive
Jeannette Fritzsche, Prom. Director
Paul Zuckerman, Graphics Designer
Services: Multi-media counseling and produc-
tion. (Live and animation). Films, filmstrips,
videotape, exhibits, TV and radio programs
and commercials, brochures; pamphlets,
posters. **Facilities:** Art and animation studio,
complete film editorial and finishing services
and equipment.

AFI—ATELIER FILMS, INC.

Box 8, 293 N. Fulton Ave. Mount Vernon,
New York 10552
Phone: (914) 668-0092
Date of Organization: 1967
Desi K. Bognar, President, Producer
Dr. I. Szentpaly, Vice President
A. S. Lobmeyer, Public Relations/
Promo, Dir.

K. Sz. Bognar, Sec.-Treas.
Services: Motion picture, A/V, filmstrip pro-
duction/35mm., 16mm., Super 8/silent and/
or sound. International know-how, languages,
spoken. Script to screen; full or partial pro-
duction. Visual documentation. Reportage.
Facilities: Camera, sound, editing, animation
facilities available. Light, easy-to-travel equip-
ment. Still/slide photography.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Three Procedures" medical
film (PEH/Life Sciences, Inc.); "Quo Vadis
Altamira-Amaazonia in Transit" (Brazil) (AFI);
"A Life, A Trial" (MERI/AFI); "Venom" (Bu-
tanta/AFI).

ARZT PRODUCTIONS, INC.

300 West 55th Street, New York, N.Y.
10019
Phone: (212) 247-2332
Date of Organization: 1967
Anthony J. Arzt, President,
Producer/Director
Gloria Sylvestro, Editor
Joseph Siragusa, Production
Kay Hines, Writer

Services: Complete motion picture produc-
tion from script to print. Also editing and
negative matching for a small selected cli-
entele. **Facilities:** Cutting rooms with 16/
35mm moviolas and all editorial accessories,
Arriflex, Nagra, and screening facilities.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Oil Pollution and the Fire
Department" (Environmental Protection Agen-
cy); "Brazil, A Journey of Music" (TV Spe-
cial); "Miklos" (Feature).

ASSOCIATED FILM CONSULTANTS, INC.
501 Madison Avenue, New York N.Y. 10022
Phone: (212) PL 2-2224

AUDIO PRODUCTIONS

Film Center Building
630 Ninth Avenue, New York, N.Y. 10036
Phone: PL 7-0760
Date of Organization: 1933
Branch Offices:

Drege-Audio
12 Shuter St.

Peter J. Mooney, President
Stephen H. Rothfeld, Vice President T.V.
Ely M. Neubloom, Treasurer
Joan V. Silver, Assistant Secretary

Services: All phases of motion picture pro-
duction—theatricals, TV commercials, insti-
tutionals, sales training, medical, educational
Facilities: Three sound stages, complete
camera, sound, lighting equipment—mobile
units for location photography. Staffed and
equipped—writing, direction, editing, anima-
tion, optical, projection, etc.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Coming of Shale"
"Pennsylvania & It's Natural Resources"
(Atlantic Richfield); "It's Your Heart" (Amer-
ican Heart Assoc. & American Telephone &
Telegraph); "Party Time" (Nabisco); "Freon"
(DuPont); "Pumpkin People" (3M); "Winston
500" (R. J. Reynolds Co.); "Spark The World"
(Champion Spark Plug Co.); "ERTS Project"
(NASA); "Seven Scientific Shorts" (National
Science Foundation); "Look Back to Home"
(General Foods); "Series of Short Subjects"
(National Foundation); "1972 Sales Promotor
—Film & Live" (Marathon Oil Co.); "ABC of
The Chassis"; "ABC of the Engine" (Genera
Motors Corp.); "The Next Ten Years"; "The
Topper" (Xerox). **TV Commercials:** For many
of the large advertising agencies.

AUDIO VISUAL PRODUCTIONS, INC.

8 East 36th St., New York, N.Y. 10016
Phone: (212) 685-7190
Date of Organization: 1970
Emil Willmetz, President
Andrew B. Nemes, V.P.
Loren McIntyre, Prod. Dir.
Services: Specialists in documentary and edu-
cational films, 16mm and 35mm, in the
realm of demographic environmental and
ecological subjects, in both North and South
America. **Facilities:** Complete picture, sound
and editing facilities. Affiliates in Europe
and South America.

AUDIOIMAGE, INC.

35 West 53rd Street, New York, N.Y. 10019
Date of Organization: 1969
Thomas G. Baldacci, President
Services: Producers of Group Communica-
tion including scripts, design, motion pic-
ture films, slide films, filmstrips, multi-media
shows and super 8 films. **Facilities:** Offices,
screening and production including a spe-
cial demonstration room of multi-media pro-
gramming equipment and multi-media shows
RECENT PRODUCTIONS AND SPONSORS
"Image" (Beneficial Management Corp.);
"The Dealer's Role" (Ciba-Geigy Corp.); "Cor-
rect Hiring Techniques" "The Style of a
Professional" (GAC Finance Inc.); "Minocin"
(Lederle Laboratories); "Realities" (Hoffman
La Roche); "Disk System 3" (IBM Corp.);
"Incabloc" (Portescap).

AUDIOIMAGE, INC.

Effective Presentations
Begin With Effective Scripts
35 West 53rd Street, NYC
246-1640

AVC TV PRODUCTIONS, INC.

45 West 45th Street, New York, New York
10036
Phone: (212) 245-5313
Date of organization: 1969
Mark Druck, President
Van Fox, Vice President, Intl. Division
Alma Varvaro, Stylist
Lisa Regal, Danielle Herrera, Production
Assistants

Services: TV Commercials, film and video
tape; business films, documentaries, supply
production "Below the Line" elements for
low budget feature films, create scripts for
all types of films and video tapes. **Fac-
ilities:** Stages, personnel available on specia
free lance "first call" basis; also equipment
special services arranged.
RECENT PRODUCTIONS AND SPONSORS
TV Commercials: Videotapes: Arrow Electron-
ics, Whelan Drug Stores, Great Eastern Dis-
count Stores, Roxyrite Stores, Holly Blake

(CONTINUED ON NEXT PAGE)

Discount Stores, other retail spots. Film: Allied Chemical, Lazansky Mirrors, Tawashi, at, Monica Simone, Eastern Optical. **Business Films:** U.S. Industries, U.S. Envelopes, Smith, Kline, French, Allied Chemical Cartridges.

Video Tape Industrials

Taped in NYC—Very Low Cost

AVC TV-PRODNS

45 W 45/NYC 10036/245-5313

AVON PRODUCTIONS INC.

200 West 57th Street, New York, N.Y. 10019

Phone: (212) LT1-4460

Date of Organization: 1965

Ralph Weisinger, President, Executive Producer

Ben Oliver, Producer

Charles O. Slavens, Prod. Mgr.

Suzy Widawski, Exec. Secy.

Linda Halberstadt, Prod. Asst.

Services: Producers of documentary industrial, public relations and training films or television, industry, education and government. Videotape television specials, multimedia presentations. Complete film production services from script writing to release print. **Facilities:** Production offices, screening room, sound stage, editing facilities, distribution services. Also supply equipment and production facilities for other producers.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Big City Newspaper" (Chicago Tribune); "Man-Sized Job" (New York News); "World of Public Relations" (Foundation for Public Relations Research and Education); "Hawaii 1972" (Radio City Music Hall).

BEAR FILMS, INC.

AUDIO VISUAL ASSOCIATES

805 Smith St., Baldwin, N.Y. 11510

Phone: (516) BA 3-1830

Date of Organization: 1948

Frank Bear, President

Barbara Schwartz, Assistant to the President

Services: Motion pictures, filmstrips, slides, edited printed media, convention booths—for sales, training, P.R., fund raising, education.

BENCHMARK FILMS, INC.

145 Scarborough Road, Briarcliff Manor, New York 10510

Phone: (914) 762-3838

Date of Organization: 1965

Myron Solin, President

Services: Production and distribution of educational films. **Facilities:** Administration of production and distribution, shipping offices—production talent hired as needed.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Paradise Lost", "The Gardener", "Fine Feathers" (National Film Board of Canada); "Drugs are Like That" (Miami Junior League); "How To Kill" (Paramount Pictures Group); "Move" (V. Berarucci); "Clothing & Fashion" (Zagreb Studios); "Epilogue" (National Film Board of Canada).

BERRY PRODUCTION SERVICE INC.

123 West 57th St., New York, N.Y. 10019

Phone: (212) 246-4287

Branch Office: Ball Pond Road East, New Fairfield, Conn. 06810, Phone: (203) 746-1800

Date of Organization: 1955

Sidney N. Berry, President, Exec.

Producer

Beatrice M. Berry, Vice Pres., Product Coordinator

Services: All production services from concept to distribution. Ghost produce for other producers. **Facilities:** Editing (pictures and sound); music editing; recording studio; transfers; insert photography.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Sales-meeting opener "Mind Power" (Schering Corp.); "The Annual Stockholders Meeting" (Travelers); "Black Expo" (United Illuminating); "A Member of the Family" (Manchester Hospital); "Symposium on Carbamycin" (Pfizer).

BRAY STUDIOS, INC.

630 Ninth Ave., New York, N.Y. 10036

Phone: (212) 245-4582

Date of Organization: 1911

J. B. Bray, Chairman of the Board

Paul Bray, Jr., President

Ronald G. Stevens, Executive Producer

Services: Planning, production and distribution of sales promotion, public relations, training technical and general education films. Design and coordination of multi-media productions and equipment. Foreign language translations. **Facilities:** Staff and equip-

ment for live action or animation: 35mm and 16mm productions, including sync sound; slide film and slide set reproduction; aerial photography with own aircraft; own film library 16mm, 8mm and super 8mm for distribution to schools, technical institutes and industries.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Protect Your Hearing" (David Clark Co.); "TA4 High Angle of Attack Characteristics" (U.S. Navy); "Poseidon Series: Basic Optical Principles; Missile Motion Problem; Launcher Tube I and II" (U.S. Navy); "Gol Series: A Trip to Monticello; Lunar Mapping; A Trip to Congress"; "Microwave Integrated Circuit Technology" (AIL). **Multi-Media:** "How to Avoid a Mid-Air Collision" (AOPA Safety Foundation). **Slide-films:** "From the Inside Out", "Selling the Thomasville Look" (Thomasville Furniture Industries).

CAMPUS FILM PRODUCTIONS, INC.

20 East 46th St., New York, N.Y. 10017

Phone: (212) 682-8735

ALEXANDER CANTWELL ASSOCIATES

251 East 51st Street, New York, New York 10022

Phone: (212) 759-9820

Date of Organization: 1965

Alexander Cantwell, President, Creative Dir.

Services: Produce, write, direct TV programs and commercials. Business & theatrical films, live business shows and sales meetings. **Facilities:** Affiliated with art, editing, recording services.

RECENT PRODUCTIONS AND SPONSORS
Multi-Media: American TV Commercial Festival. Live: All-Star Basketball Classic (SCLC)

CHANNEL FILMS, INC.

45 West 45th St., New York, New York 10036

Phone: (21) 586-4311

Date of Organization: 1964

Harry Hein, Vice Pres., General Mgr.

Leonard Bird, Editorial Supervisor

Roy Valle, Sound Supervisor

Seymour Mandel, Opt. Supervisor

Services: Motion picture production—live action and animation, post production finishing. **Facilities:** Optical, animation, editorial, sound transfer, voice recording, effects, music library, screening.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Ancient Games"; "The Handicapped Olympics" (ABC Sports); "Station Promos" (ABC/O & O's); "Movie at Eight" (SPIX-TV); "Tony Awards Graphics" (Alexander Cohen); "Sunday Night Movie Promos" (ABC-TV).

THE CHARTMAKERS INC.

25 West 45th St., New York, New York 10036

Phone: (212) 247-7200

Date of Organization: 1940

E. A. Linker, President

C. LePeer, Executive Vice President

C. F. Rutzler, Secretary-Treasurer

R. S. Bartlett, Vice President, Sales

Services: Create and produce sound slide presentations, filmstrips, limited animation films, multi-media meetings. **Facilities:** Large creative department, graphic design, writing, art department, photo and sound studios, Oxberry equipment, kitchen, all one location.

CINEMA 65, INC.

141 East 33rd Street, New York, N.Y. 10016

Phone: (212) 725-4910

Date of Incorporation: 1966

Al Pearson, President

Sheldon S. Diamond, Secretary/Treasurer

Services: Production of 16 & 35mm motion pictures, 1", 1/2" & video cassettes (color), radio and TV spots, educational and training films, multi-media presentations, fashion and trade shows and related graphic materials.

CINEMAKERS, INC.

162 West 56th Street, New York, N.Y. 10019

Phone: (212) 765-1168

Date of Incorporation: 1965

Ed Schultz, Producer/Director

Carol Hale, Producer/Writer

Services: Producers of motion pictures, TV commercials, filmstrips, slide shows; special editing services, print ordering and distribution on request. **Facilities:** Screening, editing, conference rooms, creative staff.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Time Out for Man" (Woodrow Wilson National Fellowship Foundation); "A Tribute To The People of Corning, New York" (Corning Glass Works Foundation); "The Difference is You" (Girl Scouts of the U.S.A.); A film on feminine hygiene (in production for The Personal Products Co.). **Slide-films:** "The Children You Gave Us" (Jewish Child Care Assoc.); "Dynamic Consumer Decision Making" (J. C. Penney Co., Inc.); "On Their Way" (Girl Scouts of the U.S.A.); "All You Need to Know To Be A Successful Solicitor" (Junior Achievement). **TV Commercials:**

"Since 1912..." (Girl Scouts of the U.S.A.); Spot in production for National Trust for Historic Preservation.

CITY FILM PRODUCTIONS

64-12 65th Place, Middle Village, (Queens County-N.Y.C.) New York 11379

Phone: (212) 456-5050

Date of Organization: 1957

John R. Gregory, Executive Producer

Clarence Schmidt, Producer

Herbert Avner, Production Coordinator

Services: Super 8, 16, 35mm motion pictures for business, industry, television, entertainment, science, education, health, religion, political and public service fields, including specialized aerial (helicopter) cinematography. Production and post-production services for other producers. **Facilities:** Art, editing and sound facilities; mobile and location units; Complete post-production facilities, including sound recording, for other producers.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Insight" (Danker & Wohlk); Untitled (Marketing 2000); "District 28" (N.Y. Bd. of Education).

COLEMAN PRODUCTIONS, INC.

45 West 45th Street, New York, N.Y. 10036

Phone: (212) 245-9080

Date of Organization: 1935

Harry L. Coleman, President

Sonya Coleman, Vice-President

Andrew Sugarman, Production Manager

Richard Segal, Editor

Services: Production of 16/35mm motion pictures from script to final print for industry, medicine, travel and television. **Facilities:** 25' x 25' sound studio equipped with lights, props set, cameras; Fearless dolly; Ampex sync sound equipment; cutting rooms and screening room. Facilities available to outside producers.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Replacement of Aortic Valve" (Dr. William Corro); "Perception Systems" (Union Carbide); "Ink Control" (Superior Printing Ink Co.); "Inlay Procedures" (Charles K. Peck Dental Lab).

CONTACT CORPORATION

1270 Avenue of the Americas, New York, N.Y. 10020

Phone: (212) 765-8320

Date of Organization: 1967

Ed Rasp, President

Norman Lucas, Manager Audio Visual Prod.

Services: Audio and video-tape, motion picture, slide film, promotion material (audio visual and printed) and open symposia.

RECENT PRODUCTIONS AND SPONSORS
Motion Picture: "A Way Out" (Squibb Hospital Div.); Four PIP Productions (Squibb Hospital Div.).

CONTEMPO! PRODUCTIONS, INC.

25 West 68th St., New York, N.Y. 10023

Phone: (212) TR 3-3333

Date of Incorporation: 1963

David B. Marshall, President

Joan Marshall, Vice President

Nathan Caldwell, Jr., Producer

Charlotte Grossman, Motion Picture Producer

Services: Motion pictures; live, theatrical shows, business and sales meeting presentations; special techniques include: multi-screen, multi-image "choreographed" visual presentations, portable cyclorama projection. **Facilities:** for art, graphics; editing, animation; road show, meeting equipment for sound and projection; design, engineering custom projection control units.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Winning Spirit" (Kessler); "The Happy-Happy Way to Fly" (Japan Air Lines). **Multi-Media:** "1972 Christmas Show" (Seagram Distillers Co.); "1973 Advertising Presentation" (Celanese); "Courage" (Contempo Foundation for the Arts, Inc.); "1973 Dealer Announcement Show" (Saab-Scania). **Filmstrips:** "Gin in January" (Seagram Distillers Co.).

THOMAS CRAVEN FILM CORPORATION

330 East 56th Street, New York, N.Y. 10022

Phone: (212) MU 8-1585

Date of Organization: 1950

Thomas Craven, President

Willis Briley, Vice President, in charge

Production

Christopher Andrews, Editing

Services: Production: Documentary; government; business films, TV Commercials division, production TV live and animated commercials. **Facilities:** Fully equipped sound stages, lighting, camera, construction departments. Extensive overseas affiliation with major studios—Europe, Latin America, Japan, and Southeast Asia.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Vision USA" TV Series (USIA); Volkswagen Sales Presentation; "(VOA) The Promise of Space" (TV Special); "Royal 970" (Liton Industries); "Tass"; "Uniformed Automated Data Processing System" (U.S. Navy).

NEW YORK (CONT'D)

RAUL DA SILVA & other FILM MAKERS
1400 East Avenue, Rochester, New York 14610
Phone: (716) 442-1373
Branch Office: 343 E. 49th St., New York 10017
Ray, Susan in charge (212) 751-9144
Date of Organization: 1967
Ray, Susan in Charge: 1, 7th Fl., 144
Services: Consultants to industry & institutions; business & planning in the media. Writers & producers; animation and special effects; troubleshooting.
RECENT PRODUCTIONS AND SPONSORS
Continuing programs for firms such as Eastman Kodak, Xerox, Rochester Institute of Technology.

GORDON M. DAY, INC.
20 East 49th Street, New York, N.Y. 10017
Phone: (212) 755-0006
Date of Organization: 1962
Gordon M. Day, President
Carol Bulkley, Vice President
Leo L. Reich, Treasurer
Services: Preparation production of business films and T/radio commercials; creative consultants; "Agency producer" services for advertising agencies.

ANDRE DE LA VARRE
FILM PRODUCTIONS VPR
Piney Point, Croton-on-Hudson, New York 10520
Phone: (914) 271-3349
Andre de la Varre, Jr., President, Owner
Frederic C. Bellinger, Vice President
Services: Industrial film, theatre distribution of feature-length Travel productions, educational film distribution, production of commercial shorts. Facilities: Editing facilities in Vienna, Austria and headquarters in New York.

DEPCTO FILMS CORPORATION
254 West 54th St., New York, N.Y. 10019
Phone: (212) 265-7620
Date of Organization: 1944
Jack R. von Maur, President
Jack R. von Maur, Jr., Vice-President
Services: Production of motion pictures, slide-films, slides, multi-media—for training, promotion, product intros. Facilities: Photographic studios, animation art dept., equipment for meetings.
RECENT PRODUCTIONS AND SPONSORS
Sidefilms: "How to Stay Out of Trouble", "How to Get Out of Trouble" (Singer Co.).
Motion Pictures: "Basically Speaking", "Gulf tane Program" (Gulf Oil Co.). Live Meeting: "NAM Congress" (National Assoc. of Mfrs.).

DFI COMMUNICATIONS, INC.
600 Madison Ave., New York, N.Y. 10022
Phone: (212) 832-0200
Date of Organization: 1948
Divisions: Dynamic Films, Inc., Sponsors Film Service
Communications Group (COMGRO), Video Image Analysis Corp. (VIAC), Barak International Pictures Inc., Milt Felsen Affiliates.
Gerald Auerbach, Vice President
Henry Traiman, Vice President
Services: Producers and distributors of programming for TV, industry and education. Packages of theatrical productions. Facilities: Preview and interlock theatre. Recording and dubbing studios. Editing, print procurement, shipping and storage centers.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Personnel Film (Phillip Morris Inc. and Bob Hill Productions, Sylvania); "The Tomorrow Show" (Ideal Toy Corp.); "Sivash Hip" (U.S. Surgical); "A Yard of Brick" (Ashland Oil, Inc.); "The New Look" (Ford Marketing Corp.); "Let's Pass As Friends" (Liberty Mutual Insurance Co.); "Start Where People Are" (International Institute of Rural Reconstruction); "Carpentry Your Choice" (United Brotherhood of Carpenters & Joiners of America); "The Pro" (Dana Corp.).
Commercials: Dancer-Fitzgerald-Sample, McCann-Erickson, Lennen & Newell, DeGarmo Inc., Joseph Jacobs Organization, Sullivan, Stauffer, Colwell & Bayles, Inc.

DOLPHIN PRODUCTIONS, INC.
A Div. of Computer Image Corp.
305 E. 45th St., New York, N.Y. 10017
Phone: (212) 753-8665
Date of Incorporation: 1960
Merged with Computer Image Corp. in April 1970.
Alan Stanley, President
Bruce Davis, Production Mgr.
Conrad White, Sales Coordinator
Bob Blansky, Creative Director
Services: Full production, classic animation, computer animation, live filming, editorial, screening and facilities: Art department, editorial, screening, live filming, 35mm and 16mm color and B & W.
RECENT PRODUCTIONS AND SPONSORS
Pontiac (D'Arcy, MacManus); Volkswagen (Doyle, Dane Bernbach); Citgo (Grey Advert.);

ABC Afternoon Play Break, Sanyo (Toronto Advertis.)

DONATI & FRIENDS, INC.
160 E. 33rd Street, New York, N.Y. 10016
Phone: (212) 532-3679
Date of Organization: 1968
Charles Wilson, Vice President
Robert Campbell, Educational Director
William Donati, Marketing Director
Jan Janssen, Casting Director
Mike Konkus, Photographic Director
Services: Complete packaging of programs, including multi-media shows. Individual services available: Writing, Casting, Production Photography, Editing. Facilities: Idea Factory Editing, Screening, Multi-Media, Distribution, including exclusive with Mono-Theaters.
RECENT PRODUCTIONS AND SPONSORS
Mini-Feature: "New York, N.Y." Feature: "The Happy Pickup" Dramaviscals Cassette Series.

DUO PRODUCTIONS, INC.
333 Park Ave. South, New York, N.Y. 10010
Phone: (212) 674-2480
Date of Organization: 1969
Bob Cohen, Producer
Alex Depoala, Director
Barb Farberman, Producer
Services: Producers of live action and animation commercials, industrials and educational films. Facilities: Full stage, 16, 35mm equipment, full editing facilities.

THE DURA-SELL CORPORATION
41 East 42nd Street, New York, N.Y. 10017
Phone: (212) 687-1881

EDL PRODUCTIONS
600 Madison Avenue, New York, N.Y. 10022
Phone: (212) 838-8710
E. David Lukashok, President
Service: Total Concepts in publicity and films for industry. Facilities: Motion picture production equipment.

FRANZ EDSON INC.
Watchway P.O. Box 503, Huntington, N.Y. 11743
Phone: (516) MY 2-4345
Date of Organization: 1961
Franz Edson, President
Inge Edson, Secretary-Treasurer
Services: Planning and production of motion picture and slide films. Facilities: Complete production facilities for 16, 35mm and slide films.

RECENT PRODUCTIONS AND SPONSORS
Audio Visuals: Bell Telephone Labs., Digitec, Eltra Corp., King Kullen, Opti-Ray, Security National Bank, Sperry Rand Corp., Tenneco.

CHARLES ELMS PRODUCTIONS, INC.
163 Highland Ave., No. Tarrytown, N.Y. 10591
Phone: (914) 631-7474

FANNON & OSMOND, INC.
410 E. 54th St., New York, N.Y. 10022
Phone: (212) 688-3138
Date of Organization: 1955
James H. Fannon, President
Gerald Osmond, Vice President
Robert Schweitzer, Director of Photography
Services: Producers of industrial shows, sales meetings, and presentations, motion pictures, slidefilms, and filmstrips for education, sales training and new product introduction, multi-media and projection techniques. Facilities: Scriptwriting, art, production, photography staff and studios.

RECENT PRODUCTIONS AND SPONSORS
Sound/Slide Presentations: 3 marketing meetings, Texaco, 64oz. Listerine, Warner Lambert, Vending, Care-Free Rock Concert, Beech-Nut, 7th Avenue Fashions, Casual Corners, Vacuum Pack, Folgers, National Premium Shave, Beech-Nut. New Product Introductions: "Activ" Burlington Hosiery, Schick Super 2, Schick, Spray N' Vac, Glamorene, System 190, Dictaphone, 8-stock gum Beech-Nut. Multi-Media: Press fashion show, Burlington Hosiery, "It's a Whole New Thing" Beech-Nut, "Schick Shaving Experience Schick, "Right On Time, Right on Target", "Great Body Shampoo" Clairol. 16MM Film: "Christmas '72" (Cutty Sark); "Homeowners Policy" (Home Insurance Co.). Year End Meetings: Frito-Lay, Folger Coffee, Procter and Gamble Toilet Goods, Clairol, Beech-Nut, "The Dynamics of Change" Metropolitan Life Insurance Co., Private Labels, Burlington Hosiery, Superstick, Clark's Gum.

MATT FARRELL PRODUCTIONS, INC.
213 East 38th Street, New York, N.Y. 10016
Phone: (212) 683-8358
Date of Organization: 1951
C. L. Farrell, President
William McAleer, General Manager
Services: Production and distribution of sound motion pictures and sound slidefilms for business and industry. Facilities: 16mm and 35mm motion picture and slidefilm production; color and b&w; sound studio, magnetic film recording, editing services, script art,

animation, foreign language versions.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Call It Superfinish" (Herco, Inc.); "Patterns of Drift Control" (Rhodia, Inc.).

FILM COLLABORATIVE INC.
150 West 55th Street, New York, N.Y. 10019
Phone: (212) 245-3729
Date of Organization: 1968
J. Morgan Sherwood, President
D. Sherwood, Sec/Treas.

Services: Scriptwriting, storyboards, motion pictures, for television, industry and education, audio-visual consultation, industrial shows, written, staged and produced. Facilities: Short notice location work including Bolex Rex-4's & 5's, fully lensed w/switers from 10mm thru 300mm plus 12 x 120 Angeneux zoom & fisheye, Auricon 16mm Frenzolini conversion, 400' Mitchell Mags, 100DX inverter conversion power. Nagra III tape recorder w/crystal control. Sennheiser & E/V Mics, Hasselblad system/80 Planar thru 40mm Distagon wide angle/Nikon, Exacta & Olympus systems: Used for obtaining transparencies for slide & filmstrip work. FCI and its affiliates are geared to direct & coordinate live action, animation & recording services for the independent producer, the in-plant producer and agency producer, and prefer to work through these sources.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Car Wash/Service Station Dichotomy or Who Says Oil & Water Won't Mix" (Sherman Car Wash Equipment Co.); "Golden Venture to Greece" (Golden Venture to Guadalajara) (Carrier Air Conditioning-EGR Marketing Services); "Break through" (Mitchum-Thayer & USV Chemical Filmstrips & Slidefilms); "Zotos Continental 365" (Zotos-EGR); "Sales Presentation" (Sherman Car Wash Equipment Co.); "Pip" (Standard Coated Products Inc.). Taped Sales Presentations: "Products on Parade" (Pilgrim Sportswear); "World of Little Golden Books" (Pilgrim Sportswear); "Round One" (Carrier). "Rooftops" (Carrier); "Ego Builders" (Royal London Ltd.). Sales Meetings: "A World of Change" (International Oil Industry TBA Group).

FILM ENTERPRISES, INC.
516 Fifth Avenue, New York, N.Y. 10036
Phone: (212) MU 2-3973
Date of Incorporation: 1959
James R. Handley, President
Eugene Balsley, Production Supervisor
Richard Modzeleski, Editorial & Production
William Pitus, Jr., Ed. Coordinator
Marian Richards, Accounting Supervisor
Jane Cartier, Executive Secretary
Glenn Grady, Audio/Visual Specialist (Whippany, N.J.)
Dennis Cresswell, Audio/Visual Specialist (Kwajalein Field Sta., Pacific)

Services: 16mm and 35mm motion picture writing and production for business, industry, trade associations, educational institutions, planning, coordination and management. Domestic and international motion picture production capability and experience in Latin America, Asia-Pacific Area, Canada and Europe. Facilities: Executive, creative and administrative offices, editorial dept.; 16/35 projection equipment and facilities.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The VACUTAINER System". "The VACUTAINER Culture Tube" (Becton Dickinson and Co.); "Kwajalein—A Place to Live, A Place to Work" (Bell Telephone Laboratories); "An Assignment in North Dakota" (Western Electric Co.); "SAFEGUARD Report of Progress for the Period Ended March 1, 1972", "SAFEGUARD Report of Progress for the Period Ended September 1, 1972" (WECO/BTL); IBM 7770 Audio Response System Vocabularies (English and Spanish) (IBM); "United Nations and New York City" (Hughes Aircraft Co.).

FILMART COMMUNICATIONS, INC.
45 West 45th St., New York, N.Y. 10036
Phone: (212) 265-6647
Date of Organization: 1971
Branch: Cinearte, S.A. Plaza Conde de Barajas 5, Madrid 12, Spain
Phone: 266-5405. Akos Litsek in charge.
Akos Litsek, President
Klaus A. Werner, E. V. P.
William E. King, Treasurer

Services: Complete film production facilities for filming commercials, TV pilots, TV series, industrials, travelogues and feature films. Facilities: Completely equipped four-story building in the heart of Madrid, four sound stages, editing, animation, cutting rooms.
RECENT PRODUCTIONS AND SPONSORS
Columbia Pictures International, Bliss Grune wald, Inc., Bristol-Myers Co.

FILMFAIR, INC.
339 48th St., New York, N.Y. 10017
Phone: (212) 421-8480

FILMS FIVE, INC.
42 Overlook Road, Great Neck, New York 11020

Phone: (516) 487-5865

Date of Organization: 1960

Walter Bergman, Head of Studio Operations
Services: Post productions services, editing
hru answer prints. Facilities: Complete editing
room and print distribution facilities; (all
necessary equipment on premises.)

FORDEL FILMS, INC.

1079 Nelson Ave., Bronx, N.Y. 10452

Phone: (212) WY 2-5000

Date of Organization: 1941

John H. Tobin, President

Services: Public relations; sales promotion;
training; educational; scientific and medical
motion pictures and slidefilms; complete re-
sponsibility, specialists in color, live and ani-
mated. Audiovisual consultation and services
for convention and sales meeting. Facilities:
Sound stage: complete cameras, lights and
sound equipment for studio and location pro-
duction; animation stand; art department;
cutting rooms; interlock screening facilities.

FOUR WINDS FILMS, INC.

3 Glenholde Park, Tarrytown, N.Y. 10591

Phone: (914) 631-7469

Date of Organization: 1970

Robert S. Hertz, President, Executive

Producer

Diana Hertz, Vice President, Treasurer

Services: Complete control and production
of 16mm and 35mm films from ideas to
answer print. Strong documentary back-
ground, also educational, industrial training,
public relations and government films. For-
eign language projects. Television produc-
tions. Affiliations overseas with full pro-
duction facilities.

FPS PRODUCTIONS, INC.

12 East 46th St., Room 6L, New York, N.Y.

10017

Phone: (212) 682-3877

Date of Organization: 1957

Date of Incorporation: 1963

Joseph C. Bowman, President, Exec. Prod.

Lila Corbin, Production Mgr.

Services: A/V coordinated marketing pro-
grams; sales, training, and educational
Motion Pictures and sound slidefilms and strip-
films. Facilities: Photography, slide and slide-
film, camera stand, editing.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "How Do You Find and See The D & S Man"
"Architectural Record-McGraw-Hill"; "Garden-
ing Under Glass" (Lord & Burnham); "Why
Radio Works for CIT" (ABC Radio).

SI FRIED PRODUCTIONS, INC.

49 West 45th St., New York, N.Y. 10036

Phone: (212) PL 7-4424

FWB & ASSOCIATES, INC.

545 Fifth Avenue, Suite 309, New York,

New York 10017

Phone: (212) 682-2013

Date of Organization: December 1968

F. William Bryant, Jr., President

Helen N. Bryant, Secretary-Treasurer

Joseph Faro, Production Supervisor

Howard A. Mann, Production Supervisor

Aini Ward, Production Coordinator

Services: Complete motion picture services
from script to screen for business, educa-
tional, public relations, sales promotion, em-
ployee training and information films, includ-
ing design, writing, storyboard, location pho-
tography, and complete editorial and anima-
tion facilities for motion picture and slide
films. Facilities: Administrative offices,
screening facilities, complete editorial facili-
ties for production of 16mm and 35mm films.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Texas Opener" (IBM Corp.
Field Engineering Div.); "Hercules II" (Beau-
nit Corp.); "Where the Action Is" (Training
& Motivation Systems); "Cancer Detection In
a Physician's Office" (American Cancer So-
ciety); "FSD Briefing" (IBM World Trade
Corp.); "IBM Banking System Product An-
nouncement" (IBM).

GEMINI FILMS, INC.

150 East 37th St., New York, N.Y. 10016

Phone: (212) 889-7194

GITTELMAN FILM ASSOCIATES, INC.

72 West 45th Street, New York, N.Y. 10036

Phone: (212) 661-2838

Date of Organization: 1964

Date of Incorporation: 1969

Philips Gittelman, President, Executive Pro-
ducer

Mariana B. Fulling, Administrative Assistant

Rene Burri, Ernst Haas, Directors of Pho-
tography

Services: International documentary film com-
pany producing for television, industrial cor-
porations, public service institutions, founda-
tions, educational and governmental agen-
cies. Consultants on public relations and
public affairs themes. Facilities: Full pro-
duction facilities.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "In the Public Interest"
Council of Better Business Bureau, Inc.);
"For the Rest of Your Life" (American Can-
cer Society); "Portrait: Joseph C. Wilson"

(Xerox Corp.); "The Ballet" (City Center of
Music & Drama).

GORDON/GLYN PRODUCTIONS

258 West Fourth St., New York, New York

10014

Phone: (212) 255-5156

Date of Organization: 1968

David Gordon, President

Michael Glyn, Vice President, Secretary

Services: Producer of business films; TV
special and commercials; filmstrips (edu-
cational and business). New concepts. Will
originate idea and handle project through to
finished answer. Facilities: Complete editing
rooms; 16 and 35mm and executive offices
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Public Service Electric &
Gas of New Jersey "Through the 70's and
Beyond"; "What Price Learning" (AT&T).
Commercials: Dept. Health Education & Wel-
fare; American Heart Assoc.; Public Service
Electric & Gas of New Jersey; E. S. Lowe
Toys; Leber Katz; Dancer Fitzgerald Sample.

GOTHAM FILM PRODUCTIONS, INC.

11 E. 44th St., New York, N.Y. 10017

Phone: (212) MU 2-4450

Date of Incorporation: May, 1955

Susan Wayne, President

Services: 35, 16 and Super 8mm motion pic-
tures; video tapes, sound slidefilms, slides,
audio tapes and cassettes. Facilities: Sound
stage, still studio, editorial and recording
services.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Job of Managing"
(American Telephone & Telegraph Co.). Video-
tape: "How to Stage a Sit-In" (American
Telephone & Telegraph Co.). Filmstrip:
"Where, When & How" (Volkswagen of Amer-
ica, Inc.). "Recycling—An Ecological Study"
(Aluminum Association of America). "Prob-
lem Solving" (American Telephone & Tele-
graph Co.). "Why a Sit-In" (American Tele-
phone & Telegraph Co.). Audio Cassette: Su-
pervisory Training Series" (American Tele-
phone & Telegraph Co.).

WILLIAM GREAVES PRODUCTIONS, INC.

254 West 54th Street, 8th Floor, New York,

N.Y. 10019

Phone: (212) 586-7710

Date of Organization: 1963

Wm. Greaves, President

David Greaves, Director of Production

Services: We offer full filmmaking services,
and facilities to clients. Arrangements for
any particular film production are flexible
and geared to the needs of the customer.
Facilities: 3 editing rooms equipped with
KEM editing tables, Eclair NPR camera and
NAGRA IV with accessories, magna-sync
transfer machine; projection facilities
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Nationtime Gary" (National
Black Political Convention); "Harlem Renais-
sance" (Standard Oil Co. N.J.); "All the Others
Who Fly" (Federal Aviation Administra-
tion).

GUIDANCE ASSOCIATES OF

PLEASANTVILLE, N.Y.

41 Washington Avenue, Pleasantville, New

York 10570

Phone: (914) 769-7755

Date of Organization: 1961

Branch Office: Donald R. Taylor, Director

Washington Office, 1625 Eye St., N.W.

Suite 822, Washington, D.C. Phone: (202)

296-6882

Wendell Schackelford, Chairman

John H. Fisher, President

Marvin A. Karp: Vice President-Contract

Div.

William Hubbell, Vice President, Dir. of

Photography

Peter J. Ketchum, Vice President-Editorial

Services: Complete audio-visual services for
education and industry. Sound filmstrips,
records, tapes, cassettes, unique Blackboard
Projection slides. Facilities: Fully equipped
and staffed sound studio and editing rooms;
in-house photographic, editorial and produc-
tion equipment and personnel.

RECENT PRODUCTIONS AND SPONSORS
Slidefilms: "Jobs For You" (American Home
Economics Assoc.); "So You Want Credit",
"So You Want Wheels" (Changing Times
Education Service); Slides: "Patterns and
Processes" (Holt, Rinehart & Winston). Slide-
Tape: "Grounds for Learning: The School
Site As An Educational Resource" (American
Assoc. for Health, Physical Education and
Recreation).

HANKINSON STUDIO, INC.

20 East 49th Street, New York, N.Y. 10017

Phone: (212) 753-4824

Date of Organization: 1947

Frederick L. Hankinson, President

Walter Klas, Vice-President

Lawrence Dineen, Treasurer

Services: Production of motion pictures, ani-
mation and slide films for TV, industry, edu-
cation and sales promotion. Test commer-
cials photographed from art or transparen-
cies.

HARTLEY PRODUCTIONS, INC.

Cat Rock Road, Cos Cob, Conn. 06807

Phone: (203) 809-1818

Date of Incorporation: 1951

Irving Hartley, President

Elda Hartley, Secretary-Treasurer

Harvey Bellih, Associate Producer

Services: Motion pictures and slidefilms for
education, training and public relations. Spe-
cialize in educational films in the area of
religion, anthropology and antiquities.

HARVEST FILMS, INC.

309 Fifth Avenue, New York, N.Y. 10016

Phone: (212) 684-7950

Date of Organization: 1950

Leo Trachtenberg, President

Bernice Daskal, Asst. to President

Paul Swendenburg, Editorial Supervisor

Nancy Gordon, Assistant Producer

Jessica Sanders, Assistant Editor

Ted Goldschlager, Film Distribution

Services: Motion Pictures and filmstrips for
industry, government, educational and social
service organization. Distribution of selected
films for clients. Facilities: Production and
creative facilities—cameras, sound equip-
ment, art and editorial departments, music
and stock footage library, storage, stages.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Small Cars & Crashes"
(Insurance Institute for Highway Safety);
"Distant Voices" (Society for the Propagation
of the Faith); "Boobytrap" (Insurance Insti-
tute for Highway Safety).

ROBERT P. HEATH PRODUCTIONS, INC.

1627 Scott Avenue, West Islip, New York

11795

Phone: (516) 661-5935

Date of Organization: 1967

Robt. P. Heath, President

Gladys E. Heath, Vice President

Services: Training and promotional films,
16mm and 35mm animation (Cartoon and
technical) and live action. From script and
storyboard to screen. Facilities: Art and ani-
mation, editing equipment.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Photography of "Sesame
Street" and "Electric Company" (Paratore
Pic.); "Baking", "Fashion Design" ("Metal
Fab."), "Auto Body", "TV Show Opening and
Closing" (Board of Co-operative Educational
Services); "Optical Effects" (QED Prods.);
"Tracks" (Sal Maimone, Inc.). Multi-Media:
"Ad Agency" (Oxberry Corp.).

HERE & NOW, INC.

322 East 45th Street, New York, N.Y. 10017

Phone: (212) 725-2160

Date of Organization: 1970

Burt Greenberg, President

Services: Film production, editing. Facilities:
General offices, editing and screening rooms,
shooting stage.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Foundation for Full Service
Banks" (DFS); "Wheaties" (DFS); "Ideal
Toys" (Helfgott); "BP Gasoline" (DFS); "Ever-
eady" (Union Carbide).

MICHAEL JOHN ASSOCIATES, INC.

41 East 42nd Street, New York, New York

York 10017

Phone: (212) 867-1860

Date of Organization: 1961

Michael G. St. John, President

Joseph M. Frassica, Vice President & Gen-
eral Manager

Dan Estrada, Vice President-Creative Serv-
ice

Joseph M. Frassica, Production Manager

Services: Group Communication: 35, 16 and
8mm motion pictures; Complete planning,
production and staging of business meetings;
multi-media presentations; sound slide films,
film strips, slides; training programs, speech
kits, brochures, exhibits and displays, CCTV
and VTR. Facilities: Studio, art department,
sound recording, black and white and color
laboratory, cameras, lighting, both staff and
free lance writers.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Ideal Wholesaler" (Jos.
Schlitz Brewing Co.); "The Quality Spectrum"
(Marriott Corp.); "Plowing Communications
Cable" (General Cable). Multi-Media: 1972
Marketing Conference (Jos. Schlitz Brewing
Co.); International Marketing Conference
(American Express); 1972 National Sales Con-
ference (Fram Corp.); National Sales Meet-
ing (Philip Morris, Inc.); Exhibits: Transpo
Presentation (Raytheon Co.); New Product
Exhibit (Girl's World).

JOSHUA TREE PRODUCTIONS, INC.

15 West 46th Street, N.Y. 10036

Phone: (212) 265-5800

Branch Office: 26 Avenue Pierre ler de

Serbie, Paris, France 16

Phone: KLE 05 14

Date of Organization: 1964

David W. Fort, President
James A. Rosen, Exec. Vice President
Nicholas D. Guthrie, Treasurer
Stephane Tchalgadjeff, Director
Jonathan Donald, Producer
Ellen Schecter, Producer
Macs McAree, Producer

Services: Production of motion pictures, slidefilms and filmstrips for education, industry, government and television. Audiovisual consultants. **Facilities:** Offices, screening and editing rooms; complete production facilities for film, filmstrips, slides, tapes and records and other audio-visual media.

RECENT PRODUCTIONS AND SPONSORS
An American Sampler with Charles Kuralt (CBS News), Eye on Our Times (CBS News), Scholastic World Cultures Series (Scholastic Magazines), China's New Look, The Energy Crisis, The American Indian Today, Drugs, and China multimedia kits (Teaching Resources—New York Times).

MAX KATZ PRODUCTIONS, INC.

315 East 65th St., New York, New York 10021
Phone: (212) 988-1957
Date of Organization: 1965
Max Katz, President-Director
Services: Produce and Direct videotape commercials and industrial movies.

VICTOR KAYFETZ PRODUCTIONS, INC.

295 W. 4th Street, New York, N.Y. 10014
Phone: (212) 924-3935
Date of Organization: 1947
Branches: New York: 245 Edgerton St., Rochester. Phones: (716) CH 4-5164, GR 3-0000, Ext. 534, Don Lyon.
Victor Kayfetz, President, Exec. Producer
Seymour Posner, Asst. Producer
Jacqueline McCulloch, Administrative Asst.
William Faulk, Production Asst.

Services: Motion picture production, combining live cinematography, animation, "Projected Presentations" equipment, capable of cinematography of live subjects in front of any projected color background. **Facilities:** Two new studios, each with "Projected Presentations" systems, lighting grids, air conditioning, control room, catwalk, acoustically treated, CCTV monitoring of studio floor, 16mm & 35mm Xobery Animation Stand, 16mm Eastman K-100 camera, Arriflex with zoom lenses, B&H-70DL Auricon (400 ft. & 1200 ft.) with zoom, full accessories. Complete 16mm and 35mm editing, sound recording and transfer, projection, and 16mm and 35mm animation.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Metric System" series of 15 films (Stanley Works); "The Combination Square" series of 7 films (The L.S. Starrett Co.); "Environmental Protection: Water & Air"; "Environmental Protection: Forest Stream & Wildlife" (P. H. Glatfelter Co.); "The Right Time—The Right Spot" (The Katz Agency); "Buttons" (Telpac Management); RCA Records Multi-Media Slide Show (Squadra-Galileo); Animation On "Not for Women Only" (WNBC-TV).

KIRT FILMS INTERNATIONAL LTD.

7 West 22nd St., New York, N.Y. 10010
Phone: (212) WA-4-9000
Date of Organization: 1966
Leonard Kirtman, President
Louis Simmons, Production Manager
Kenneth Tapp, Assistant
Services: Produce features, documentary, industrial and commercials. **Facilities:** Two Steenbeck editing tables, magnasync, 16mm magnetic recorder, Nagra, editing rooms & screening facilities.

DAN KLUGHERZ PRODUCTIONS

155 West 68th Street, New York, N.Y. 10023
Phone: (212) 595-0058
Date of Organization: 1958
Dan Klugherz, Producer, Director, Writer
Services: Treatment, writing and production of social documentary, educational and industrial films. Also sound and light productions.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Report on School Desegregation" (WNET); "Immigration" (National Park Service); "The Test of Time"; "I am a Man" (U.S. Information Agency); "American Samoa: Paradise Lost?"; "Modern Women: The Uneasy Life"; "Canada in Crisis" (NET).

LANCE STUDIOS

151 West 46th Street, New York, N.Y. 10036
Phone: (212) JU 6-4233
Date of Organization: 1948
David Wasserman, Producer
Amador Chadez, Producer
Linda Larkin, Art Director

Services: Sound filmstrips, slides and motion pictures for sales meetings, public relations and employee training; title design for motion pictures, slidefilm technique, art and three-dimensional models and props—also built for TV commercials. **Facili-**

ties: Art and production studios; scripts, storyboards, art, music and sound, photography and editing.
RECENT PRODUCTIONS AND SPONSORS
Slidefilms: American Home Foods Sales Meeting; Dr. Pepper Sales Presentation; Simmons Co. Sales Meeting; National Distillers Sales Presentation; Norton Simon Sales Presentation; "Joint ANA AAAA Committee Presentation to Federal Trade Commission"; "A Day in the Life of Y & R". **TV Commercials:** Three 30 second spots for Sterling Optical Co.

LANDIS/WOLF, INC.

25 West 56th Street, New York, New York 10019
Phone: (212) 581-8870
Date of Organization: 1966
Paul Landis, President
Cliff Wolf, Director/Cameraman

Services: Television commercials and business films, film or tape production. **Facilities:** Complete; studio & editing facilities on premises.

DON LANE PICTURES, INC.

630 Ninth Ave., New York, N.Y. 10036
Phone: (212) 581-3660
Donald J. Lane, President
James Deckard, Camera
Henry Freeman, Production
Boris Bode, Editorial
Date of Organization: 1948

Services: Complete film production services. **Facilities:** 16 35mm cameras, sync sound equipment, editing rooms and equipment.

LE ROY MOTION PICTURE PRODUCTION STUDIOS

213 West 35th St., New York, N.Y.
Phone: (212) 564-6793
Date of Organization: 1939
Branch: 1208 East Cliveden St., Philadelphia, Pa. 19119. Phone: (215) 548-6911
Charles Roy, President
Rita Roy, Vice President
Ion Knaller, Vice President

Services: Motion pictures: travelogues, documentary and promotional films, TV films and commercials. **Facilities:** Creative department, studios, laboratories, editing department. Complete film and sound equipment for studio or location productions.

HARVEY LLOYD PRODUCTIONS, INC.

138 Fifth Avenue, New York, New York 10010
Phone: (212) 675-8731
Date of Organization: 1967
Harvey Lloyd, President
Erika Benis, Vice President

Services: Still and film photography, multimedia presentations, AV-exhibitions, AV-exhibitions, documentaries, slide films. **Facilities:** Two fully equipped studios, closed circuit television studio, film editing, multi-screen projections.

RECENT PRODUCTIONS AND SPONSORS
"Family of Earth" (United Nations Conference on the Human Environment) (Slide dissolve show); Nine screen dissolve show for Potomac Power Co. In progress: 16mm documentary film for railroad.

ARTHUR LODGE PRODUCTIONS, INC.

315 Millwood Rd., Chappaqua, N.Y. 10514
Phone: (914) 666-5486
Date of Incorporation: 1953
Arthur J. Lodge, Jr., President
Services: Industrial & educational documentaries and public relations films & PR television newfilms. **Facilities:** Editing and filming equipment, library.

JAMES LOVE PRODUCTIONS, INC.

151 East 50th Street, New York, N.Y. 10022
Phone: (212) 593-2510
Date of Organization: 1952
James A. Love, President
Anne M. Love, Secretary
Gary L. Borresen, Production Coordinator

Services: Scripts, storyboards, motion pictures for television and industry; slidefilms; TV package shows. Script and consultation. **Facilities:** Offices, cutting rooms, art department; insert studio, mobile location unit. Studio, creative, technical and production staff.

MCI VIDEO/FILM PRODUCTIONS, INC.

441 Lexington Avenue, New York, N.Y. 10017
Phone: (212) 687-8640
Date of Organization: 1968
Jack Moss, President

Services: Creation and production of TV entertainment programs, training and selling programs, meeting materials, educational tapes and TV commercials. Originating on 2" color videotapes and transfer to 16mm, 8mm or Super 8 motion picture film. **Facilities:** Access to completely equipped professional studios throughout the country; mobile units for on location videotaping.

MPO PRODUCTIONS, INC.

(A Subsidiary of MPO Videotronics)
222 East 44th St., New York, N.Y. 10017

Phone: (212) 867-8200

Date of Organization: 1947
Branch Offices: Illinois: 640 N. LaSalle Chicago, Ill. 61610. Phone: (312) 577-3680. Bill Bailey, Mgr.; California: 800 N. Seward, Hollywood 90048. Phone: (213) HO 6-3441. Bob Carlisle, Mgr.; New York—Projectors: 305 East 46th Street, New York, N.Y. 10017. Phone: (212) 867-8200. Don Woelfel, Mgr.; California—Projectors: 5400 Cahuenga Blvd. No., No. Hollywood, Calif. 91601. Phone: (213) 985-7310. Gary Brown, Mgr.; Tapes: Films Inc.: 419 West 54th St. N.Y. 10019. Phone: (212) 867-9590. Charles Ahto, Gen. Mgr.; TFI, Calif.: 5400 Cahuenga Blvd. No., N. Hollywood, Calif. 91601. Phone: (213) 985-7010. Robert Aller, Mgr.

Judd L. Pollock, Chairman
Arnold Kaiser, President
William Susman, Exec. Vice President
Marvin Rothenberg, V.P., Secretary

Services: Complete production of motion pictures for sales promotion, training, public relations and product demonstrations. Film and videotape TV commercials. Distribution service, film and live presentations and stage shows for industry. **Facilities:** (New York) Large self-contained studio center for sponsored film and videotaping; includes 9 sound stages with lighting, photographic and sound equipment, screening rooms, special effect shops; mobile units, editing facilities, (California): Complete production facilities.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Gentle Giants" (Anheuser-Busch)

MRC FILMS, INC.

(Subsidiary of McLaughlin Research Corp.)
71 West 23rd St., New York, N.Y. 10010
Phone: (212) 989-1754

Date of Organization: 1942
Branch Office: 1110 Spring St., Silver Spring, Md., Phone: (301) 585-7100
126 E. Main Rd., Portsmouth, R.I.
Phone: (401) 849-4010. Studio: Walnut Hill Road, Sandy Hook, Conn., Phone N.Y. (212) 989-1754.

Bruce G. McLaughlin, President
Otto C. Romanelli, Vice President, Contract Administrator
Lawrence Molloy, Executive Producer, Director

Services: Production of motion pictures, film strips, and recordings for industry, television education and government. Consultants to "in-plant" film units, providing script, editing animation, recording, and production completion services. **Facilities:** Writers, directors, editors, and animation artists; 30' x 40' sound stage, full complement of modern camera, lighting, and sound equipment for studio and location production.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Snowmobile" (Alouette); "DELMOD—An Experiment in Education" (National Science Foundation); "AVTEC" (Naval Underwater Systems Center); "Damage Control" (U.S. Navy)

LARRY MADISON PRODUCTIONS, INC.

253 East 49th St., New York, New York 10017
Phone: (212) 838-4856
Date of Organization: 1962
Larry Madison, President
Lawrence K. Madison, Vice President
Alan L. Madison, Vice President
Tony Pedatella, Vice President

Services: Producers of industrial, documentary, public relations, sales, educational and TV films and commercials. **Facilities:** Full production facilities.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Hot Cards" (Interbank Card Assoc.). **TV Commercials:** Noxzema. Joe Nathan, Irish Spring, Pony Cart, Sun Oil

MARATHON INTERNATIONAL PRODUCTIONS, INC.

10 East 49th Street, New York, N.Y. 10011
Phone: (212) 688-1130
Date of Incorporation: 1948
Konstantin Kaiser, President & Executive Producer

Ingrid Buhl, Office Manager
Jim Woolley, Post Production Supervisor
Services: Public information films, training & educational films, worldwide news service company newscasts, special events coverage for industry; film editing, production, editing duplicating. **Facilities:** Complete 16mm and 35mm production, recording, interlock editing facilities. Correspondent cameramen in the U.S.A. and all countries of the world.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: What's In It For Me? (Volkswagen of America); "ESWV" (Scientific House); "Each Day At Dawn" (Volkswagen of America); Special Projects for: Henkel Corp. (German Ministry of Economics & Finance)

MAYSLES FILMS, INC.

1697 Broadway, New York, New York 10011
Phone: (212) 582-6050

Date of Organization: 1962
Albert Maysles, Cinematographer/Director
David C. Maysles, Director/Producer
Services: Complete production facilities for motion pictures, including theatrical feature films, television documentaries, and specials, corporate and promotional films, TV commercials. **Facilities:** Unique portable 16mm and 35mm cameras and sound equipment; Steenbeck editing. Total production facilities.
RECENT PRODUCTIONS AND SPONSORS
Feature: "Gimme Shelter". **TV Commercials:** "Jello" (Young & Rubicam); Eastman Kodak, Champion Spark Plugs, National Coffee Assoc. (Cunningham & Walsh).

MEDIA PRODUCTIONS
 103 Park Avenue, New York, New York 10017
Phone: (212) 786-4944
Date of Organization: 1969
Burton Q. Zaro, Film Director
Everett Reid, Jr., Producer
Sandra Cohen, Art Director
Services: Producers of commercials (Film and tape). Documentaries, industrial films and multi-media productions. **Facilities:** Editing, screening and conference rooms.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Down to Earth" (Sears Roebuck). **Multi-Media:** "Down to Earth" (Sears Roebuck).

MELANDREA, INC.
 909 Third Avenue, New York, New York 10022
Phone: (212) 421-4830
Branch Offices: Melandrea/The Concept Group, 75 E. Wacker Dr., Chicago, Ill. 60606. **Phone:** (312) 641-0556, Judi Krummenacher, President; Melandrea, Inc., 6335 Homewood Ave., Los Angeles, Calif. 90028. **Phone:** (213) 461-2791, Art Lawson, Vice President
Carmine Santandrea, President
Robert Perks, Creative Director
Services: Multi-media film producers, Stoplight slide presentation—Motion picture films, Innersphere Theatres (tm). **Facilities:** Script writing, complete art department, photography studio, animation stands, complete editing facilities, complete recording facilities for narration, music and mix, screening room
RECENT SPONSORS: Bombardier, United Airlines, Getty Oil Co., General Electric, Environmental Protection Agency.

MERCURY NEWSFILM
 501 Madison Ave., New York, N.Y. 10022
Phone: (212) PL 2-2224

METROMEDIA PRODUCERS CORPORATION
 485 Lexington Avenue, New York City, N.Y. 10017
Phone: (212) 682-9100
A. Frank Reel, President
Chuck Fries, Executive Vice President
Peter Engel, Vice Pres. Sales Development
Ken Joseph, Vice Pres. Syndication
Art Stolz, Vice Pres. Production Div.
Services: Producer of live TV programs, TV film programs, TV tape programs. Distributor of television feature films, film series and tape series. **Facilities:** Studios: 8544 Sunset Blvd., Los Angeles, Calif. Sales: 485 Lexington Ave., N.Y.

ARTHUR MOKIN PRODUCTIONS, INC.
 17 West 60th Street, New York, New York 10023
Phone: (212) 757-4868

MOSS COMMUNICATIONS INC.
 441 Lexington Avenue, New York, N.Y. 10017
Phone: (212) 687-8640
Date of Organization: 1966
Jack Moss, President, Executive Producer
Bea Moss, Vice President
Michael J. Folso, Production Manager
Gaynelle Clement, Production Assistant
Services: Creation and production of 16mm and 8mm motion pictures, TV commercials, slidefilms, slides, videotapes and multi-media; consultation and development of complete selling, promotional, training and educational programs; collateral printed materials; network quality 2" color videotaping and transfer to films, cassettes (See listing under MCI Video/Film Productions, Inc. **Facilities:** Consulting, scriptwriting, artwork, filming, recording, editing, all production and post-production services; through to finished prints.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Tale of a Tunnel", "Service and Maintenance Procedures" (Shell Oil Co.). **Slidefilms:** "Use the World" (Travel incentive Div., The Sperry and Hutchinson Co.); "Fraudulent Highway Practices", "Clean Profit", "Good Works, Good Business", "The Money Tunnel", "Tunnel Troubleshooting" (Shell Oil Co.). **Training Program:** DOM Development Program (The Sperry and Hutchinson Co.). **Printed Collateral:** "Be Your Own Man" Recruiting Brochure (Shell Oil Co.).

OWEN MURPHY PRODUCTIONS, INC.
 274 Madison Avenue, New York, N.Y. 10016
Phone: (212) 689-4060
Date of Organization: 1946
Paul Cohen, Pres. dent
Eric H. Lawrence, Vice-Pres.
Ted Lowry, Producer-Director
Emanuel Munos, Editorial
Arthur Kaplan, Controller
Services: Specialist in unorthodox graphic and story treatment of films for industry and television. **Facilities:** Full production and editorial facilities for 35mm, 16mm and Techniscope Formats; editorial rooms, theatre, recording and insert stage.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Buddhism in the U.S.", "Time for Celebration" (U.S.I.A.); "A Program for Professional Education" (American Cancer Society); "Commitment" (Western Electric); "Painting", "Sculpture", "Architecture" (McGraw-Hill).

MUYSKENS/MADISON, INC.
 253 East 49 Street, New York, New York 10017
Phone: (212) 755-5647

NFL FILMS, INC.
 410 Park Avenue, New York, N.Y. 10022
Phone: (212) 758-8380

NICHOLSON-MUIR PRODUCTIONS, INC.
 138 Chatsworth Avenue, Larchmont, New York 10538
Phone: (914) 834-3005
Date of Organization: 1960
E. Roger Muir, President
Robert Nicholson, Executive Vice President
Robert Rushing, Executive Producer
Services: Producers of television programs and The Video Encyclopedia, for broadcast and cablecast. **Facilities:** 1" IVC broadcast standard.
RECENT PRODUCTIONS AND SPONSORS
 "I am Joe's Spine", "I am Joe's Stomach" (Reader's Digest); "The Joy of Sewing" (Donahue Sales); "Headline Hunters" (CTV).

AMRAM NOWAK ASSOCIATES, INC.
 254 West 54th St., New York, N.Y. 10019
Phone: (212) LT 1-3140
Date of Organization: 1960
Amram Nowak, President
David Hoffman, Vice President
Harry Wiland, Producer/Director
Sheva Scheingarten, Prod. Mgr.
Services: Producer of documentary motion pictures and public service TV spots for health, social welfare, religious and educational agencies. **Facilities:** Editorial rooms, insert stage, animation, screening room, executive offices.

OBERON COMMUNICATIONS, INC.
 236 West 101 Street, New York, N.Y. 10025
Phone: (212) 663-6275
Date of Organization: 1971
Peter C. Funk, President
RECENT PRODUCTIONS AND SPONSORS
 "The Civil War: The Anguish of Emancipation", "The Civil War: The Promise of Reconstruction", "A Slave's Story" (American Heritage Publishing Co. & Learning Corp. of America); "Attendant: The Role of the Psychiatric Aide", "Congestive Heart Failure: A Case History and Discussion" (Council for Interdisciplinary Communications in Medicine, Ltd.); "We'll Make Our Own Team" (Xerox Education Group).

PANEL FILM PRODUCTIONS, INC.
 280 Madison Avenue, New York, New York 10016
Phone: (212) 679-6401
Date of Organization: 1959
Henry E. Knap, President
Richard G. Tousey, Vice President
Services: Producers of industrial and commercial motion pictures. **Facilities:** Studio, editorial facilities, videotape, motion pictures.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Driver Training" (Idaho Dept. Education); "Air Cargo" (Shulman Enterprises Inc.). **TV Commercials:** "Tide" (Procter & Gamble-Compton); "BandAids" (Johnson & Johnson-Young & Rubicam); "Spanish Crisco" (Procter & Gamble-Compton).

PECKHAM PRODUCTIONS, INC.
 9 East 48th Street, New York, N.Y. 10017
Phone: (212) PL 8-0490
Studio: Old Bedford Road, Greenwich, Conn.
Date of Organization: 1958
John L. Peckham, President
Harvey Yale Gross, Vice-President
Peter H. Peckham, Secretary-Treasurer
William Littlefield, Creative Director
Services: 16/35mm films and slidefilms—business, industrial, government, TV sales promotion, public relations, theatrical, documentary, educational, scientific. Commercials programs for TV in color and b&w; sales training, sales, advertising films. **Facilities:** Creative, production and editorial depts. Arriflex cameras; also Techniscope camera, 16/35mm

animation camera; sync sound recording equipment
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Pan Am's World" (Pan Am); "A Business of Your Own" (Shell Oil Co.); "IBM Mag Card Executive Typewriter" (IBM OPD); "Refinery At Work" (Standard Oil Co. (NJ)); "A New Direction For Data Processing" (IBM-WT); "New Product Announcement" (IBM-OPD).

PELICAN FILMS, INC.
 270 Madison Avenue, New York, N.Y. 10016
Phone: (212) 679-0670
Date of Organization: 1954
Thomas J. Dunford, President
Catherine Pennock Dunford, Vice President
Alfred W. Conley, Sales
Services: Producers of motion pictures, slidefilms, television commercials and programs. **Facilities:** All facilities for the production of film tape and audio visual media.
RECENT PRODUCTIONS AND SPONSORS
 "The Patriots Award" (Norton Simon, Inc.); "Diaseal" (Bondit Corp.); "Leisure Village" (Leisure Technology Corp.); "Sounds of Annapolis" (U.S. Navy); "Extra Dimension" (U.S. Marine Corps); "Men Who Serve", "Ultimate Challenge", "Homecoming" (Public Information Spots-U.S. Navy); Numerous Commercials.

PELICAN FILMS, INC.
Joe Dunford—Director/Producer
Commercials, Industrial & Sales
films since 1954

THE PENGUIN PRINCIPLE
 210 East 52nd Street, New York, N.Y. 10022
Phone: (212) 355-6010
Services: Complete creative and production services for films, slide presentations, filmstrips, sales meetings. **Facilities:** In-house art and design, film-editing, slide production.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "It's About Time" (Sears); "Winfield" (National Assoc. of Manufacturers); "Joe Smith Wakes Up" (National Assoc. of Manufacturers); "It's Your Baby" (Girl Scouts of the U.S.A.); "Telex III" (ITT); "Bacis '72" (Prince Matchabelli); "Vicks Menthol Eucalyptus" (Vick Chemical Co.); "Today's Girls" (Seventeen Magazine); "In A New Light" (Kaiser Broadcasting).

PICTURE HOUSE
 2000 Longfellow Ave., East Meadow, New York 11554
Phone: (516) IV 6-5180
Date of Organization: 1955
Fidelis Blunk, President in charge of Production
Jean Rigo, Secretary-Treasurer
Services: Production of motion pictures, slidefilms, and filmstrips for education, industry, advertising and public relations. Script services. Updating of existing films. **Facilities:** Personnel and equipment for 16/35mm production; location or studio. Widescreen photography. Editing department, animation facilities.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Multiscan Radar Update Report" (Dynell Electronics Corp.); "Filming Modern Dance" (Nassau County Office of Cultural Development); "Reading Revisited—1972" (Aviation Council of Long Island). **Slidefilms:** "Introduction to General Aviation" (Aviation Council of Long Island).

PLUS TWO PRODUCTIONS, LTD.
 141 East 44th Street, New York, N.Y. 10017
Phone: (212) 758-9330

PRODUCERS ROW INC.
 666 Fifth Ave., New York, N.Y. 10019
Phone: (212) 581-4350

DAVID QUAID PRODUCTIONS, INC.
 R.D. #1, Austin Road, Mahopac, N.Y. 10541
Phone: (212) 892-5280
Date of Organization: 1967
David L. Quaid, President
Dorothy Quaid, Vice President
Alan H. Stetson, Asst. Production Mgr.
Diane Quaid, Production Mgr.
Services: Producer of industrial, documentary, public relations, sales, education and TV commercials. **Facilities:** Full production facilities, 16mm and 35mm.
RECENT PRODUCTIONS AND SPONSORS
TV Commercials: "Sunset" (Simons Mattress/Young & Rubicam); Scotts Turf Builder campaign (Doyle Dane Bernbach); "Trinidad" (Texaco/Benton & Bowles); "Holiday Inn" (Gulf/Young & Rubicam); New York Telephone campaign (Young & Rubicam). **Theatrical Features:** "Exit the King".

RMA, INCORPORATED

117 East 30th St., New York, N.Y. 10016
Phone: (212) LE 2-7083

CARL RAGSDALE ASSOCIATES, LTD.

321 East 45th Street, New York, New York 10017
Phone: (212) 867-7651
Date of Organization: 1962
Carl V. Ragdale, President

Services: Producers of motion pictures for industry, government, trade associations, advertising agencies and public relations firms.
Facilities: All necessary for design, creation and programming quality motion pictures.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Salvage of the S.S. Sidney Smith" (Murphy-Pacific Marine Salvage Co.); "Salvage of the Sian Yung" (Murphy-Pacific Marine Salvage Co.).

LAWRENCE RAVITZ ASSOCIATES, INC.

14 East 52nd Street, New York, N.Y. 10022
Phone: (212) 371-1320
Date of Incorporation: 1966
Lawrence Ravitz, President

Services: Complete development of motion picture and slidefilm projects from script to completed film. **Facilities:** Editing, projection rooms.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "We Have To Be Able To Do It Ourselves" (The American Institute of Architects); "Your Share of the Future" (Great Northern Paper Co.); "The Anatomy of a Decision" (Family Circle).

ROBERT YARNALL RICHIE PRODS., INC.

230 East 44th Street, New York, N.Y. 10017
Phone: (212) MO 1-1380

RICHTER McBRIDE PRODUCTIONS, INC.

597 Fifth Avenue, New York, N.Y. 10016
Phone: (212) 593-1350
Date of Organization: 1968
Robert Richter, President
Robert McBride, Vice President
Joan Kuehl, Production Manager
Burligh Wartes, Chief Cinematographer
Anne Richter, Research Director

Services: Producers of motion pictures, TV programs, TV and radio public service spots. All production facilities available on premises.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Beginning" (U.S. Office of Education); "Survival" (Environmental Protection Agency); "Mount Rainier: Fire and Ice" (National Park Service); "Nipomo: The Living Dunes" (Sierra Club); EPA and Sierra Club public service film spots for TV; Gov. McCall, Oregon TV campaign spots.

ROSE-MAGWOOD PRODUCTIONS, INC.

1414 Avenue of the Americas, New York, N.Y. 10019
Phone: (212) PL 1-7000

KEN SACO ASSOCIATES, INC.

150 East 58th St., New York, N.Y. 10022
Phone: (212) 688-2015
Date of Organization: 1957
Ken Saco, President
Curtis Lowey, Executive Vice-President

Services: Design, script, and produce industrial films, and multi-media presentations.
Facilities: Producer, writer offices with screening rooms and complete design and production studio.

RECENT PRODUCTIONS AND SPONSORS
Multi-Media: "Farm Progress" (Deere & Co.); Annual Stockholder Meeting (CBS); "Transportation Makers" (Southern Railway); World Wide Dealer Meeting (Caterpillar Tractor Co.); "Distribution"; "Photo Dealer Seminar"; "Your Company and its Products"; "Time For a Quantum Leap" (Eastman Kodak Co.); "Broadcasting" NAB (AT&T).

SEA MOOR PRODUCTIONS

P.O. Box 398, Southampton, N.Y. 11968
Phone: (516) 283-3712

Date of Organization: 1950
Barton Thrasher, President
Jay Corvidus, Vice-President

Susan Kreau, Production Manager
Services: Motion pictures; slides. **Facilities:** Cameras, lights, recorders.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Habsburg Country" (Os good & Hazen); "Autumn in France" (Cherie Confitures).

JOHN H. SECONDARI PRODUCTIONS, LTD.

1560 Broadway, New York 10036
Phone: (212) 581-3954

SILVERMINE FILMS, INC.

49 W. 45th St., New York, N.Y. 10036
Phone: (212) 586-6448

Date of Organization: 1963
Alvin Yudkoff, President

Nat Sherman, Chief Editor
Patricia Burnbury, Prod. Mgr.

Services: Production of films, videotapes and multi-media presentations from idea to finished production.

Facilities: Office, screening room with interlock facilities, fully equipped.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "That Creative Agent" (John Hancock Insurance); "The Only Way" (Lehn & Fink-Lysol); "Welding Series" (Curriculum Studios); "Audit Learning Program Service" (Corp. for Public Broadcasting); "Recycling: Where It's At" (Films for Conservation Foundation).

SKYLINE FILMS, INC.

128 East 37th Street, New York, N.Y. 10016

Phone: (212) 689-2451

Date of Organization: 1963

Joseph F. McDonough, President

David Saperstein, Vice President

Services: Writing and producing motion pictures, videotape, filmstrips and collateral material for business, industry, television, education, television commercials, multimedia, collateral material, slidefilms. **Facilities:** Executive production offices, screening and editing.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Electronic Stock Market" (Doremus/NASD); "Telelift" (Mosler Airmatics/Div. of American Standard); "12 Hour Marlboro Race" (Philip Morris International); "Residential Burglary" (Bishopric & Fielden). **Slidefilms:** "Manufacturing"; "Costumes" (Estee Lauder); "Holiday Inn" (Bishopric & Fielden). **TV Commercials:** Ogilvy & Mather; Young & Rubicam; Ross Roy; Meyers & Rosenthal; Pure Spring Ltd.; James N. Harvey.

TED STEEG PRODUCTIONS, INC.

701 Seventh Ave., New York, N.Y. 10036

Phone: (212) LT 1-8470

Date of Incorporation: 1960

Ted Steeg, President

Jim Strongin, Creative Director

Rhonda Raulston, Treasurer

Rich Phillips, Production Chief

Services: Producers of motion pictures, filmstrips and presentations for television, business education and government. **Facilities:** Offices, conference rooms, screening rooms, editing rooms, and production facilities and equipment.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Adventures in Chocolate" (Nestle's); "Consecration of the House" (Pittsburgh Symphony); "Variations on a Theme" (IBM); "Dance Festival" (PBS); "The Scientists" (AT&T); 7 commercials for AC&R & Puritan Sportswear.

SIDNEY J. STIBER PRODUCTIONS, INC.

134 E. 28th St., New York, N.Y. 10016

Phone: (212) MU 5-5516

Date of Organization: 1954

Sidney J. Stiber, President

Michael Livesey, Photography

Antoine Amant, Traffic

Eric Reiner, Production

Services: TV commercials, industrial films, government films, public relations films. **Facilities:** Complete motion picture sound stage, editing, production facilities.

SOLO PRODUCTIONS, INC.

250 East 49th Street, New York, N.Y. 10017

Phone: (212) 826-0650

Victor Solow, Producer, Director

Patsy Keating, Production Asst.

Services: Production of TV commercials, TV shows, RR., industrial & documentary films. **Facilities:** Production offices, N.Y., Amsterdam, Munich.

RECENT PRODUCTIONS AND SPONSORS
TV Commercials: "Scott-Viva" (Scott-Will Graham); "R. C. Cola" (R. C. Wells, Rich, Greene); "Springmaid Sheets" (Kodell-J. Walter Thompson); "Chex" (Wells, Rich, Greene).

TARGET FILM PRODUCTIONS, INC.

381 Park Avenue South, New York, N.Y. 10016

Phone: (212) MU 4-4761

Date of Organization: 1962

Glen P. Mathews, President

Richard J. Powers, Vice President

Joseph J. Lipkowitz, USG Exec. Producer
Services: Producers of motion pictures, filmstrips, slides and other A.V.s. Also dealers in most popular projection equipment. **Facilities:** Sound Stage, 16/35mm facilities, recording, editing, etc. in one location. Stage available to other producers.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "1972 Meet The Masters" (Reginald Wells Assoc.); "The 1972 Masters" (Augusta National Golf Club); "An Unusual Case of Retinal & Choroidal Embolization"; "Symphony of the Inner Ear" (Chickadee); "Metastoma of the Ciliary Body Iridocyclectomy"; "Epithelialization of the Anterior Chamber of the Reconstructive Keratoplasty"; "Homograft Tympanic Membrane with Suture Slings" and others (Smith, Miller & Patch, Div. of Cooper Labs, Inc.); "Orinoco Mining" (The Lummus Co.).

TARGET MARKET PRODUCTIONS, INC.

6 East 43rd Street, New York, N.Y. 10017

Phone: (212) 490-3135

Date of Organization: 1970

Byron Miller, Chairman of Board

Edward H. Mahoney, President

Carl V. Ragdale, Exec. Vice President

Barbara Connolly, Exec. Secretary

Services: Motion picture and video-tape production for industrial and television programming, CATV, EVR packages, video cassette production for target market distribution. **Facilities:** All necessary for creatively designed programs, production through distribution.

TELEMATED MOTION PICTURES

8 West 40th Street, New York, N.Y. 10018

Phone: (212) 565-5341

Date of Organization: 1946

Saul S. Taffet, President

Services: Producers of motion pictures and filmstrips; Full production facilities for live-action, animation, and "still photos in motion". **Facilities:** Offices, screening room, editing rooms, full facilities for production of film and other audio-visual requirements.

RECENT PRODUCTIONS AND SPONSORS
"History: Man's Recorded Past", "Law: A System of Order" (McGraw-Hill Book Co.); "People and Issues (National Endowment for the Humanities); "Ionic Reactions in Aqueous Solutions" a series of 10 films (Holt, Rinehart & Winston, Inc.); "Science Processes Series: Classifying" (McGraw-Hill Book Co.); "The Care Labeling Story" (J. C. Penny Co.).

TELETAPE CORPORATION

321 West 44th Street, New York, N.Y. 10036

Phone: (212) JU 2-3400

Branch Office: Detroit, 2900 East Grand Blvd., 48202. Phone: (313) 875-2400

Richard E. Riedel, Chairman of the Board

Chief Exec. Officer

John J. Natale, President

William C. Boyd, Vice President Finance

and Administration

James R. Hartzler, Vice President Market

Lucien A. Lessard, Vice President Production

Donald W. Redell, Vice President Program

Sales

Roy J. Carlson, Gen. Mgr. "Realtime" Div.

Services: Business & industry communications. Sony franchised audio-visual hardware. Full software, production, creative and consultation services. Complete TV camera, videotape and editing facilities.

RECENT PRODUCTIONS AND SPONSORS
Videotape: "Sesame Street and Electric Company" (Childrens Television Workshop); "Joyce Brothers' Show" (Capricorn Productions).

TELIC

Film Center: 630 Ninth Avenue, New York, N.Y. 10036

Phone: (212) 582-3480

Date of Incorporation: 1956

Elwood Siegel, President, Executive Producer-Director

Ruth Goode, I & E Director

Will Bass, Production Manager

Beatrice Painkin, Office Services

Services: Designers, producers and consultants. Film and Videotape. Script to screen. Co-production services for "in-plant" departments. Cassette films and videotapes for learning and selling. Special film library services for Mobil Oil, New Holland, Armstrong, Sperry and others.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "An Introduction to Modern Geography with Prof. Gottmann"; "America and the Developing Nations of Indo-China with Dr. Niles" (Sponsor-TIEL A-V Publications).

TV Commercials: For J. Walter Thompson BBD&O, Compton, New Holland and others.

TELIC

Film and Videocassette Designers,
Producers and Consultants

630 Ninth Ave., New York, N.Y. 10036

TOMLIN FILM PRODUCTIONS, INC.

405 Lexington Ave., New York, N.Y. 10017

Phone: (212) OXford 7-0003

Date of Organization: 1949 Inc 1946

Frederick A. Tomlin, President

Carl E. Tomlin, Vice President

Harry L. Flynn, Sales Manager

Mary D. Tomlin, Secretary-Treasurer

Services: Production of sales promotion in still, filmed and industrial motion pictures, sound filmstrips, video-screen slides and filmstrips; standard slides and filmstrips; slide motion pictures. **Facilities:** Photographic studios with front light projection system, film

lighting rooms; two 16mm/35mm Oxberry animation stands; 16mm Picture and Track in-lock projection; 16mm motion picture cameras.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Car Loading," "Shrink Rap" (General Foods Corp. Birds Eye Div.); "Ernest Hemingway" (Industrial Film Center); **videofilms:** "Amex Anode Distributor Pres'n." B. Rundle, Inc.); "January National Sales Meeting"; "October National Sales Meeting" (Simmons Co.); "Year-End Report" (Simmons International); "Daze After Christmas" (Seams Co.); "Eastman Kodak Products es'n." (J. Walter Thompson Co.); "Employee Presentation" (General Foods Corp.); July Board of Directors Nestle Alimentia A." (The Nestle Co.).

TRIO PRODUCTIONS, INC.

114 East 55th Street, New York, N.Y. 10022
Phone: (212) 838-3333
Branch Offices: Los Angeles, Calif., 932 North LaBrea 90038, (213) 874-9400, Barry Elliott, Exec. Prod.
Date of Incorporation: 1968
Bill Aronson, Exec. Sls.
Howard Henkin, Exec. Prod.
Newt Mitzman, Exec. Dir.
Marc Statler, Exec. Dir.
Tim Hayes, Director
Luke Musselman, Production Mgr.
Midge Area, Coordinator
Services: Industrial, commercial, sales and public relation films from script to completion in live action, animation, slidefilms and videotape. **Facilities:** Creative staff and offices in New York, New Orleans, Hollywood and Europe for all phases of production.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "He Wanted to Live", American Cancer Society; "Last Stronghold of Humanity" (Action Committee); "Quick Quality Assurance" (General Motors); "ennen Co., Save the Children Federation, Ixon Co, Lipton Co., General Foods, Lever os.

TURTLE BAY COMMUNICATIONS, INC.

320 East 52 Street, New York, N.Y. 10022
Phone: (212) 371-7665
Date of Organization: 1970
Lloyd C. Nickerson, President
Ann L. Turner, Secretary
Services: Producers of motion pictures, slide presentations, meetings and stage shows, training programs, multi-media. **Facilities:** Offices, creative and production staff, screening and editing room, full facilities available for production of all media.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Gin in January" (Seams); "Challenge" (General Motors); "Manpower Development" (General Electric); "Life Hills" (Columbia University). Training & Slide Programs: "Strategic Planning Process" (General Electric); "Professional Employee Seminar" (General Electric); "EEO Seminar" (General Electric).

UNIVERSITY FILMS INC.—MCGRAW-HILL

1221 Sixth Avenue, New York, N.Y. 10020
Phone: (212) 997-2852
Date of Organization: 1949
William P. Gottlieb, President
Edward Dahlin, General Manager/Art Director
Marvin L. Reiter, Sr., Writer/Producer
Karen Frankel, Writer/Producer
Services: Creation and production of sound slidefilms and filmstrips. Specialists in educational and institutional work, sales promotion, personnel training, business-sponsored filmstrips for school distribution. Writing and production of illustrated booklets. **Facilities:** research and scriptwriting staff; art department, photo studio; recording and projection equipment.
RECENT PRODUCTIONS AND SPONSORS
over 250 sound and silent filmstrip sets in industry.

VAVIN, INCORPORATED

Video and Visual Information Films
236 East 46th Street, New York, N.Y. 10017
Phone: (212) 682-4624
Date of Incorporation: 1948
Branch Offices: Paris and Geneva
Richard de Rochemont, President, Chairman of Board
Gerald E. Weiler, Exec. Vice-President
N.Z. Moreno, Vice-President, (Europe)
Ruth Teksmo, Secretary, Asst. Treasurer
Services: Documentary, industrial, public relations and travel films for theatrical, non-theatrical and TV distribution. Production of closed-circuit telecasts. **Facilities:** Production and editorial for 16 and 35mm color, b&w, U.S. and overseas.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Young Columbus XVI" (Grade Publications); "Fashion Capsule: 2" (J. C. Penney Co.); News Film Series for Mobil Oil Corp., Humble Oil & Refining Co., Manufacturing Chemists Assoc. **Video:** "Jersey and the Environment" (Standard Oil Co.-New Jersey). **Multi-Media:** "AIDA" (PC International Inc.).

VAN PRAAG PRODUCTIONS, INC.

250 W. 54th St., New York, N.Y. 10019
Phone: (212) 245-1050
Date of Organization: 1952
Branch Offices: California: 1228 N. Vine St., Hollywood 90038, Phone: (213) Hollywood 2-2341, Florida: 254 Giralda Avenue, Coral Gables, Florida 33134, Phone: (305) 443-6343.
William Van Praag, Executive Director
Ronny Graham, Director/Writer
Maurice Kalker, Comptroller
Anita M. Palumbo, Business Mgr.
Services: 35/16mm color, b&w motion pictures and multimedia for commercial, industrial, educational, promotional, government, documentary and theatrical presentations; slidefilms, tri-screen films and distribution. **Facilities:** Sound stage, full editing facilities plus multi-media projection and closed circuit television.
RECENT PRODUCTIONS AND SPONSORS
"After the Results" (educational); "Move Magic" (New York Times); "Marilyn and Gene" (Marcus & Co.).

VIAFILM, LTD.

333 Park Avenue, South, New York, N.Y. 10010
Phone: (212) 777-0100
Date of Organization: May, 1967
Zoli Vidor, President
Ira Marvin, Vice-President
Philip Feld, Vice-President
Services: TV commercials, industrial and documentary films, motion pictures.

VISION ASSOCIATES, INC.

680 Fifth Avenue, New York, N.Y. 10019
Phone: (212) Circle 5-2611
Date of Organization: 1959
Lee R. Bobker, President
Irving L. Oshman, Vice-President
Helen Kristl Radin, Vice-President
Mel London, Vice-President
Services: Producers of motion pictures, slidefilms, theatrical and television programs. **Facilities:** Offices, screening and editing rooms and all facilities for production of film, tape, theatrical and audio-visual media.
RECENT PRODUCTIONS AND SPONSORS
"No Simple Thing" (Eastern Airlines); "Pre-Sorting First Class Mail" (U.S. Postal Service); "History of Totalitarianism" (U.S.I.A.); "Caribbean" (British West Indian Airways); "Celebration" (Bissell Carpet Co.); "Julie . . . And Tomorrow" (National Multiple Sclerosis Society); "Person-To-Person" (Eastern Airlines); "The Indoor World" (Armstrong Cork Co.); "Eye On Istanbul, (Olympic Airways); "Joy" (Coca-Cola).

VISUAL PROJECTS, LTD.

67 Yale St., Roslyn Heights, N.Y. 11577
Phone: (516) 621-5285
Date of Organization: 1960
Newton E. Meltzer, Pres. & Exec. Prod.
Barbara L. Brilliant, V.P. & Creative Dir.
Services: Creation, scripting and production of motion pictures and videotapes, theatrical, documentary, educational and medical/psychiatric. **Facilities:** Offices, screening room, film and videotape editing rooms and full equipment and facilities for production of films, tapes and features (35mm & 16mm).
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Water Bed & Board" (Eastman Kodak); "Hanseatic Caribbean Adventure" (Holland America Line); "The Sporting British" (Paramount Pictures); "Waterloo Diary" (Paramount Pictures).

VISUALSCOPE INCORPORATED

103 Park Avenue, New York, N.Y. 10017
Phone: (212) MU-3-3513
Date of Incorporation: 1955
Marvin H. Green, Jr., President
Stanley White, Executive Vice President
Elizabeth Wallace, Treasurer
Services: Motion pictures, filmstrips, slide production, business meetings, multi-media presentations, sale promotion, collateral material design and production. Complete coordination of conventions of stockholders meetings and incentive programs. **Facilities:** Art department, staff writers, staff directors, AV technical personnel, editing facilities, photographic and projection equipment.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Architecture of Information II" (Xerox); Caltex Training Series. **Multi-Media:** "America" (ABC); "ARB" (ARB) **Filmstrips:** Training series American Express. **Meetings:** Xerox Annual Meeting; American Express "Super Bowl" ABC Affiliates and Promotion Managers Meeting. **Feature:** "Daredevil".

W & W FILMS, INC.

1650 Broadway, New York, N.Y. 10019
Phone: (212) 541-9441
Date of Organization: 1970
Richard Winik, President
Barry Winik, Executive Vice-President
Phil Harmon, Vice-President, Sales
Sandra McGratty, Vice-President, Film Distribution
Gerald Post, Editor

Jon Hilson, Director/Editor

Howard Neef, Director of Photography
Services: Producers of 16mm promotional, television and instructional sports films. **Facilities:** Eclair and Arriflex cameras, high speed and sound. Tape recorders with shot gun and wireless mikes. Steenbeck and moviola editing machines.
RECENT PRODUCTIONS AND SPONSORS
World Series (Coca Cola); 1972 All-Star Game (Chrysler); Home Run Heroes (Gillette); Mets Highlights (Manufacturers Hanover Trust); Baseball Vs. Drugs, All-Star Batting Tips (Major League Baseball); Hockey and Howe (Javelin Sports); Army Football Highlights (Castrol Oils); Princeton Football Highlights (Alumni Association); Championship Basketball Highlights (Converse Rubber); The Heisman Trophy (Panasonic); American Drag Racing Championships (U.S. Navy); Pebble Beach: 1972 U.S. Open (multi-sponsored). **TV Series:** Sentry Inside Sports; National Hockey League Action; Jets, Giants Inside Football (Stadium Productions).

ROGER WADE PRODUCTIONS, INC.

16 West 46th Street, New York, N.Y. 10036
Phone: (212) 245-3040
Date of Incorporation: 1946
Roger Wade, President
Martin J. McIntyre, Vice-President
Florence Hewitt, Secretary, Production Co-ordinator
Services: Planning and production of live-action and animated motion pictures, sound slidefilms, VuGraphs, slides, multi-media systems and materials. Slide development in specific-application audio-visual equipment and presentation materials. **Facilities:** Studio, art department; editing; darkrooms; Oxberry 16-35mm animation stand; special slide and slide-film shooting stands; special cameras and copying equipment; machine shop and electronics shop.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Birthday Special" (Savings and Loan Foundation); "The World in Color" (Steel Industry). **Slidefilms:** "Weather Power" (Hill and Knowlton); Various training films (Volkswagen of America); "A Director's Life" (National League of Insured Savings Assoc.).

ROBERT WARNER PRODUCTIONS

7 East 78th St., New York, N.Y. 10021
Phone: (212) RH 4-7979
Date of Organization: 1959
Robert Warner, President
Services: Live, film and tape programs and commercials. **Facilities:** For every type of photography, special effects and editing.
RECENT PRODUCTIONS AND SPONSORS
Public Service and fund raising TV spots for the American Diabetes Assoc.; TV spots for Tinker, Dodge & Delano.

WOMBAT PRODUCTIONS, INC.

77 Tarrytown Road, White Plains, N.Y. 10607
Phone: (914) 428-6220
Gene Feldman, President
Marian Siegel, Research Director
Services: Production and distribution of 16mm educational and documentary films. Handle all phases of production from concept to composite prints, also prepare study guides and sales materials. **Facilities:** Have own editing facilities and creative art department.
RECENT PRODUCTIONS AND SPONSORS
"Family", "Others", "Styles", "Push" (self) "The Last One", "Prometheus", "Messenger From The Stars", "Harmony", "Mila 23", "Audley Miller", "The Journey", "What A Soldier", "Ecce Homo" (acquired).

WORLD WIDE VIDEO ASSOCIATES, INC.

80 Central Park West, New York, N.Y. 10023
Phone: (212) 873-5558
Al DeCaprio, President
Carmen DeCaprio, Secretary/Treasurer
Services: Film and tape, TV programs, commercials, and shows.

NEW YORK STATE

ACADEMY-McLARTY PRODUCTIONS, INC.

207 Delaware Avenue, Buffalo, N.Y. 14202
Phone: (716) 853-7411
Date of Organization: 1934
Franz E. Hartmann, President
John V. Gates, Executive Vice President
Paul G. Ent, Vice President, Creative Services

Wm. T. Clifford, Vice President, Production
Services: A comprehensive audio-visual service. A staff of twenty-five specializes in the creation and production of sales promotion, technical training, education, and public relations motion pictures. Separate divisions for TV commercials, filmstrips and business theater. **Facilities:** Fully air-conditioned plant devoted exclusively to audio-visual production. Multi-media theater, interlock/mixing theater. In-house art and animation department with hot press, Xerox cel-system, Acme and Oxberry animation stands.

AEROLOG PRODUCTIONS INC.

1211 Stewart Avenue, Bethpage, N.Y. 11714
 Phone: (516) 433-2311
 Date of Organization: 1967
 William F. Ryan, President
 Joe R. Kiefer, Producer, Business Manager

Services: Producers of motion pictures, slide films, TV commercials. **Facilities:** Three editing rooms, recording studio, 36x42-foot sound stage, theater/screening room, facilities for producing multimedia presentations.

RECENT PRODUCTIONS AND SPONSORS
 Avgas and Avjet training films (Texaco); Earth's New Perspective (Continental Aero Space); Electric Set (Addressograph-Multi-graph); "Building . . . and Beyond" (Jos. L. Muscarelle, Inc.); Telecomp (Pleasant); "Ophthalmic 'B' Scan" (Grumman Health Systems)

Quality motion picture and slide films. Large sound stage. Recording studio. Editing Rooms.

COMPLETE FILM SERVICES.**AEROLOG PRODUCTIONS, INC.**

1211 Stewart Avenue
 Bethpage, N.Y. 11714
 (516) 433-2311

NEW JERSEY**AUDIO VISUAL PRODUCTIONS**

111 Midstreams Place, Brick Town, N.J. 08723

Phone: (201) 899-4342

Date of Organization: 1962

George F. Knoll, Producer

Services: Complete services for the production of motion pictures; script writing, photography, editing and sound. Sales and public relation films for industry and Government. **Facilities:** Air conditioned 24 seat theater, office, editing facilities, and sound studio. Lip sync interlock projection. Music and sound effects library.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Driver" (Jersey Coast Freight Lines); "Pancuronum Bromide" (Arganion Inc.)

RICHARD G. BRILL PRODUCTION

A Div. of Amazon Explorers, Corp.
 Professional Bldg. Rt. U.S. 9, Parlin, New Jersey 08859

Phone: (201) PA 1-2929 (212) 356-3434

Date of Organization: 1957

Richard G. Brill, President

Vanda Pozzi, Production Mgr.

Services: Complete production facilities, the only Super 8 full length motion pictures, sound and color. Own location on the Amazon River and West Africa (Sahara). All films based on original historical background and music. Opening shortly: 6 super 8 motion picture theatres.

RECENT PRODUCTIONS AND SPONSORS
Super 8 Motion Pictures: "There is a Difference" (Creative Advertising, Inc.); "Green Hell of the Amazon" (Avianca Airlines); "Super 8 Film Festival" (International Super Eight Film Festival, Inc.).

NEED SUPER-8**PROMOTIONAL FILMS OF YOUR PRODUCT or SERVICE?**

Call or write for quotations

RICHARD BRILL PRODUCTIONS

PROFESSIONAL BUILDING

ROUTE 9

PARLIN, N.J. 08859

201-721-2929 • 212-356-3434

The only producers of full length
 Super 8 sound films shown on TV.

BRUNER PRODUCTIONS

Box 381, Ridgewood, New Jersey 07451
 Phone: (201) 447-1261

Date of Organization: 1967

Richard W. Bruner, Writer/Producer

Sean H. Bruner, Director/Producer

Margaret F. O'Kane, Assoc. Producer

Services: Writing, directing and producing films and filmstrips.

RECENT PRODUCTIONS AND SPONSORS
Educational Filmstrips: Women in America (Warren Schloot Productions); "But

What Can a Girl Do?" (Westinghouse Learning Corp.); **Motion Pictures:** "F.L.A.S.H." (John Deere)

COSTELLO PRODUCTIONS

(A Division of J.C. Vending Machines, Inc.)
 947 Southard Street, Trenton, New Jersey 08618

Phone: (609) 695-3411

Date of Organization: 1968

Charles I. Costello, President

Joseph Costello, Vice-President

Madeline Costello, Treasurer

Joseph R. Masfield, In Charge of Production

Services: Producers of motion pictures for education and industry and television programs. **Facilities:** Offices, screening and editing rooms, stage and mixing studio and all facilities for the production of film/tape for motion pictures and television.

RECENT PRODUCTIONS AND SPONSORS
 "Fisherman's Paradise" (Ocean City, M.D.); "Creating Ceramic Tiles" (Crossley Quadratic Press); "Rubbish, Garbage, and Other Trash" (Ecology); "Your Security" (K-9 Security for home and industry.)

CREATIVE PRODUCTIONS, INC.

200 Main Street, Orange, New Jersey 07050

Phone: (201) 676-4422

Date of Organization: 1953

Branch Sales Office: 1270 Avenue of the Americas, New York, N.Y. Ste 3005

Phone: (212) 285-9075

William E. Griffing, President

Gus J. Nichols, Vice President

George Wurster, Cinematographer

Kenneth Zorzi, Production Coordination

Services: Industrial, medical, educational and TV films, sound slidefilms and filmstrips, photography, sound recording, animation and writing. **Facilities:** Studio, sync recording, mixing, photography, art titles, type setting, editing, lab.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Unimatic", "Cathervue", "Radioimmunoassay" (E. R. Squibb); "Child Care" (Daicon, Div. Roche); "Hypertension" (Ciba); "Dalkon" (A. H. Robins); "Monogram TVC" (Monogram); "Myasthenia Gravis TVC" (Roche); "S.R.A.M." (Singer-Kearfott); "Catheter Manipulation" (Beth Israel Hospital). **Filmstrips. Slidefilms:** "Azolid" (USV Pharmaceutical); "Doriden" (USV); "Care Labeling" (Celanese); "Chemical Presentation-Motion Slidefilm" (Allied Chemical); "Estates and Trusts" (First National State Bank); "Family Planning" (Ortho Pharmaceutical); "This Is Beneficial" (Beneficial Management Corp.).

FIORE FILMS

128 Mallory Avenue, Jersey City, N.J. 07304

Phone: (201) 432-4474

Date of Organization: 1951

Albert A. Fiore, Production

John A. Critelli, Photography & Sound

Rose Hertel, Distribution

Services: 35/16mm and 8mm education and documentary, public service films, b&w or color, for industry, TV, public relations, religious and civic organizations. Sound slidefilms; animation; TV commercials. Convention and show exhibits and presentation. **Facilities:** 35/16mm and 8mm filming and editing equipment, distribution and shipping, 45' x 90' sound stage.

HUGH & SUZANNE JOHNSTON, INC.

16 Valley Road, Princeton, New Jersey 08540

Phone: (609) 924-7505

Date of Organization: 1965

Hugh Johnston, President

Suzanne Johnston, Writer/Director

John Procaccino, Comptroller

John McCarthy, Jr., Secretary

Services: Design and production of educational and sponsored motion picture films; specialized film promotion and distribution services (Princeton Seminars). **Facilities:** All necessary equipment and facilities for production and distribution of motion pictures.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Sculpture In The Open" (New Jersey Public Broadcasting Authority); "Viva Mexico—Edicion Espagnol" (Eastern Airlines); "Eskimo Spring" (New Jersey State Council on the Arts).

KALEIDO—6 FILM PRODUCTIONS

46 East Grant Avenue, Roselle Park, New Jersey 07204

Phone: (201) 241-6614

Branch Office: 139 Payson Ave., New York, N.Y. 10034. Phone: (212) 942-3817; Carlyle Trevelyan, Managing Partner

Date of Organization: 1970

Carlyle Trevelyan, Producer/Director

Egil Tomson, Cinematography

Craig Jarman, Editing Sound

Services: Film, filmstrip, slide, AV and still photography production—from concept to conclusion. Idea originating, writing, script ing, full photographic services. Specializing in advisory and consultant services to motion picture clients, producers and organizations.

Facilities: Studio and location equipment. Complete editing, sound, screening, consultation facilities.

RECENT PRODUCTIONS AND SPONSOR
Motion Pictures: "Crisis In The Clouds" (Bethlehem Alpha Teen Soc.); "The Parting" (Union Co. Film Service); "Fund Drive" (Indi Society Scholarship Fund); "New Ideas In Masonry" (Pineland Mason Contractors Co. Inc.). **Filmstrips:** "Book Binding" (Office Copy Center).

S A FILMS, INC.

70-H Chestnut Ridge Road, Montvale, New Jersey 07645

Phone: (201) 391-7220

Date of Organization: 1969

Sidney R. Aronson, President

Jack Freeman, Vice President

Miriam K. Aronson, Secretary-Treasurer

Services: Production of documentary, educational and political motion pictures, (16mm and 35mm) and filmstrips. **Facilities:** Complete production and editing.

RECENT PRODUCTIONS AND SPONSOR
Motion Pictures: "I Want To Be . . ." (U.S. Office of Education); "The Bronx Zoo" (U.S. Information Agency); William D. Hathawa TV and Radio Campaign for the U.S. Senate (Hathawa for Senate Committee); Jame Abourezk TV and Radio Campaign for the U.S. Senate (Abourezk for Senate Committee); Elmer Violette TV Campaign for U.S. House of Representatives (Violette for Congress Committee). **Filmstrips:** "General Business for Everyday Living" Series (Gress, McGraw-Hill); "Selecting A Vocation" Series (Coronet).

SAMUEL L. SCHULMAN PRODUCTIONS, INC.
 P.O. Box 1794, Trenton, New Jersey 08602

Phone: (609) 396-6913

BOB THOMAS PRODUCTIONS

23 Broad St., Bloomfield, N.J. 07003

Phone: (201) 748-5454

Date of Organization: 1968

Robert G. Thomas, President & Production Supervisor

Services: "Custom Made" audiovisual presentations: motion pictures, 35mm, 16mm, 8mm, sound/slides, filmstrips and video tape. Complete services from script to release, prints and distribution, specializing in photomicrography. **Curbside Cinema:** Mobile reel projection service for sponsored event screen size 3'-12". Motion picture or still aerial with plane or helicopter, complete editing services from workprint to answer. **Facilities:** Complete pre and post production services.

RECENT PRODUCTIONS AND SPONSOR
Motion Pictures: "Logic Flow" (North American Equipment Corp.); "The Caine Coil . . . Shaping a World of Steel" (American Industries Corp.); **TV Commercials:** "Melosoni Organ" (Whippany Electronics); "Trucks (APA Transport); "Auto Slitter-Model 397 (Arrow Converting Equipment Inc.); **T. Series:** "Skin Liberation Comes to America (Pol Institute); "Football Highlights" (Bo Thomas Productions); "Training Films" (N. High Schools and Colleges); "Curbside Cinema Film Festival" (14 N.J. Towns). **Slidefilms:** "Unit Dose Products" (Beaco Dickinson & Co.).

TRAINING FILMS, INC.

33 Luarel St., Butler, New Jersey 07405

Phone: (201) 838-4363

Affiliate: TFI Productions, Inc.

Date of Organization: 1948

Robert A. Lightburn, President

Services: Specialize in production of industrial and educational filmstrips and slide non-theatrical 35/16/8mm motion pictures for industry, TV and theater; filmographs, easel booklets, etc. Consultants on audio-visual presentation for meetings; mobile training schools for dealers. **Facilities:** Animation and live action facilities in the U.S. and abroad. 35mm Oxberry equipment. Research, writing, graphic arts, photographic arts, narration.

VISUAL EDUCATION CORP.

364 Nassau Street, Princeton, N.J. 08540

Phone: (609) 921-3301

Date of Organization: 1968

Richard Lidz, President

Dick Roberts, Exec. Vice President

Bill West, Vice President

Services: Full service producers of documentary, educational and industrial film and filmstrips for TV, educational, scientific and industrial clients. Full script, production and editing services. **Facilities:** Offices, screening and editing rooms, recording studios, etc.

RECENT PRODUCTIONS AND SPONSOR
"A Climate for Change" (Glass Walls: City and Its Schools) (Educational Testing Service); "Is Anybody Listening?" (White House Conference on Youth); 13 "College Selection Films" (The NEW YORK TIMES "The Industrial World Ahead" (1972 White House Conference on the Industrial World Ahead); "If You Really Like People" (Ame

Personnel and Guidance Assoc.); "You: Career Discovery Program" (Scholasticazines); "LARC: Developing a Scientific Argument" (Scientific Products).

MARYLAND

BNA FILMS

615 Fishers Lane, Rockville, Md. 20852
Phone: (301) 881-2090
Date of Organization: 1935
Fred H. Joiner, Pres. Exec. Prod.
Erwin Eddey, Jr., Mgr. Quality Control
Are Lorentz, Jr., Prod. Dir.
Julius Eittington, Proj. Director
John L. Garver, Staff Artist
Arthur W. Burns, Jr., Marketing Director
Services: Serves the training needs of business and government. Facilities: 35 Full-time employees. Interior shooting studio. Production Equipment. Steenbeck Editor. 2 Harwardner inspectors.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Effective Organization"
es. "\$5 Plus \$1 Equals \$20: Short-
raged". "Management Training". "Focus
n Future". a Loss prevention package with
ECKS: What to Cash". "CHECKS: When
Cash". "HOLDUPS: What to Do". "CD—
nula for Success in Selling". "Manage-
nt Practice" series.

CHARLIE/PAPA PRODUCTIONS, INC.
807 Wicomico Ave., Rockville, Md. 20852
Phone: (301) 881-2420

Clifford Peacock, President
Dorothy N. Coe, Jr., V.P. Writer/Producer
Donald A. Connolly E.V.P. Writer/Producer
Services: Plan, script, and produce motion
pictures, film strips, slide-tape presenta-
tions, multimedia, meeting programs, the-
atrical short subjects, TV commercials. Fa-
cilities: Producer and writer offices with
editing room; full production facilities
contract associates.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Every Little Movement",
M—On the Job" (U.S. Postal Service);
"Tomorrow's Schools" (National Assoc. of
Secondary School Principals). Multi-Media:
"The Year of the Polinsky" (Direct Selling
Co.); "What Hath Pascal Paddock
Brought?" (National Swimming Pool Insti-
tute). Slide-Tape Presentation: "So Now
are in Retailing" (U.S. Postal Service).
Subjects: "Turnaround at Pine Bluff", "Riot
Control" (U.S. Army); V.D. One-Two", "Your
Hands Are in Your Hands", "Continuous
Agency Modulation Sonar" (U.S. Navy);
"At Now, Skipper?" (U.S. Coast Guard).

MILNER-FENWICK, INC.

300 Liberty Heights, Baltimore, Md. 21215
Phone: (301) 664-2600
Date of Incorporation: 1956
Ervin M. Milner, President
Kenn Burris, Vice President-Director
David Kliman, Writer-Director
William Walsch, Jr., Production Supervisor
Basil Miller, Bill Sturm, Art and Animation
Richard Milner, Production Supervisor
Services: Scripts, storyboards, photography,
production, editing, opticals, audio-visuals,
8mm film loop training programs,
story and distribution services. Facilities:
Sound stage, complete Westrex sound
system for mixing and dubbing, Oxberry ani-
mation stand for 16 and 35mm films, full
16 and 35mm production equipment, 5 fully
equipped editing rooms, interlock equip-
ment for 16 and 35mm.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Aerodynamics" (U.S. Navy);
"Mental Assistant", "My Friend Ed" (Lilly
Research Labs); "For a Safer Community"
Civil Defense). Multi-Media: "Medical Ge-
tics" (The National Foundation).

Monumental Films, Inc.

2160 Rockrose Avenue
Baltimore, Maryland 21211
(301) 462-1550

Commercial & Industrial Films
Television Spots
8mm-16mm-35mm-70mm
Film Strips-Slides-Sound Recording
Aerial-Editing-Animation
Color video cameras-2 video tape
recorders
Color video tape remote van
S-100 Slo-mo (Ampex)

RECORDINGS, INC.

2160 Rockrose & Malden Avenues,
Television Hill, Baltimore, Md. 21211
Phone: (301) 462-1550
Date of Organization: 1950
John D. A'Hern, President, Producer
Vernon Spedden, Vice Pres., Chief
Cameraman
C. Wilbur Taylor, Chief Sound Engineer
Harding I. Roberts, Editorial Chief
Donald A'Hern, Sales Manager

Services: Scripting, motion picture services,
editorial, sound recording, music sound ef-
fects, slidefilms, slides, TV Commercials, in-
dustrial, commercials educational films. Fa-
cilities: Huge 80'x70' sound stage with
40'x35'x16 1/2' cyclorama with 24' ceiling
and latest quartz light interlock messenger
service. Oxberry animation stands, BNC
Mitchells, Arriflexes, Eclairs, dollies, stage-
location lighting, art department, recording
studios with interlock protection. Norelco
Plumbicon color cameras, PCP portable,
Ampex hi-band color videotape recorders
with Editex, Van 40'x13'x8'.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Infinite Capacity" (API-
with Astronaut John Glenn); "Floor Caper"
(Armstrong Cork Co.); "Enjay Fibers" (Hum-
ble Oil Co.); "This is IDRS" (Internal Revenue
Service); "Value Analysis" (Postal Institute);
"Automotive Air Conditioning" (Murray
Corp.); "Tall Stacks" (Environmental Pro-
tection Agency); "Bethlehem Steel Corp",
Video Tapes: "President Nixon's Return from
China" (CBS); "NBC Today Show"; "Presi-
dent Nixon's Press Conferences"; NFL Foot-
ball (CBS); Worlds Series baseball (NBC).
TV Commercials: Ford Motor Co.; Armstrong
Cork Co.; U.S. Chamber of Commerce; U.S.
Navy; National Bowling Council; U.S. Treas-
ury Dept.; U.S. Steel Corp.

Metropolitan Washington Area

CREATIVE ARTS STUDIO, INC.

2323 4th St., N.E., Washington, D.C. 20002
Phone: (202) 832-2600
Date of Incorporation: 1942
Philip G. Arnest, President
W. H. De La Vergne, Vice-President
Edward C. Santelmann, Asst. Vice-President

Services: Complete production of motion pic-
tures, TV commercials, filmstrips, and slide
presentations for sales, training, public rela-
tions, and education; writers, designers, art-
ists, and animators. Facilities: Insert stage,
two Oxberry animation stands; Oxberry film-
strip, slide and title stands; 16/35mm cam-
eras, projection and editorial facilities.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Compaction", "Cut, Burn
& Clean—Safely" (Laborers-AGC Education
and Training Fund); "Adaptive Electromag-
netic Support Measures" (Melpar); "Project
Flare" (NOAA); "Bond Promotion" (Savings
Bonds Div.-Treasury Dept.). Slidefilms: "To-
ward the Eighties—in Medicine and Science"
(NIH); "Benefit Rights" (D. C. Employment
Security); "Small Gas Engines" (Laborers-
AGC Training Fund); "Quality Scores" (IRS);
"Volumetric Glassware" (American Chemical
Society); "Discover America (DATO); "Five
Times for Action" (Social Security Adminis-
tration); "Weighing the Environment" (AEC).

FEDERAL FILM PRODUCTIONS

65 K Street N.E., Washington, D.C.
20002
Phone: (202) 628-7089
Date of Organization: 1970
Lewis S. Baer, President, Writer, Producer,
Director
Pinkney Ridgell, Vice-President, Director
of Photography, Associate Producer

Services: Complete motion picture produc-
tion anywhere; Second unit production as-
signments in the Nation's Capital; script,
treatment, and proposal writing. Facilities:
16 and 35mm Camera, lighting and
sound equipment owned; editorial services
and laboratory services contracted.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Stop & Frisk", "FBI Acad-
emy", "Defensive Revolver Marksmanship"
(FBI).

FROST PRODUCTIONS, INC.

2215 M Street, N.W., Washington, D.C.
20037
Phone: (202) 296-5916
Date of Organization: 1968
Edmund L. Frost, Jr., President
Herbert H. Rosen, Writer/Producer
Roger Snodgrass, Director

Services: Documentaries, public service an-
nouncements. Facilities: All facilities avail-
able.

GUGGENHEIM PRODUCTIONS, INC.

3121 South St. N.W.
Phone: (202) 337-6900
Date of Incorporation: 1956
Charles Guggenheim, President
Peter S. Vogt, Vice President/
Production Manager
L. T. Iglehart, Robert Pierce, Werner
Schumann, Executive Producers
Services: Production of theatrical and non-
theatrical, motion pictures. Facilities: 16/35
mm editing, projection, sound recording,
camera and lighting facilities.

HAL KIRN ASSOCIATES

1832 Jefferson Place, N.W., Washington,
D.C. 20036
Phone: (202) 223-9678
Date of Organization: 1967
Hal Kirn, Owner, Producer
Raymond Roberts-Brown, Producer-Photog-
rapher

Services: Motion picture production, audio-
visual packages, filmstrips, commercials;
multi-media presentations, stock footage
search. Facilities: editing facilities (Steen-
beck), sound recording, still photography
equipment, screening room, studio, tape and
cassette duplication.

PARAGON PRODUCTIONS

2363 Hunter Mill Rd., Vienna, Va.
(See page 80)

STUART FINLEY, INCORPORATED

3428 Mansfield Road, Falls Church, Va.
22041
Phone: (703) 820-7700
Date of Organization: 1960
Stuart Finley, President, Producer
Margaret Finley, Vice President

Services: Motion picture production specializ-
ing in documentary films on the environment.
Film distribution. Facilities: 16mm film equip-
ment, lights, audio equipment, three music
libraries, other facilities on a rental basis.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The 1st Pollution" (self);
"Things Worth Saving" (National Center for
Resource Recovery); "The Magnificent Fail-
ure" (National Park Service).

See Ad on Page 35-38

SCREEN PRESENTATIONS, INC.

309 Mass. Ave. N.E., Washington, D.C.
20002
Phone: (202) 546-8900
Date of Organization: 1964
C. David Gerber, President
Herbert Ave, Vice-President
Jeanne M. Gerber, Treasurer
Seymour Zolotareff, Writer/Director
Dan Gangloff, Cameraman/Editor

Services: Motion pictures, slide films, TV
spots, live and animated. Script writing ser-
vices. Facilities: Creative department for writ-
ing and direction; editorial rooms for 16/
35mm; mixing, recording and theater for
interlock screening, 16/35 location camera
and sound equipment.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Hello Partner—Danke-
schoen", "Que Pasa in Spain" (U.S. Dept.
of Defense); "Steel Fish and Iron Men, Part
II" (U.S. Navy).

SEVEN OAKS PRODUCTIONS

9145 Sligo Creek Parkway, Silver Spring,
Md. 20901
Phone: (301) 587-8648
Gene Kilroy, Executive Producer
M. A. Marlow, Comptroller
M. Pid, Creative Director

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "And Then It Happened"
(National Association of Bus Contractors);
"School Bus Emergency Procedures", "Little
Guy", "Sweating", "Experienced Drinker",
"Only Beer", "Punch", "Lady Drinks",
"Drinking Drivers—Rationale" (Foundation
for Traffic Safety); "SL-7", "SEA-LAND Ser-
vices"; "OOPS" (Anglo-Australian Products,
Ltd); "Something More" (Christmas Trees
Growers Association).

TELE-COLOR PRODUCTIONS, INC.

708 N. West Street, Alexandria, Va. 22314
Phone: (703) 683-3203
Date of Organization: 1968
Charles F. Riley, President
Harold L. Smullian, Vice President
David P. Myatt, Production Mgr.
Services: Video Tape production, location
services and studio facilities; video tape
duplication and film to tape and tape to film
transfer service. Facilities: Three studios,
80 x 40 ft. Ampex Video Tape machines,
Norelco Color cameras, complete video tape
editing facilities, slo-motion disc.

VIRGINIA

COMMONWEALTH FILMS, INC.

2020 Sledd Street, Richmond, Va. 23220
Phone: (703) 353-4151, 355-4585

Date of Organization: 1966

John E. Nelson, President

Roger R. Robinson, Vice President Treasurer

Leving J. Turner, Vice President Secretary

Services: Motion picture and TV commercial productions; 16mm color & B&W laboratory services; Sound recording, re-recording & mixing; Commercial & advertising still photography & laboratory facilities; 16mm cameras with crystal sync, lighted and related equipment; Moviola equipped editing rooms; Westrex interlocked sound system & mixing studio; 16mm color printing & B&W Reversal processing; Still cameras in all formats, negative processing, print and finishing rooms.

FRECHETTE FILMS

4615 West Broad St., Richmond, Va. 23230

Phone: (703) 355-5332

Date of Organization: 1963

Fred L. Frechette, Owner/Writer

Director-Producer

Services: Creation and production of motion pictures.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Simplified Income Tax Returns" (Virginia Dept. of Taxation); "New Sentry IV Dog Collar"; "The Flea Killer" (Sergeant's Pet Care Products); "Harvest the Stars" (Southern States Cooperative); "Hump Operations"; "Pull-Out Operations"; "Local Freight Operations"; "Industrial Switching" (Penn Central Transportation Co.); **Slidefilms:** "Pursuit of Excellence" (Virginia Dept. of Education); "Virginia Regional Medical Program" (Virginia Regional Medical Program); "All-Weather Wood Foundations" (Barnes Lumber Corp.).

HAYCOX PHOTORAMIC, INC.

1531 Early Street, Norfolk, Va.

23502

Phone: (703) 855-1911

Date of Organization: 1956

George Banks Haycox, President

Ernie B. Hamblin, Executive Vice President

James E. Mays, Director of Scripts

Marshall W. Horig, Director, Motion

Picture Div.

Services: Complete motion picture production services; storyboards and script writing, set design, art and animation, 16mm and 35mm production, casting, music selection and sound recording. **Facilities:** Equipped sound stage, 16mm and 35mm cameras, location lighting and sound recording equipment, mobile capabilities, 16mm and 35mm animation stand and creative art facilities. Editing, sound recording, music selection, screening and conference rooms.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: A Man to Match the Mountains—Part III; "Becca's Wedding" (Broyhill Furniture Industries, Inc.); "Crab Cookery"; "Fin-Fish Cookery" Wright Advertising Agency for the Virginia Seafood Council; "All Our Energy" (Virginia Electric and Power Co.); "Disaster Preparedness for the Navy Shore Establishment" (U.S. Navy); "The Fair Share" (Tidewater United Community Fund). **Sound Slidefilms:** "Inventory Control Receiving, Part II"; "Gould's Pumps"; "1972 Annual Goals Meeting" (Noland Co.); "Yes I Can . . ." "Stand Up and Be Counted"; "The Need to Be Wanted"; "Don't Fool Yourself"; "Recognizing Defective Hearing"; "MEDICAID And The Medically Indigent"; "Child Nutrition"; "Toilet Training" (Dept. of Public Health, Commonwealth of Virginia); "The Summer Program" (Neighborhood Youth Corp-Southeastern Tidewater Opportunity Project); "Jeffersonville National Bank"; "Auto Loan Presentation" (Lawler, Ballard, Little Advertising Agency for Va. National Bank); "Liquified Natural Gas and The Energy Church"; "Newport News Shipbuilding and the LNG Carrier of Tomorrow" (Newport News Shipbuilding and Dry Dock, Div. of Tenneco Corp.); "Premier 1972 TV Models" (General Electric Co.); "1972 ROTC Recruiting" (U.S. Army, Fort Monroe, Va.). **TV Commercials:** American Bakers Cooperative, Seamark Advertising for High's Ice Cream, Inc., Seamark Advertising for Hoffheimer's Inc., WTAR Productions for Bruce Flournoy Ford.

ON THE MID-ATLANTIC IT'S

Haycox Photographic, Inc.

16 YEARS OF AWARD WINNING PRODUCTIONS

1531 EARLY ST.

NORFOLK, VA. (703) 855-1911

PARAGON PRODUCTIONS

2363 Hunter Mill Road, Vienna, Va. 22180

Phone: (703) 281-9044

Date of Organization: 1956

Wm. B. H. Legg, President-Exec. Prod.

Walter J. Dumbuck, Jr., Production Director

Stephen G. St. John, Dir. of Photography

Barbara Blair Legg, Creative Director

Services: Educational, industrial, informational, technical and commercial 16mm motion picture production, television commercials. **Facilities:** Facilities for 16mm motion picture and television commercial productions.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Tomorrow in Your Hands" (United Givers Fund); "Caution-Valuable Load" (Motor Vehicle Manufacturers Assoc.); "Buckle Up" (American Safety Belt Council); "Gas—A Unique Industrial Fuel" (Gas Appliance Manufacturers Assoc.); "Art is Beautiful" (National Art Education Assoc.); "Materials Handling" (Littion Industries); "Grievance Procedure" (National Assoc. of Letter Carriers); "Turn on With Color" (American Dye Manufacturers Institute); "Artificial Heart" (National Institute of Health); "Energy Crisis" (American Gas Assoc.); "Statistical Analysis" (Bureau of Social Science Research). **TV Commercials:** American Gas Assoc.; United Givers Fund; Columbia Lighthouse for the Blind; National Art Education Assoc.; O'Brien & Rohall (Strong Productions).



Paragon Productions

motion pictures

television commercials

charter member

International Quorum

of

Motion Picture Producers

2363 Hunter Mill Road

Vienna, Virginia

22180

office 703 281-9044

residence 281-4508

WBH Legg Jr

PENNSYLVANIA

ANIMATION ARTS ASSOCIATES, INC.

1539 Race St., Philadelphia Pa. 19102

Phone: (215) LO 3-2520

Date of Organization: 1963

Harry E. Ziegler, Jr., President

Leonard E. Cooper, Vice President

Jack Polito, Production Manager

Alice May Ziegler, Secretary/Treasurer

Amy R. Berhaier, Secretary

Services: Creative scripting and production, to release printing of motion pictures, filmstrips and slides for industrial training, education, sales promotion, public relations and TV commercials, 35mm/16mm/8mm. **Facilities:** 3600 sq. feet, containing offices, conference rooms, animation department, camera room with new 16mm/35mm Oxberry animation stand with automatic off center zoom control, editing room with all necessary equipment, Xerox standard copier with camera no. 4, processor D, tone tray and vapor fuser.

Motion Pictures: "Distillate Fuel Operations & Pump Modification"; "The Return of Count Sprochete" VD Show (U.S. Navy); "Solid State High Voltage DG Power Conversion" (General Electric Co.); "Remotely Piloted Vehicle Film"; "Vigil at Orfordness" (RCA); "Rules of the Nautical Road" 3 U.S. Army Shows (H. G. Peters & Co., Inc.). **TV Commercials:** "TV Guide" Weekly TV Spots (TV Guide); "ID Spots" (WPVI & WCAU); "Continental Bank Spots" (Kalish & Rice, Inc.); "Continental Bank Spot" (Hal Lewis Design); "Vic Snyder, Plumbing" (Industrial Advertising, Inc.); "Buster Brown" (Norman Willis Productions). **Filmstrips:** "Infant Care & Feeding" (Wyeth Laboratories); "Army Training Filmstrips" (The Boeing Co.).

CORNELL COMMUNICATIONS COMPANY

6910 Market St., Upper Darby, Pa. 19191

Phone: (215) JA 8-5494

Date of Organization: 1958

L. W. Cornell, Creative Director

R. A. Parker, Photography

T. W. Parker, Art Director

D. L. Fletcher, Sound Recording

J. McKell, Sales

H. Lynn, N.Y. Sales

Services: Audio-visual presentations, still filmstrips, sound slidefilms, associated motion literature, sales and service facilities: Two sound recording studios with Ampex recorders, still photography and motion picture studios, Sickles animation studio for filmstrips and slides, hot-press titling 60 type fonts, color and B&W darcro screening rooms, motion picture editing and facilities for interlock screening.

RECENT PRODUCTIONS AND SPONSORS

Sound Slidefilms: "RE-UP" (U.S. Army); "Programmed Hog" (Red Rose) (Eshelman Sons); "Human Resource Management" (TPF/C); "Sunfleat Sam" (Sun Oil Co.); "Trio-Reflective Control Devices" (Automotive Timing & Controls); "The Great American Film" (GAF); "The Educational Facilities Kit" (North American Publishing Co.). **Media:** "National Sales Meeting" (McInstrument Corp.).

RALPH LOPATIN PRODUCTIONS, INC.

1728 Cherry St., Philadelphia, Pa. 19101

Phone: (215) 561-2600

Date of Organization: 1958

Ralph Lopatin, Chairman

Michael Levanos, Jr., President

Services: Live photography, recording, animation, titling, editing, film distribution, photography, stripfilms. **Facilities:** Air-conditioned studio, offices, editing rooms, animal dept.; screening rooms with 16mm interlocking dressing rooms, workshop, camera room, room. 16 & 35mm synchronous camera, Magna-Tech sync sound equipment; editing, lighting, dolly, Moviola.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "The Geography of Survival"; "The Magnetic Highway" (American Training Assoc.); "Nuclear Power and You" (Philadelphia Electric Co.); "Is A Career In Hotel or Motel Business For You?"; "Career In Finance, Insurance or Real Estate For You?" (Counselor Films, Inc.).

WILLIAM W. MATTHEWS & CO. INC.

130 Seventh Street, Pittsburgh, Pa. 15222

Phone: (412) 471-2780

Date of Organization: 1960

William W. Matthews, President/Prod.

Katherine W. Matthews, V.P./Sec. Treas.

Louis D. Sisk, Vice President, Production

Charles R. Holman, Jr., Vice President

Sales Promotion

William Maher, Producer

Carol Sisk, Secretary

Monica Matviko, Assistant to President

Duke Moore, Production

Debbie Strauser, Production

Services: Industrial motion pictures, still filmstrips, slide shows, TV-PR films, wrap photography, editing and film recording, sales meeting and presentations, radio communications, sales promotion, sales training, CCTV and EVR, collateral materials, distribution, financing, leasing, industrial, education. **Facilities:** Studio, portable lighting and era equipment for 8/16/35mm motion picture production. Still photography. Location equipment, film storage, editing sound production.

RECENT PRODUCTIONS AND SPONSORS

Consultants: U.S. Steel Corp., Merideth Corp., Gulf Corp. **Motion Pictures:** U.S. Steel; Merideth Corp.; Westinghouse Air Brake Co.; Bessemer and Lake Erie Railroad; University of Pittsburgh; University of Wisconsin. **Presentations:** Sewickley Valley Hospital; U.S. Steel Corp.; Gulf Oil Corp.; American Hardware Assoc. **Promotion:** Westinghouse Corp.; Dravo Corp.; Mellon National Bank and Co.; Alcoa.

FORNEY MILLER FILM ASSOCIATES

R.D. #1, Ambler, Pennsylvania 19002

Phone: (215) 643-4167

Date of Organization: 1969

Forney W. Miller, President

Services: Writing, directing and production services for industrial, sales promotional, educational, and documentary films involving actors, animation, aerial photography, underwater photography, and special effects for industrial processes; 16mm and 35mm productions.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Clinton Correctional Institution for Women" (Dorothy and Lee Choma) Radiation Therapy (New York Public Broadcasting Authority); "Best in Lighting"; "A Winning Team"; "Ben Franklin Presents Rudolf Diesel"; "Best Buy Press Report"; "The Borazon Beat"; "Living"; "Up With People" (General Electric Co.); "Univac 0770 High Speed Printer"; American and Japanese versions (Univac).

MIRABELLA ENTERPRISES, INC.
Box 294-1914 Midfield Ave.
Feasterville, Pa. 19047
Phone: (215) 357-0873
Date of Organization: 1957
S. J. Mirabella, President
Services: Motion picture presentations for industry, business, conservation groups. Committed to social documentaries with a Christian emphasis throughout the world. Time lapse and photomacrography for the industry. Motion picture photography services available to clients in the industry. **Facilities:** complete line of professional cameras, recording and lighting equipment available for studio and location assignments. Interometers, stop-motion motors and accessory equipment for time-lapse and photomacrography.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Call of the Spirit," "Mission Festival '71," "Family Festival '72," "Reformed Church in America," "758 KV Hudson River Crossing" (ITT-Meyer Industries); "A Spreading Tree" (Africa Inland Mission). **TV Spots:** U.S. Army Recruiting Command (N. W. Ayer & Son).

MODE-ART PICTURES, INC.
3075 W. Liberty Avenue, Pittsburgh, Pennsylvania 15216
Phone: (412) 343-8700
Date of Organization: 1938
James L. Baker, Chairman of the Board
Robert L. Stone, President
Services: A complete motion picture production company specializing in communications sales promotion, public image, educational and television production. **Facilities:** Mitchell, reflex cameras; editorial Moviolas for 16 and 35mm. Selsyn sync 16 and 35mm. Lighting equipment includes arc and tungsten for studio and location. Complete recording studio.

WALTER G. O'CONNOR COMPANY
P.O. Box N, Hershey, Pa. 17033
Phone: (717) 534-1000
Date of Organization: 1952
Walter G. O'Connor, President, Producer
Bob Alshouse, V.P. and Executive Producer
Don McElwain, Film Production Mgr.
J. T. O'Connor, Assistant Production Manager
Marian Shure, Budget Control
Services: Complete Audio-Visual communications service, award winning motion pictures, live shows, TV spots, mixed media, disc recordings, slide presentations, filmstrips, graphic materials for public relations, training, education, advertising and business communications. Entire programs. **Facilities:** Brand new 20,000 sq. ft., including 100 sq. ft. sound stage with catwalks, cyclorama, silent air conditioning, floating floor, tube suspended 35 ft. high ceiling, fully equipped, including broadcast quality color video tape equipment. Stage is surrounded by editing rooms, wardrobe, makeup, carpenter shop, screening and sound control, music scoring and mix facilities. Client office space and secretarial services.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Automated Power/Detector" (Hamilton Watch Co. & U.S. Army); "Formula For Quality" (Knouse Foods, Inc.); **Presentations:** Landis Farm Museum, Pennsylvania Lumber Museum, Pennsylvania Military Museum, Somerset Historical Center (Pennsylvania Museum Commission). **TV commercials:** 10 thirty second TV commercials (Dauphin Deposit Trust Co.).

H. G. PETERS & CO., INC.
525 Mildred Ave.
Primos, Pa. 19018
Phone: (215) 626-6500
Date of Organization: 1960
Hugh G. Peters, President
Stephen A. Ciechon, Executive Vice President
Dianne S. Peters, Secretary/Treasurer
E. Warren Vosburg, Vice President, Sales
Warren G. Pickersgill, Production Manager
John James Burke, Director of Photography
Peter Montefusco, Director/Cameraman
Paul Scaramucci, Editorial Supervisor
Louis Petrucci, Head, Sound Department
Richard Horwitz, Art Director
Toni Blunt, Sales Representative & Public Relations
Sherry Sailer, Casting
Charles DiFabio, Set Design
Services: Complete in-house motion picture, videotape, filmstrip and multi-media productions. Sponsored presentations for business, education, government, religion, community agencies and TV. Scripting, live photography, animation, sound recording, editing, set construction, casting. **Facilities:** Two story air conditioned building, designed exclusively for motion picture and videotape production. Three sound stages with overhead grid lighting and dimmer board; 77' x 63' with cyc, 15' x 44' with cyc, 50' x 46'. Fully equipped and staffed for motion picture and videotape studio/location production. Three recording and mixing studios, music and SFX libraries, 35mm-16mm interlock, film editing and animation departments, Oxberry 16mm/35mm aerial image, screening theatre, dressing and conference rooms, carpentry shop.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Meeting Place" (Temple University); "Ecology" (Rohm & Haas); "Liberty Park" (Bofinger-Kaplan); "Where There's A Need—There's Hercules" (Hercules Inc.); "We Two and You" (Art Carved Diamonds); "What Every Bride Should Know" (Lenox, Inc.); "Pulp Morphology" 4 films, "Case Selection", "Nursing The Psychiatric Patient", "Emergency Dental Treatment" (U.S. Navy); Training and information films for U.S. Army Missile Command (Redstone Div.). **TV Commercials:** "Subaru" (Spiro); "Builder" (Gresh & Kramer); Bell Telephone (Gray & Rogers); Phillips Scoreboard (TWA); Gulf Oil (Young & Rubicam); Campbell Soup (BBDO); Chrysler-Plymouth (Young & Rubicam).

JOHN M. PRICE FILMS, INC.
Box 81, Radnor, Pa. 19087
Phone: (215) 687-6699
Date of Organization: 1962
John M. Price, President
Elizabeth S. Price, Secretary
Services: Motion pictures; multi-media shows; slidefilms. A complete production service, specializing in the creative aspects of film and audio visual presentations. Motion pictures from 35mm, slides with precision camera moves, zooms, optical and animated. **Facilities:** Equipped for editing and sound production; motion and still cameras; 16mm. mag. transfer and interlock projection; screening theater; special optical bench for effects and animation from small transparencies; facilities for design, art, photography.
RECENT PRODUCTION AND SPONSORS
Motion Pictures: "Pat Nixon in Africa", "America" (U.S.I.A.); "Multi-Family Dwelling" (Aluminum Assoc.); animated abstractions for "Daphnis and Chloe" (RCA and Ron Hays); "Dixieland Trip" (John M. Price Films, Inc.). **TV Commercials:** for Cooper Furniture Co.; On the Town Directory. **Slidefilms:** "Welcome to Girard Bank" (Girard Bank).

BART SLOANE FILMS
136 W. Lancaster Ave., P.O. Box 421, Paoli, Pa. 19301
Phone: (215) 647-1412
Date of Organization: 1959
Bart Sloane, Owner
Services: 16mm motion pictures, with emphasis on contemporary techniques of animation. Total production from concept development to delivered prints. **Facilities:** Art-animation studio, editing facility, and animation camera.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Experimental film made from slides, giving effect of "traveling through" medical specimens for producer Leon Rhodes and Dr. John A. Tucker, University Pa. Hospital. **TV Commercials:** "Prince of Wheels" (Matt Slap Chevrolet, Robt. Carole Agency); "Dollar-a-Mile" (Herb Gordon's Auto World, Brahm's-Gerber-Maleson Agency); "Long Weekend" (Bell Telephone, H. G. Peters) "DVODA" series (Cinefx).

THE ANIMATORS
247 Fort Pitt Blvd., Pittsburgh, Pa. 15222
Phone: (412) 391-2550
Date of Organization: 1959
Robert A. Wolcott, President
Joseph Kowel, Vice President
Richard Catizone, Secretary
Services: Designed and/or animated motion pictures and sequences for television and industry, 16/35mm, color & B&W; Sound slidefilm, slide and multi-media productions. **Facilities:** writing, storyboard, scoring, art and animation; Oxberry 16/35mm animation stand; screening room, art and animation studio, editorial facilities.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Low Emmission Gas Tanks" (U.S. Steel); Mike Douglas Promos" (Group W); "Talent 73" (W. T. Grant Co.).

INTER COM—
INTERNATIONAL COMMUNICATIONS CO.
244 Thorn St., Sewickley, Pa. 15143
Phone: (412) 471-2780
Date of Organization: 1967
W. W. Matthews, President
Louis Sisk, Vice President
Services: All communication production services, motion pictures, TV commercials, photography, writing, training, etc. Producers, directors, cinematographers (125). **Facilities:** Around the world, all camera equipment & sound, studios.
RECENT PRODUCTIONS AND SPONSORS
American Hardware Dealer Meeting; AMA-Hospital Speech & Slides; SV Hospital-Slide Presentation; Still Photography-U.S. Steel, Gulf; Location Photography Los Angeles, Wisconsin, Massachusetts, New York, Atlanta, Wilkes Barre, Chicago, Ohio, New Jersey.

THE LATENT IMAGE
247 Ft. Pitt Blvd., Pittsburgh, Pa. 15222
Phone: (412) 261-5589
Date of Organization: 1962
George A. Romero, President, Chief Cinematographer
Alvin C. Croft, Exec. Vice President, General Mgr.
H. Walton Cook, Vice President, Marketing & Sales
Services: Production of television spots, industrial films, political documentaries, sales and training films, theatrical short subjects and theatrical feature films. **Facilities:** 16mm and 35mm equipment; complete sound facilities including studio and location recording, mixing, transferring and dubbing; sound studio; editing and interlock equipment.
RECENT PRODUCTIONS AND SPONSORS
"Jack's Wife," "The Crazies."

TEL RAC PRODUCTIONS
420 East Lancaster Avenue, Wayne, Pa. 19087
Phone: (215) MU8-9233
Date of Incorporation: 1948
William W. Orr, President
Gil Cahill, Production Mgr.
Don Kimberling, Producer/Director
Services: Complete 16mm editing and conforming services. Creation and production of sports subjects for T.V. sponsorship sales promotion, business and industrial films. **Facilities:** Research and scriptwriting staff, recording and projection equipment, Steinbeck editing machines.

FLORIDA

BARTON FILM COMPANY
4853 Waller St., Jacksonville, Florida 32205
Phone: (904) 389-4541
Date of Organization: 1953
Reorganized: 1965
Donald E. Barton, President
Lee O. Larew, Vice President
Marilyn C. Womersley, Producer
Neil Mengel, Photography & Sound
Gladys M. Carroll, Office Manager
Ronald L. Kivett, Special Effects
John Orsulak, Editing
Services: Production of complete motion pictures, TV commercials. Script writing, and producer services. **Facilities:** Sound stage with heavy-duty lighting; 16mm and 35mm photographic gear; interlock projection; editing; music and sound effects library; animation and title stand; hot press titles; sound dubbing and mixing; talent file.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "ZAAT" (Richland Inc.); "The Business Plan" (Small Business Administration); "The Name of the Game" (Spencer Engine Inc.); "Then Men in Green" (State of Florida).

PETER J. BARTON PRODUCTIONS, INC.
Suite 620, Tallahassee Bank Building, Tallahassee, Fla. 32301
Phone: (904) 224-3685
Branch Offices: Washington, D.C.
Phone: (202) 332-5292; Contact: Gordon King/Education Representative. Offices also in Memphis and Miami.
Date of Organization: 1967
Peter Barton, President
Paul Barton, Vice President
Madalyn Barton, Treasurer
Jim Husten, Director
Andy Anderson, Prod. Mgr.
Victoria Leland, Asst. to Pres.
Services: Motion pictures, television films, commercials, theatrical short subjects. **Facilities:** Complete 16mm and 35mm photography editing. Screening. Arriflex, Moviola, Nagra, Magna Sync, Mitchell, etc.

CINEMATOGRAPHY BY RICHARD WINTER
812 S.W. 4th Pl., Ft. Lauderdale, Fla. 33312
Phone: (305) 522-7709
Date of Organization: 1967
Richard Winter, Cameraman-Producer
John Cook, Sound
John Carpenter, Boat Captain
Services: Documentary, underwater, commercials, theatricals, etc. Also second unit cinematography. **Facilities:** Arriflex, Auricon & Rebikoff underwater, cameras, two man submarine, camera boat, Bahama and Caribbean locations.

CINEMATRONICS, INC.
Suite 224, 2801 East Oakland Park Blvd., Ft. Lauderdale, Fla. 33306
Phone: (305) 565-2252/565-0472

CONTINUED ON NEXT PAGE
SEE AD ON NEXT PAGE

FLORIDA (CONT'D)

Date of Organization: 1963

Jaf Fletcher, President/Producer
Jeanne Haestler, Production Supervisor

Services: Motion picture production. Facilities: Film, editing & sound.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "A New Dawn" (Lake Placid Holding Co.); "House of Diamonds" (TV Spots (BeLenke Co.); "No Fault" (Broadway Insurers Assoc.); "Atlantis" (TV Spot (Taylor-Made Enterprises, Inc.); "Hamilton Homes"; "Island Club" (TV Spots (Homs-Strauss); "Your Life" (Coral Ridge Presbyterian Church); "Leave The Hardware To Us" (Richards Aircraft Supply Co.); "Downtown" (Las Olas North, Inc.); "Crash Cushion" (Control Laser Corp.); "Scotland Cay" (Stan Smoker); "To The Least of These" (Lutheran Haven); "Invitation to Florida" (Sage Corp.); "Weather Radar"; "E.S.P. for Sale" (Bendix Avionics).

FLORIDA FILMMAKER

JAF FLETCHER

President/Producer

CINEMATRONICS, INC.

MOTION PICTURE PRODUCERS

2801 E. Oakland Pk Blvd
Fort Lauderdale, Fla 33306
(305) 565 2252 565-0472

TV SPECIALS, SHORT SUBJECTS,
COMMERCIALS

CLOSE PRODUCTIONS, INC.

A CWP Company

2020 San Carlos Blvd., Fort Myers Beach, Fla. 33931

Phone: (813) 463-6166

E. Burt Close, President

Services: Producers of filmstrips, slide presentations, audio cassette tapes for business, education, job-training, safety. Facilities: Complete production, research, script, photography, art, type, sound, etc.

RECENT PRODUCTIONS AND SPONSORS
12-filmstrips on Fire Fighting Training for Fire Research Institute; 4 filmstrips on Safety for Intern'l. Safety Academy. Titles include: "Job Introduction"; "Better Talk Techniques"; "Proper Job Instruction"; "Safety Tipping" (Intern'l. Safety Academy); "Smoke! How To Protect Yourself"; "First Aid At The Fire Scene"; "Communications"; "Pre-Plan Your Fires, Today"; "What You Need To Know About Forcible Entry"; "Know Your—The Four Classes".

COMMUNICATIONS 21

(Film Division)

5500 Phillips Highway, Jacksonville, Fla. 32207

Phone: (904) 733-3800

Date of Organization: 1963

Date of Incorporation: 1970

Ted S. Johnson, President

Edward A. Kennedy, General Manager

Louis J. DiGiusto III, Executive Producer/Production

Services: 16mm and 35mm motion picture and TV production, full services. Multi-media programs. Slide presentations. Filmstrips. Sound recording-mixing-music-dubbing. Art and animation. Aerial motion picture and still photography (Tyler Helicopter Platform. Convention displays and exhibits. Producer's services, stage shows and presentations. Facilities: Air conditioned studio, complete projection and editing facilities. Full complement of soundstage and location equipment.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Skylab for NASA; Various assignments (U.S. Information Agency); "Window on Life" (Dept. of Housing & Development); "The Story of Milk" (Shamrock Foods); "A Day in the Life of Dick Murphy" (Democratic National Convention, NPACT); "Learning to Learn" (The Office of Education); "The State of the City" (City of Jacksonville); "LaRiza Convention" (NPACT); "Dixie Packers" (Winn-Dixie Food Stores); "University of North Florida" (UNF); "The Flight of Apollo 16" (United Press International); "Republican National Convention" (NPACT). **TV Commercials:** "Winn Dixie Food Stores and products"; "Farm Fresh"; "Blue Cross, Blue Shield"; "Atlantic National Bank"; "Pharmicenter"; "Stockton, Wahatley, Davin, Inc."; "The American Can

cer Society"; "The Florida Hospital Association"; "Pantry Pride Food Stores"; "Tucson Gas & Electric"; "The American Association of Blood Banks"; "Sears Roebuck"; Slide Presentations and Film Strips: Prudential Insurance Co.; "The Charter Co."; "Ford Motor Co."; "Smith and Winn Advertising"; "Jacksonville Area Chamber of Commerce"; "The Jacksonville Sesquicentennial Pageant".

CREATIVE CONSULTANTS

249 N.W. 199th Street, Miami, Florida 33169

P.O. Box 820, Hallandale, Fla. 33009

Phone: (305) 927-5288

Date of Organization: 1975

Robert D. Bachman, President

Jack Schleh, Dir. of Productions

Robert Biddlecom, Technical Director

Services: Animation and graphic for TV, sales training, education, public relations; specializing in animated syndicated services for TV. Facilities: Complete production equipment for 16mm color; Oxberry animation stand; Maurer, Arriflex Doiflex cameras; lighting and sound equipment for studio and location production.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Wonders of Wood" (Federal Millwork Corp.); "The Birth of a Spa" (Stony Hill Hotel). **TV Commercials:** Westgate Mall (Direct); Bill Kelley Chevrolet (The Pros); Sneaky Pete's (The Pros); Southwyck Mall (Phillips Associates); Jergens Lotion (Dunlop Corbin Compton); Dryad (Dunlop Corbin Compton).

FOSTER FILMS, INC.

1865 79th St. Causeway

Miami Beach, Fla. 33141

Phone: (305) 864-7592

Date of Organization: 1963

Harry Foster, President

Marla Dubin, Secretary/Treasurer

Services: Industrial and theatrical films, sales promotion films. Facilities: Editing rooms, production facilities.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Winter Gala" (Lufthansa Airlines); "Ski For Two" (Universal Pictures); "Island Hoppin'" (Windjammer); "50 Subjects" (Rowe Industries).

MINIFILMS PRODUCTIONS

Edutronics Bldg., 229 S.E. 1st Avenue, Ft. Lauderdale, Florida 33301

Phone: (305) 525-0216

Date of Organization: 1967

Stanley L. Colbert, President

Jerry Winters, Vice President

Pat Petrie, Post Prod. Executive

George Springmeyer, Production Exec.

Services: Complete film and sound services, animation, location and studio filming; educational; industrial; commercial. Facilities: Two sound stages, seven cutting rooms, 12-track Scully recording, Westrex re-recording; cameras, lights, recorders, etc.

SCOPE PRODUCTIONS

P.O. Box 17675, Tampa, Fla. 33612

Phone: (813) 971-0500

Date of Organization: 1968

John E. Cosgrove, Producer

Joseph Keyerleber, Producer

Services: Film production services and low budget features specializing in location documentary work including marine and underwater oceanographic, educational, social, political and ecological. Facilities: Eclair NPR, 12-170; Arriflex 16S, Bolex, Nagra III; Sennheiser; Omega; Dubbing, editorial, studio available.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "They Call it The Game" (Education Environmental Academics, Inc.); "The Billy Jean King Show"; "The Chuck Tanner Show" (Tele Sports, Ltd.); Sports features for TV Syndication. "Islamorada" a documentary feature for theatrical release (in production).

SEARCH PRODUCTIONS, INC.

P.O. Box 7276, Tampa, Fla. 33603

Phone: (913) 248-2665

Date of Organization: 1972

John E. Cosgrove, President

Rand-Scott Cogan, Vice President

Thomas W. Cosgrove, Vice President

Douglas Hornberger, Secretary-Treasurer

HACK SWAIN PRODUCTIONS, INC.

1185 Cattleman Rd., P.O. Box 10235, Sarasota, Fla. 33578

Phone: (813) 955-1706

Date of Organization: 1960

Tony Swain, President

Mike Swain, Vice-President

Marie Swain, Secretary-Treasurer

Services: Production of 16mm industrial, educational, documentary and training films; TV spots; 35mm spots, slidefilms, filmstrips. Facilities: Sound stage, air conditioned, complete lighting; editing rooms equipped for 16mm & 35mm, 1/4" Nagra sync tape; Omega recorders & dubbers; 16mm Arriflex, Auricon cameras; 35mm Cineflex; Mitchell available; color lock projection.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Florida's Vital Key to Better Future for Man" (Florida Phosphate Council); "Sarasota, City of Splendor" (First Federal Savings & Loan Assoc.). **TV Com-**

mercials: National Bank of Sarasota; MeadowWood Farms (Context Realty); Palmetto (Palmetto Canning); Tropicana (John Douglas Associates); Tri-Park Associates, Inc. Park Lane Estates; Hannelord Circus; Hump Roney Realtors; Corbett, Inc.; Republic Chemicals; Carpets by Direct.

TEL-AIR INTERESTS, INC.

1755 N.E. 149th St., Miami, Florida 33161

Phone: (305) 944-3268

Date of Organization: 1960

Grant H. Gravitt, President

Charles Allen, Vice President

M. L. Gravitt, Secretary-Treasurer

Sonja Fader, Creative Director

Services: Industrial, documentary and commercial motion picture production. Film strip slides, tape duplicating, record pressing, sound recording. Facilities: Complete 16/35mm production capabilities including camera, editing and sound recording. Sound stage, 60 foot seamless cyc. Magnetech reversible 16/35mm three track sound mixing, narration studio and two music recording studios.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "New Era of a Champion" (Gulfstream Race Track); "Hialeah High 1972" (Hialeah Race Course); "Pathway to Crown" (Avis Rent-A-Car System Inc.); "What Almost Happened" (Foster Grant); "Sea Womens World Classic" (Sears, Roebuck & Co.); "Chrysler Presents '73" (Chrysler Corp.); "1972 Miss USA Pageant" (Miss Universe Inc.); "1972 Miss Universe Pageant" (Miss Universe Inc.); "A Dream Called Florida" (L. high Acres); "A Declaration on Interdependence" (Florida Bicentennial Commission); "The Racing Greyhound" (Flagler Kennel Club); "Because They Care" (Florida Sheriff Boys Ranch); "Breaking Point" (Truth About Cuba Committee, Inc.); "Ted Williams—The Science of Hitting" (Sears, Roebuck & Co.); "Community Improvement" (Sears, Roebuck & Co.). **TV Commercials:** "Gulfstream 7" (Graphic Communications); "Flagler Ma Track" (Advertising Associates); "Oscar Mayer—Disneyworld" (J. Walter Thompson); "Porto Beach Club" (Homs, Strauss).

ALABAMA

SPOTTSWOOD STUDIOS

2524 Old Shell Rd., Mobile, Ala.

36607

Phone: (205) 478-9387

Date of Organization: 1952

Manning Spottswood, Partner

Whitney Sims, Production

Maribeth Spottswood, Partner

John S. Spottswood, Jr., Partner

Cindy Sturges, Sales

Services: Producers of 16mm films, slide films, filmstrips, television commercial, commercial photography. Facilities: Equipment for all types of sound and silent motion pictures and filmstrip productions; location photography. Equipment includes Arriflex Bach, Auricon cameras and 3000 ft. air conditioned studio equipped for interlock projection.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Help Chain" (Grambling College); "Our Father's World" (Tennessee Baptist Children's Homes); "Campaign 7" (National March of Dimes Foundation); "Destination Success" (Grambling College); "Pensacola (Golf) Open" (Monsanto Chemicals); "Grandfather Clocks" (Emperor Clock Co.). **TV Commercials:** Smith's Bakery, Emperor Clock Co., Lewis Advertising Agency, Timbes and Yeager Advertising.

GEORGIA

COLONIAL FILMS, INC.

752 Spring St. NW, Atlanta, Ga. 30308

Phone: (404) 875-8823

Date of Organization: 1947

Date of Incorporation: 1961

Taylor E. Hoynes, Jr., President

Clarence B. Glover, Vice President

Gordon Wilson, National Sales Manager

Dale Wallace, Technical Production Mgr.

Margaret A. Sullivan, Manager, Editorial

Services: Creators and producers of 16mm color slidefilms and slides and over-the-transparencies for public relations, training, education and sales meetings. Art photography, tape duplication editorial, writing a research services. Recording services available. Multi-media consultation. Facilities: 1,000 sq. ft. housing equipment, business offices, etc.; photographic; animation, and tape duplicating equipment.

RECENT PRODUCTIONS AND SPONSORS
Slidefilms: "The Fat in Your Diet" (Gordon Heart Assoc.); "Trial 90 Program" (Qu Revolution); "Welcome to Harland" (John H. Harland Co.); "History of C and S" (Eastings); "Innovations in Growth" (Edwards); "Profit Sharing Plan" (Citizens Southern Bank); "Mathematics Systems Programs"; "Linguistics Systems Programs".

"Natural Science Systems Programs", "Stories for Reading Systems Programs", "Colonial Films, Inc.), Slide Presentations: Les Presentation (Curtiss Candy Co.), "Inspiracies: "Master Plan" Instruction, Marketing Presentation (Shell Oil Co.)

PROVENCE PRODUCTIONS, INC.
2060 Peachtree Industrial Court, Ste. 302,
Atlanta, Ga. 30341
Phone: (404) 451-4624

Date of Organization: 1965
Gerald M. Crowder, Production Head
Jerry Brown, General Manager
George Watkins, Director
George Crain, Producer
Services: Motion pictures, TV films and commercials productions in 16/35mm. Facilities: Creative department, air conditioned sound stage, insert stage, make-up dressing rooms, 1/35mm editing rooms; studio or location and.

CENT PRODUCTIONS AND SPONSORS
Theatrical Shorts: "Okefenokee" (State of Georgia). TV Commercials: "CandS Bank" (Walter Thompson); "Life of Virginia-Plum" (Cargill, Wilson and Acree); "Catching Moments" (South Central Bell System).

WILLARD PRODUCTIONS, INCORPORATED
1842 Briarwood Rd., NE., Atlanta, Ga. 30329
Phone: (404) 634-2433

Date of Incorporation: 1968
Frank H. Willard, Jr., President
Daina L. Petree, Office Mgr., Editor, Production Coordinators
Sam Cravitz, Sound Engineer
Lamar Tutwiler, Editor

Services: 16mm motion picture production and filmstrip and slide films. Mixed media. Complete production from concept through premiere showing. Facilities: Complete facilities including, studio, sound stage and editorial facilities, sound control and machinery rooms; screening room equipped with interlocks and print showing; recording equipment on 16mm edge track includes recorder, three-channel dubbers; Ampex 1/4"

CENT PRODUCTIONS AND SPONSORS
Motion Picture: "Bomb" (U.S. Treasury Dept.). Commercials: "River North" (Fluker & Assoc.); "Norsman Apts." (Phil Klein Adv. Agency). Audio Tape: Windmeadows Apts. Media Marketing)

KENTUCKY

PRICE-WEBER ASSOCIATES, INC.
P.O. Box 21393, 4415 Poplar Level Road,
Louisville, Ky. 40221
Phone: (502) 459-9960

Date of Organization: 1968
E. A. "Jack" Price, President
John T. Weber, Executive Vice President
George Weinmann, Director of Photography
Elise Meyer, Creative Director
G. H. Fitzgerald, Account Executive
Services: Complete production of motion pictures, stripfilm, TV commercials, slide presentation and sales meetings. Facilities: Shooting stage, screening and editing rooms, distribution facility. Special 16mm and mm equipment for producing and projecting 160° panoramic films ("Cinema C").

CENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Mini Washer & Dryer", "AC 1973 Full Line Preview", "Green Dot Quality with Rapid Electrical Diagnosis" (General Electric Co.); "Handwash" ("Filter Action") (Hotpoint Div. of General Electric Co.); "Whirlwind", "Sanicruiser" (Elgin Leach Co.). Commercials: "Pre-Season" (General Electric Co.). Slide/Tape Presentations: "Industrial Relations Introductory Presentations" (Industrial Relations, Inc.); "Sales Training Program 72" (Renault, Inc.); "Masters Club: 1972 Les Incentive Program" (International Harvester Co.).

NORTH CAROLINA

CENTURY STUDIOS—FILM PRODUCTIONS
5210 Western Blvd., Raleigh, North Carolina 27602

Phone: (919) 834-7054
O. B. Garris, Executive Producer/Cinematographer

Lyn Garris, Director of Publicity & Sales
Hal Johnson, Direct Production & Writer
Services: Creative cinematography or specialty. Filming for producers in the S.E. to script or specifications. Westcoast training. Experience. We produce travelogues, documentaries, public relations, convention films and animated films... concept to screen or any part. Facilities: Studio with 16mm motion picture and recording departments with screening room. Complete motion picture on-location shooting. Studio and mobile units include: Arriflex, Auricon, Pathe, Bell & Howell, Siemens, Nagra, Teac.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "N. C.'s State Fair" (N.C. Dept. of Agriculture); Series: "The Smoggy Mean Giant", "Carbonmonoxide Effects on Plant Life" (EPA); "Fire Prevention" Sound slide presentation (EPA); Campaign footage for Presidential Candidate. Campaign footage for Gubernatorial and U.S. Senate Candidates. Featurette "N.C.'s SBI" (WNCT-TV, Greenville, N.C.).

CLASSROOM WORLD PRODUCTIONS
22 Glenwood Avenue, P.O. Box 2090, Raleigh, N.C. 27602
Phone: (919) 832-3904

Date of Organization: 1965
E. E. "Jack" Carter, President
Ed Hochhauser, Jr., Vice President/Marketing
Mrs. Martha A. Reavis, Mgr. Customer Service

RECENT PRODUCTIONS AND SPONSORS
Tapes/Cassettes: "Concepts of Management", "Motivation For Managers", "Tool & Skills of Management", "Communications In Management", "Getting Change Through Communications", "Complete General Management Training Program", "Stop The Shoplifter", "Selection of Men", "Sound Filmstrips: "Stop the Short Change Artists", "The Importance of You To Better Telephone Communications", "Lift With Your Head", "The Secrets of Curly McAdams", "Service Station Job Introduction & Salesmanship", "Complete Service Station Program", Multi-Media: "Complete Loss Prevention Program".

WALTER J. KLEIN COMPANY, LTD.
6301 Carmel Road, Charlotte, N.C. 28211
Phone: (704) 366-2310

Date of Organization: 1948
Walter J. Klein, President
Chris Cafege, Production Manager
John Burgess, Sound Director
Dawn Courtney, Account Administrator
Richard A. Klein, Vice President
Neil Haislop, Photography Director
Holly Cafege, Distribution Director
Emma Quinn, Account Service
Mimi Kehoe, Account Administrator

Services: Production & distribution of films for organizations, associations, government agencies and industry. Facilities: New studio-office building on 4-acre lot with sound stage, screening rooms, 3-track interlock, editing rooms, distributing offices, publicity & art services, scriptwriting, original musical scoring, 24 x 30 cyclorama. Eclair & Arriflex Cameras; Ampex, Omega, Nagra, Stellavox sync recorders. Bardwell-McAlister heavy lighting.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Four Goals for the Future" (Amway Corporation and The National Council of Women); "People Taking Action" (Field Enterprises and the National Congress of Parents and Teachers); "Motor Gardens" (Goodyear Tire & Rubber Co., The Sperry & Hutchinson Co., Snap-On Tools Corp., Toyota Motor Sales, USA, Inc.); "The Garden of God" (Charlotte Biblical Garden); "Look What's Happening to Jewelry!" (Diamonair Division of Litton Industries, Elgin Industries); "Science Helps the City" (Cushman Motors, Air Preheater, Southern Line Cleaning, Dickey Clap Pipe, BIF Puriflux); "Where Are You Staying?" (B. F. Goodrich, Hunt-Wesson, Traveler, Fuller/Electrolux, Serta); "Science Helps Urban Transportation" (3M, Union Metal, Eagle Signal); "How Churches Grow" (Weidemann Spires, Aeolian Skinner Organs, Schulermerich Carillons, Upper Room Publications); "Utilities Protect Our Land" (Northern Natural Gas and others); "A Healthy Choice" (Group Health Assoc. of America and Blue Cross Assoc.).

LOUISIANA

JOHN HUTCHINSON FILM PRODUCTIONS
P.O. Box 29431, New Orleans, Louisiana 70129

Phone: (504) 241-3803
John Hutchinson, Producer
Jean Hutchinson, Office Manager
Jon Hutchinson, Art Director

Services: Complete 16mm production service for industrial, documentary, sales and commercial films. Filmstrips and slidefilms. Technical and cartoon animation. Location unit for offshore, aerials or underwater in Gulf region. Facilities: Location filming, double system sound, art and animation dept., music library, in-house editing, creative staff.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Multiple Use Forestry", "Trees As A Crop" (Southern Forest Products Assoc.); "Goals To Grow: Part Two" (Goals Foundation Council); "Hydraulic Dredging" (C. F. Bean & Co.); "Olympia Brass Band" (New Orleans Tourist Commission). TV Commercials: For Fitzgerald Advertising; "Listen" (Dr. Tichenor); "Moon Drops" (Revlon); "The Ethnic Series" (6), "Country Day",

"Carousel" (Louisiana Power & Light); "Dixie Beer Series" (12) (Dixie Brewing Co.).

TENNESSEE

CONTINENTAL FILM PRODUCTIONS CORP.
2320 Rossville Blvd., P.O. Box 6543, Chattanooga, Tenn. 37408

Phone: (615) 267-4302
Date of Incorporation: 1953
James E. Webster, Pres. & Exec. Producer
Rowland Faust, Production Mgr.
Bill Smith, Dir. of Cinematography

Services: 16mm and 35mm color and b&w live and animated motion pictures; sound slidefilms; industrial sales, sales and personnel training, documentary, public relations, medical, educational and TV films. Facilities: Production facilities, including 16mm and 35mm cameras, sound stage and recording rooms, mobile location unit, synchronous recorders, single system cameras, lighting equipment; complete art and animation department.

RECENT PRODUCTIONS AND SPONSORS
"Dough Rolling", "Pizza Construction", "We Serve Fun At Shakey's" (Shakey's Inc.); "The Winning Attitude", "Make A Happy Sound" (The Krystal Co.); "Be A Professional" (Jerico Inc.); "The All New Wembley Story"; "Wembley-Fall 72", "Resilio 72", "Liebert 72"; (Wembley Industries, Inc.); "People Caring For People" (Hospital Corp. of America).

REEDER PRODUCTIONS, INC.
James Agee Memorial Studio, P.O. Box 10191, Knoxville, Tenn. 37919

Phone: (615) 693-0871
Date of Organization: 1964
W. Fleming Reeder, President

Services: 16mm and 35mm color and b&w motion pictures for industry, television and education. Slidefilms and other presentations. Facilities: Studio screening and editing rooms; studio and location equipment. Lights, camera, sound.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Reclaimed Forests" (Southern Coal); "Series of four engineering films" (Oak Ridge National Lab.); "Appalachian Arts" (Tennessee Arts Commission).

MICHIGAN

NEIL DOUGLAS PRODUCTIONS
3030 Iroquois Ave., Detroit, Michigan 48214
Phone: (313) 923-0303

Date of Organization: 1929
Neil Douglas, President
Rosalie Douglas, Secretary-Treasurer
Mary Neil Morrison, Promotion Executive
Services: Films for travel promotion service organizations in financial and public relations areas, education project documentaries. Facilities: Photographic studio, film projection theater; Arriflex, Paillard, etc.; sound recording on tape, access to commercial laboratory facilities.

THE JAM HANDY ORGANIZATION, INC.
2843 East Grand Blvd., Detroit, Mich. 48211
Phone: (313) TR 2450

Officers
Jamison Handy, President
John A. Campbell, Treasurer
W. Eugene Hunter, Executive Vice President, Automotive Operations
Russell B. Robins, Executive Vice President, General Marketing
Hughes G. Southwell, Senior Vice President, Business Theater

Branch Offices
New York: 1775 Broadway, New York, New York 10019. Phone: (212) JUdson 2-4060.
Chicago: 625 N. Michigan Avenue, Chicago, Illinois 60601. Phone: (312) STate 2-6757.
Hollywood: 1680 North Vine, Hollywood, California 90028. Phone: (213) HOLlywood 3-2321.

Atlanta: 230 Peachtree St. N.W., Atlanta, Georgia 30309. Phone: (404) 688-7499.

Services: Comprehensive consultation services on: sales meetings, stockholders meetings, seminars, convention assistance, visualized talks, speech coaching, picturizations, meeting guides, projection equipment, meeting packages, portable tagettes, field surveys, field services, training services, quality control programs, foreman training, supervisory training, management development, motion pictures plans and specifications, storyboards, animated cartoons, filmstrips, slides, slidefilms, tape recording, disc recording, transparencies, pictorial booklets, turnover and flip charts, programmed projection, film distribution, theatrical and non-theatrical, closed-circuit TV.

See Ad on 4th Cover

HENNING AND CHEADLE, INC.
10000 Greenfield Road, Detroit, Mich. 48227
Phone: (313) 272-1000
Date of Organization: 1945
George R. Cheadle, President
John D. Joseph, Vice-President
Alan R. Hibbert, Production Director
Norman R. Kaplan, Creative Director
Frank Stephan, A-V Director
Services: A marketing communications organization offering total capabilities and facilities for the creation and production of marketing and promotional media. Services include product presentation and training, advertising, mail marketing, business meetings, programmed instruction, audio-visual equipment sales and rentals, market research and media selection. **Facilities:** Include editorial; art; photographic; slidefilm, motion picture and cassette duplication departments; complete data processing installation, plus mailing and fulfillment departments.

TOM MARKER COMPANY
408 Fisher Building, Detroit, Michigan 48202
Phone: (313) 873-0020
Date of Organization: 1970
Thomas P. Marker, President
Ralph DePonio, Graphics
Services: Producers of motion pictures, slide films, staged presentations, cassette tape programs and collateral material. **Facilities:** office and editing facilities in Detroit and New York.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures and related services for Parke-Davis & Company, General Electric; creative and production services for agencies and producers.

MOTION PICTURES THAT WORK!

- ★ Selling Things
- ★ Motivating People

Get in touch with
TOM MARKER

TOM MARKER COMPANY
408 FISHER BUILDING
DETROIT MICHIGAN 48202
313 / 873-0020

NATIONAL TELEVISION NEWS, INC.
(NTN Quality Films)
560 West Eight Mile Road, Detroit, Mich. 48220
Phone: (313) 541-1440
West Coast Office: 6016 Fallbrook Avenue, Woodland Hills, Calif. 91364. Phone: (213) 883-6121
Date of Organization: 1961
Howard Back, President
James O'Donnell, Vice President
Hermann Tauchert, Executive Producer
Betty Gunther, Operations Manager
Services: Production of information films, industrials, commercials, documentaries, animation, television news, sports and public service spots, 16/35mm production and editing.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "In Small Packages" (Toyota USA); "Power and Pride" (Detroit Diesel Allison Div., General Motors); Television public service spots, series on health care (American Academy of Pediatrics); series on pollution and safe driving (Motor Vehicles Manufacturers Assoc.); series on auto safety (National Safety Council).

OMNICOM CORP.
3315 South Pennsylvania Avenue, Lansing, Mich. 48910
Phone: (517) 393-7800
Date of Organization: 1942
T. James Herrmann, President
Richard G. Cole, Vice President
Services: Complete motion picture productions—animation sound filmstrip and slide show presentations, TV Commercials, all related motion picture and filmstrip producer services. Complete laboratory services 16mm, 35mm and Super 8mm reduction and contact printing. **Facilities:** Sound stages, sound recording and mixing studios, editing rooms, animation stand, complete camera gear for studio and location photography. Fully equipped motion picture processing laboratory.

THE BILL SANDY COMPANY, INC.
523 Fisher Bldg., Detroit, Michigan 48202

Phone: (313) 871-1200
Date of Organization: 1971
William H. Sandy, President
Alan V. Kidd, V.P. Planning
Edward C. Brennan, V.P. Account Service
George J. Forrest, V.P. Finance & Admin.
Ralph K. Scott, V.P. Innovative Products
Malbert Middlesworth, V.P. Production
Services: Manpower Development Strategists—total systems of learning and motivation, implemented via single concept cartridge motion pictures, closed circuit television; computer system instruction; home study; programmed instruction. **Facilities:** Executive Offices, 523 Fisher Building, Detroit, Michigan 48202; Account Services Office and Screening Room with 35 and 16mm equipment 2-108 General Motors Building, Detroit, Michigan 48202. Creative, Production and Computer Center, 2843 East Grand Boulevard, Detroit, Michigan 48211 (24,000 sq. ft.); Viewing rooms with 35 and 16mm equipment, 2820 East Grand Boulevard, Detroit, Michigan 48211.
RECENT PRODUCTIONS AND SPONSORS
Motion Picture: "Sales Techniques & Motivation Training" (Chevrolet); Theatricals—"Western Dream", "Northern Venture" (Chevrolet); "Dealer Product Training" (Chevrolet); "Cinesphere" (Chevrolet). **Live:** Sales Campaign Kick-Off (Buick & Chevrolet); Dealer Product Announcement (Chevrolet); Dealer Franchising Presentation (Gig & America Div. of Western Union); Dealer Development Activity (Gulf Oil).

VIDEO FILMS, INCORPORATED
1004 E. Jefferson Ave., Detroit, Mich. 48207
Phone: (313) 962-3400
Date of Organization: 1947; Inc. 1959
Clifford Hanna, President
Joseph E. Barrett, Producer/Director
John Gorski, Prod. Mgr.
Lawrence Trinkaus, Asso. Prod.
Nancy Hughes, Of. Mgr.
J. Thomas Carey, Sls. Dept.
Alan Bragg, Sound Eng.

Services: Production of motion pictures, slide films, TV commercials and live shows for sales training, sales promotion and public relations. Completion services include script writing, animation and live photography, music selection, sound recording and mixing, editing and conforming. **Facilities:** Sound stage; editing rooms; 16mm and 35mm MoViolas, interlock screening. Complete camera, sound and light equipment for studio and location.
RECENT PRODUCTIONS AND SPONSORS
"The Denver Story" (Ex-Cell-O Corp.); "Route To The Road" (Anchor Conveyors); "Quality Built Shocks" (Monroe Auto Equip.); "Galavant (S.A.E.)" (United States Steel Corp.).

PORTAFILMS, INC.
4180 Dixie Highway, Drayton Plains, Mich. 48020
Phone: (313) 674-0489
Date of Organization: 1947
William H. Murray, Treasurer
John F. Warren, Treasurer
Peter Baenziger, Cameraman
Stuart Knickerbocker, Animator
Services: Designers and producers of motion pictures for business and education. **Facilities:** Own and/or rent all equipment and facilities needed for live-action, animation and stop motion.

OHIO

CINECRAFT INCORPORATED
2515 Franklin Blvd., Cleveland, Ohio 44113
Phone: (216) 781-2300
Date of Organization: 1937; Inc. 1947
Paul E. Culley, Pres.
Robert Haviland, Exec. Prod.
Robert Schneider, Director
John Culley, Mgr. Services

Services: 16mm and 35mm, color, b&w, production of live or animated subjects for documentary, sales promotion and training, public relations, medical and TV productions. **Facilities:** 75 x 60 sound stage, recording studio, mixing room, editing rooms, art dept, Oxberry animation motion picture and film strip.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Start of Something Special" (U.S. Navy); "Work in Progress" (Iron and Steel Institute); "American Roulette" (Grinding Wheel Institute); "Change is the Price of Survival" (Carrier Air Conditioning); "The Berkshire" (Penton Imports); "Treasure Lake", "DuBois", "Atlanta", "Treasure Cove" (Great Northern Land Development). **Slidefilms:** Training programs for Industrial Writing Institute (6 sessions), S.V.E. "The Lollipop Dragon" (6 sessions), Effective Learning Corporation (4 sessions), Cleveland Institute of Electronics (5 sessions), Central National Bank.

CINEGRAPHIS INCORPORATED
4653 Glendale Ave., Toledo, Ohio 43614
Phone: (419) 382-6974
Date of Organization: 1970
William E. Phillips, President
Clyde A. Sluhan, Treasurer
Marlan E. Sluhan, Secretary
Theodore Markwood,
Barbara S. Phillips
Services: Offering pre-production, full production and post production services for 16mm and 35mm documentary, industrial, educational, promotional and travel films. Associates located throughout the U.S. available for all areas of customized film and audio visual production. **Facilities:** General office silent studio and complete editing department. The latest in flexible, efficient production equipment is available for specific production needs.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "A Search for True Grit" (Master Chemical Corp./Focus Unlimited); "The Ones With Character" (Lilly Tull Owens-Illinois/Focus Unlimited); "So Send You" (Baptist Mid-Missions); "P.E. Animator and Live spots" (Personal Enterprise Foundation/Focus Unlimited); "95¢ Benefit" (Reach) (Blue Cross/Carr-Eyster); "Don't Miss" (Ohio Citizens/Carr-Eyster); "Hou of Golf" (Bob Eddy) (Bridges-Van Tasse McGavin); "Tire Shop" (The Anderson Focus Unlimited); "Ecology and TRIM" Ted Film (Master Chemical Corp.).

WILLIAM DITZEL PRODUCTIONS
933 Shroyer Road, Dayton, Ohio 45419
Phone: (513) 298-5381
Date of Organization: 1962
William G. Ditzel, Owner
Services: Write and produce motion picture filmstrips, TV programs, commercials, at meetings. **Facilities:** Auricon, Beaulieu cameras, Ampex Nagra Sound; editorial facilities music library. 30' x 50' studio with fro screen projection.
RECENT PRODUCTIONS AND SPONSORS
Motion Picture: "Bigger 'n Better" (Dayton Tire and Rubber Co.). **Slidefilm:** "The Great Mansions" (Dayton-Montgomery County Pa. District); "The Accountant's People" (Reynolds and Reynolds Co.). **TV Commercial:** "Security Lighting" (Dayton Power & Light); "Seven Hill Savings & Loan" (Midland Advertising).

EDWARD FEIL PRODUCTIONS
1514 Prospect Avenue, Cleveland, OH 44115
Phone: (216) 771-0655
Date of Organization: 1953
Edward R. Feil, Producer
Naomi Weil, Script Department
Services: Production of industrial, institutional, sales, public relations and promotional films; films for television. **Facilities:** Script camera, editing, and sound recording available for location or studio production.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Sutures, Needles and Skin Closure Materials" (Ethicon, Inc. through Frances Payne Bolton School of Case Western Reserve University); "Lions Fight for Sight" (Lions Eye Clinic at St. Vincent Charity Hospital); "50th Anniversary of Roxboro Jr. High School P.T.A." (Roxboro Jr. High School P.T.A.); "It Happened by Accident" (The Medical School of Case Western Reserve University); "Improving Machinability with Leaded Alloy and Carbon Steels" (Coppw Steel Company through The Bayless-Kerr Company).
Motion Pictures: "Improving Machinability with Leaded Alloy Steels" (Copperweld Steel Co. through The Bayless-Kerr Co.); (Spanl Version) "Needles, Sutures and Skin Closure Materials" (Ethicon, Inc.). **TV Spots:** John Cash TV Spots (Christian Service Corps).

ED LANG, INC.
73 Westpark Road, Dayton, Ohio 45459
Phone: (513) 433-3133
Date of Organization: 1966
Edward R. Lang, President/Treasurer
William M. Cromer, Secretary
Jack Amendt, Vice President
John Rabius, Head Sound Engineer
Joan Gibson, Creative Director
Services: Creates and produces TV commercials, documentary, industrial and travel films. **Facilities:** Completely equipped, conditioned sound stage with 50 ft. x 60 ft. front screen projection set-up. Eclair & Beaulieu cameras, sound system is Alt Lansing, Nagra, Stancil Hoffman, recording dubbing, mixing and interlock system screening rooms, editorial and art departments, location cameras and sound facilities.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Maybe Tomorrow" (A.I. for the Handicapped); "1971 Hambletoni.

"Little Brown Jug" (United States Trot Assoc.); "Third National Puts It All To-her" (Willis, Case, Harwood); "C.O.G.—to Understand" (Kircher, Helton and Col-); "Barrel of Bargains" (Top Value); "How Boot—Totes" (McGregor—Red Raid-); (David K. Burnap); "Surfoot" (J. C. iny); "Jergens" (Creative Consultants); "Squale's" (Stockton, West Burkhardt).

LASKYFILM DIV. L & W COMMUNICATIONS CORP.

(formerly Lasky Film Productions, Inc.)
705 Lonsdale Street, Cincinnati, Ohio 45227

Phone: (513) 271-5833

Date of Organization: 1972

John D. Walp, President

William D. Leslie, Vice Pres.

David M. Kallaher, Account Executive

Max Lasky, Executive Producer

Services: Motion Picture and videotape pro-
ducers for industry and television. Facilities: com-
plete production and post-production
ilities. Animation and optical stand, 3
y equipped editing rooms, sound record-
and complete mixing capabilities.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "One Step Further" (Proc-
& Gamble Co.); "Aocr" (International
Business Machines Corp.); "Nc Tape Editor"
Cincinnati Milacron, Inc.); "TTP" (Kenner
Corp.); Television campaigns for United
Deal and other sponsors.

LASKYFILM

Div. of L & W Communications Corp.

Complete 16 35mm Production and

Post Production Services

Industrial Films, Commercials

3705 Lonsdale Street, Cincinnati, Ohio 45227

(513) 271-5833

VISUAL METHODS, INC.

28800 Shaker Blvd., Cleveland, Ohio 44124

Phone: (216) 831-8432

Date of Incorporation: 1963

Katherine B. Howe, President & General

Mgr

Donald H. Howe, Technical Consultant

Services: Preparation of original material for
ual aids, including art work, type, photog-
phy and processing. Facilities: Art Depart-
ment, photo studio, full camera equipment
d processing lab.

RECENT PRODUCTIONS AND SPONSORS

es Meeting Slide Programs: Harris Sea
ld Co.; Harshaw Chemical Co.; Austin Co.;
gram Distillers; B. F. Goodrich Chemical;
ce Waterhouse.

CHICAGO

ACADEMY FILM PRODUCTIONS, INC.

1123 West Chestnut St., Chicago, Ill. 60610

Phone: (312) Michigan 2-5877

Date of Incorporation: 1950

Bernard Howard, Pres. & Exec. Producer

Services: 16mm and 35mm motion pictures,
defilms, slides, presentations for TV, con-
ventions, meetings and sales aids for broad-
cast industry, education, and business. Spe-
cializing in sales promotion and industrial
business films of all kinds. Editing, writing,
recording, titling. Writing, directing, produc-
tion services. Facilities: Cameras, lights, ani-
mation, cables, mike booms, dollies, record-
ing equipment, etc. for complete production
and shooting, sound stage.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "National Committee for
Small Business Tax Reform" (National Small
Business Assoc.); "Innovation: Hydraxor's
Ash-on-Hanger Concept" (Hydraxor Div.,
O Inc.); National Sales Meeting Film 1972-
3 (Mogen David Wine Corp.). TV Commer-
cials: Crown Buick; Piper's Carpeting; USI-
bearing Div. Filmstrips: Montgomery Ward,
Computer Systems Div.; Nalco Chemical Co.

GILBERT ALTSCHUL PRODUCTIONS, INC.

909 W. Diverser Parkway, Chicago, Ill. 60614

Phone: (312) 525-6561

Date of Organization: 1954

Gilbert Altschul, President

Bruce Colling, Executive Vice President

Services: Production of motion pictures, slides,
slide presentations and videotapes for
ustry, education and government. Facili-
ties: Sound stage; editing, recording and
imation facilities.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "File It Under Falls, Miss
ing" (National Safety Council); "Who Are
u Kidding?" (American Dental Association);
he Most Modern Beef" (Swift & Co.); "Cold

Front", "Vanished Vikings" Journal Films,
Inc.).

BETZER PRODUCTIONS, INC.

450 E. Ohio Street, Chicago, Ill. 60611

Phone: (312) 664-3257

Date of Organization: 1967

Joseph G. Betzer, President

Helen A. Krupka, Vice President

Arthur F. Ellis, Production Manager

C. O. H. Haroldson, Mgr. Financial Films
Division

Oscar Herz, Art Production Manager

Services: Motion pictures, slidefilms, TV films
and commercials (Live and animated), visual
sales and training materials. Facilities: Cre-
ative staff; production and art departments;
editing room; insert stage; 35mm and 16mm
equipment for studio or location shooting;
planning and production of supporting visual
and printed materials.

See Ad on Page 32

CINE-MARK

CINE-VUER

(Divisions of Krebs Productions, Inc.)

730 North LaSalle Street, Chicago, Illinois

60610

Phone: (312) 337-3303

Branch: 5316 E. Osborne Road, Phoenix,

Arizona 85081. Phone: (602) 959-4614

Karl P. Fischl, Vice President

Date of Organization: January 1969

Clyde L. Krebs, President

Larry Kelly, Vice President, Secretary

Frank L. Brown, Vice President, Cine-Vuer

Division

Karl P. Fischl, Vice President, Southwest

Dennis D. Vadies, Production Coordinator

Services: Producers of motion pictures, slide-
films, sales meetings, training seminars, in-
dustrial shows, conventions, theatrical short
subjects, and counsellors on AV projection
equipment in the field, through complete
meeting room design. Facilities: Creative and
marketing services, producing through pro-
ducers and free-lance specialists.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "The Big Squeeze" (Whirl-
pool Corp.); Ten training films, "Batch-Brew
Coffee", "Single-Brew Coffee", "Cold Drink",
"General Merchandise", "Cigarette", "Pas-
try", "Candy", "Trouble-Shooting", "Mainte-
nance", "Construction and Operation" (Can-
teen Corp.); "Casa Grande Report #7" (Hecla
Mining Co.). Slidefilms: "Helping People . . .
Solving Problems", "Situations . . . Res-
ponses . . . Problems . . . Solutions",
"Knowing Your Services . . . Relating to
Needs", "Selling Your Services . . . Meet-
ing the Needs" (Bank Marketing Association).
Sales Presentation: "The Japanese Market"
(Canteen Corp.). Conventions: "Retail 72"
(Floor Covering Industry); "The June Floor
Covering Market" (Merchandise Mart); "Con-
stant Tracking" (Canteen Corp.). Cassettes:
Walgreen Corp.; Canteen Corp., Chicago Dis-
play Co.; Barrett-Yehle Advertising; McGraw-
Edison.

CONTACT! Business Communications

1726 1/2 Sherman Avenue, Evanston, Ill.

60201

Phone: (312) 475-4656

Date of Organization: 1959

Sidney H. Mayer, Jr., President

Samuel J. Needham, Vice-President

Services: Scriptwriting and research, plan-
ning, direction, and production; sound slide-
films, slides, motion picture, videotape, re-
cordings, and live presentations; consultation
and full production of multi-screen and multi-
media industrial shows. Facilities: Available
as required.

RECENT PRODUCTIONS AND SPONSORS

Multi-Media: "Encore Draught Introductory
Meetings" (Encore Beer); "Annual Sales
Meeting" (Cottonwood Mills). Slidefilm: "The
Sign Of The Bull" (Schlitz Malt Liquor); "In-
troducing Encore Draught" (Encore Beer); "A
Systematic Approach To Sales Promotion"
(McCann-Erickson); "The RAMM's (Jos. Schlitz
Brewing Co.); "Arranging Your Cooler For
Sales (Jos. Schlitz Brewing Co.).

HAROLD DASH ASSOCIATES, INC.

333 North Michigan Avenue, Suite 1628,

Chicago, Ill. 60601

Phone: (312) 782-3722

Harold Dash, President

Douglas Sylvan, Executive Vice Pres.

Henry Behrens, Manager-Production

Services: Producers and Communication Con-
sultants for Marketing: Total Communications
Consultants for Marketing Programs; com-
plete writing, creative planning and photog-
raphy for 16mm and 35mm motion pictures;
total creative planning, design and visualiza-
tion of Live Business Trade Theatre, Sales &
Distributor Meetings; Training Programs: Pub-
lic Relations Programs; Sound Slide Films;
Arts and Graphics.

DIRECTORS INCORPORATED

25 East Chestnut, Chicago, Illinois 60611

Phone: (312) 787-0414

Date of Organization: 1969

Cary Brown, Producer/Director

Fred K. Barber, Sales Manager

Services: A full production organization.
Producers of motion pictures for public rela-
tions, sales communications and television
commercials. Facilities: Wholly owned sub-
sidiary—EDITORS Division of DIRECTORS
INCORPORATED. Moviola flat bed editing
console. Four music libraries, sound effects
library with approximately 10,000 effects.
Developers of photographic indirect ophal-
moscope. Complete selection of macro zoom
lenses. Capability full synch sound produc-
tion. 16mm screening facilities to Kodak
standards. 16mm and 35mm interlock, trans-
fers and 1/4 and 1/2 inch mixing facilities on
premises.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "The O.D.'s—Vision Care
Specialists" (American Optometric Associa-
tion); "Standing in the Customer's Shoes"
(Zenith Radio Corp.); "The Borg-Warner Vin-
tage Car of the Future" (Rowland Emmett for
Borg-Warner Corp.); "1972 ITW Presentation"
(Creative Establishment); "The Canon 10 x
12 Fluorite—a Professional Filmmaker's
Guide to the Use of a New Motion Picture
Lens" (Canon USA Inc.); In production, vo-
cational guidance motion picture for Ameri-
can Dental Association; Promotional Program
for Morton Salt Co.; Oliver Division of White
Motor Corp. Film segments for a fifteen min-
ute Television program, Fuller & Smith &
Ross; TV Commercials: R. & M. Kaufmann
(Tony Todd Dresses); Miracle White (Beatrice
Foods); Fuller & Smith & Ross; Educational
program of 13 film units for National 4-H
Service Committee, Inc., (The Firestone Tire
& Rubber Co.). News Spots: Zenith Radio
Corp.

CAVALCADE PRODUCTIONS, INC.

P.O. Box 801, Wheaton, Illinois 60187

Phone: (312) 668-6363

Date of Incorporation: 1948

Dale McCulley, President, Writer-Producer

Harold B. Mackenzie, Secretary

Loreen R. McCulley, Treasurer

Services: Production of industrial and educa-
tional motion pictures and sound filmstrips,
and TV spots. Patented "Cinemastage" pro-
cess for industrial show production. Facilities:
Arriflex camera; 35mm and 120 still cameras;
editing; 40 x 40 sound stage with variety of
set components; Baby dolly; Mole-Richardson
mike boom with perambulator, recording and
lighting equipment.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Getting it Together" (State
of Illinois); "Water Right" (State of Califor-
nia); "Growing the Good Seed" (Dekalb Agri-
search); "EVR Demonstrations" (Motorola);
"Della Reese for Safety Glass" (National
Safety Council).

CAL DUNN STUDIOS, INC.

141 West Ohio Street, Chicago, Illinois

60610

Phone: (312) 644-7600

Branch: 1040 N. Las Plamas, Hollywood,

California 90038

Phone: (213) HO 9-9011, Alan S. Lee, Man-

ager

Date of Organization: 1947

Cal Dunn, President

Mike Dunn, Vice President Sales Director

Multi-Media Production

Jack Moriarity, Vice President, Production

Ray Mueller, Director, Cameraman

Ruth Reidy, Office Manager

Karen Beyer, Producer

Lew Gianville, Electronic Engineer, Multi-

Media

Phil Weintraub, Road Show Manager, Multi-

Media

Tom Sinnott, Special Effects

Bobbi Stamm, Casting Director

Don Podell, Comptroller

Services: Motion pictures, multimedia presen-
tations, and slidefilms for sales training,
promotion, product information, employee in-
doctrination and special purposes; TV com-
mercial and productions. Facilities: Sound
stage, insert stages, recording, transfer and
sound mixing, working kitchen, Oxberry ani-
mation stand and equipment; complete ani-
mation, inking and painting depts.; hot press
title department; editing, interlock screening
rooms, carpenter shop, creative and adminis-
tration facilities.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Endodontics", "Flossing
and Brushing" (Professional Research In-
stitute); "The Covenant" (American Veteri-
nary Medical Assoc.); "The Five Thrusts of
I. C. Industries" (I. C. Industries); "The Sec-
ond Genesis" (Consumers Power Co.). Multi-
Media: "Connections" (Consumers Power
Co.); "The History of Grand Ole Opry" (Opry-
land U.S.A.); "Ecology" Presentation (The
Edison Electric Institute). Television: Various.

FILMACK STUDIOS

1327 South Wabash Avenue, Chicago, Ill.

60605

(CONT'D ON NEXT PAGE)

CHICAGO (CONT'D)

Phone: (312) 427-3395
Date of Organization: 1919
Joseph R. Mank, President
Tom Souders, Vice President, Agm
Pat Cascio, Production Manager
Services: Motion pictures; filmstrips, and slides for television, industry and education. Educational training programs, sales meetings, creative services, script writing, storyboards. **Facilities:** Studio for live and still photography, sound recording studio, music libraries and sound effects. Complete Black & White and color laboratory services. 16mm and 35mm animation and filmstrips on Oxberry animation stand. Artwork, titles, hot press. Laboratory editing, processing and printing. Complete slide equipment.

FIRE ESCAPE LTD.
10 East Huron, Chicago, Ill. 60611
Phone: (312) 787-2665
Date of Organization: 1969
Dick Asch, President, Executive Producer
Services: Production of short films and television commercials.

MIKE GRAY ASSOCIATES
120 West Kinzie, Chicago, Ill. 61610
Phone: (312) 222-1556
Date of Organization: 1964
Mike Gray, Chuck Olin, John Mason

GOESSL & ASSOCIATES, INC.
612 N. Michigan Ave., Chicago, Ill. 60611
Phone: (312) 787-5300
Marvin E. Goessl, President
Verna S. Goessl, Secretary-Treasurer
Stephen F. Hanna, Executive Producer
Paul A. Conner, Art Director
Wadsworth Creekmore, Production Manager
Services: Creative design, finished art, color key slides and slidefilms. **Facilities:** Art & photography department, processing and lab. slide mounting.

RECENT PRODUCTIONS AND SPONSORS
Slide Programs: "Silver Jubilee of TV Triumph", "National Convention 73" (Motorola); "Big Power Starts Here" (J. I. Case). **Multi-Media Programs:** Interlake Steel, Foote Cone & Belding

Richard Jones, Secretary
Carol Christopher, Creative Dir.
Robert Johnson, Mktg. Mgr.
Wayne Schiska, Production Mgr.
Craig Regel, Sound Dept.
Services: Producer of audio-visual program for marketing, sales promotion, training and public relations; motion pictures, slide program, slidefilms, industrial and business presentations, videotape programs for business. **Facilities:** Two sound stages; three production studios; writing, photography and art department; recording, animation; editing; projection and interlock equipment

LA RUE FILMS, INC.
SCIENTIFICOM
708 North Dearborn, Chicago, Ill. 60610
Phone: (312) Superior 7-8656-57
Date of Organization: 1937
Mervin W. LaRue, FPBA Chairman of Board
Gunter H. Doetsch, President, Exec. Producer
Katherine Russell, V.P., Assoc. Producer
Craig Cummings, Production Manager
Olita Kins, Art Director
Sylvia Kalins, Asst. Art Director
N. R. Santelli, Sales & Promotion

Services: Motion pictures, slidefilms, cinematography, cinemacopy, and slide reproduction (all sizes). Specialists with in-depth experience in scientific, medical, and educational films. Consultants: planning, production, utilization of audiovisual media. Distributors of AV equipment. **Facilities:** Studio, sound and camera equipment; animation stands; time-lapse, high-speed facilities. Explosion-proof cameras, lighting equipment; micro, macroscopic setups

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Decisions in Critical Care: The Cardiopulmonary Crisis" (American College of Chest Physicians); "Eradication of Streptococcal Disease" (Dr. Brendan Phibbs); "The Film About Casper" (Abbott Laboratories); "The Modern Approach to Intravenous Infusion" (Becton, Dickinson & Co.); "Techniques of Intravenous Hyperalimentation" (University of Pennsylvania). **Slide Presentations:** "The Need for Estrogen Replacement Therapy" (Abbott Universal); "Transferable Drug Resistance: Its Implications for Antibiotic Therapy" (Abbott Universal).

H.E.W.; "Who's To Blame"; "The Car Ahead"; "The Car Behind"; "The Responsible Driver"; "Hear What You Want to Hear" (National Safety Council); "Grand Prix Pipe Presentation" (Jones & Laughlin Steel Corp. & Bozell & Jacobs); "Designers Note Book" (Acoustical & Insulating Materials Association); "A Way to Score with Ground Beef" (Don Arends, Inc.). **TV Spots:** "Central National Bank" (Unimark); "Wendell Ford (Commonwealth of Kentucky); "Corn King" (Campbell-Mithun, Inc.); "Lehigh Development" (Ronald A. Bernstein); "Airports Men Business" (Federal Aviation Administration)

MORTON GOLDSHOLL
DESIGN ASSOCIATES, INC.
420 Frontage Road, Northfield, Ill. 60093
Phone: (312) 446-8300
Date of Organization: 1942
Morton Goldsholl, President, Exec. Prod.
Mildred Goldsholl, Secretary, Producer
John Weber, V.P., Studio Director of Design
William Langdon, V.P. Film Administration
Tom Freese, V.P. in Charge Prod.

Services: Producers of motion pictures and slidefilms for business, industry, television and education. **Facilities:** Sound stage, 16mm and 35mm cameras, Moviolas, Oxberry animation stand with Aerial Image, Ampe Nagra and Magnasync sound recorders, editing equipment.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Paper: the Prologue" (American Paper Assoc.); "The Beginning" (Hammond Organ); "Black Youth" (Illinois Bell Telephone); "The Further Adventures of the CNA Crusader" (Continental National Assurance); "Reachout with the Personal Touch" (Allstate); "More than the Sum of its Parts" (American Hospital Supply Corp.). **TV Commercials:** Series of 4 (United Bank of Arizona); Kwixtures (Eckro); Alberto Commercial Series (Alberto Culver); Culligan Series of (Culligan); Super C (American Oil); Olympic Tags (Sears); Kemper Insurance Tag; Sears Tags (Sears). Titles Earthkeeping series (WTTW). Wheelies TV Animation (WTTW). Titles for TV Series Wonderful World & Wacky Weirdos (Shield Productions); Billboard for 25th Anniversary of TV (Zenith); Beaul Soft Commercial (Gillette). **Multi-Media:** Bi Wally (Johnson's Wax); Raid (Johnson's Wax)

• MULTI-MEDIA SHOWS • TRAINING PROGRAMS



GOESSL & ASSOCIATES, INC.
612 N. MICHIGAN AVE. CHICAGO, ILL. 60611 312/787-5300

KARTEMQUIN FILMS, LTD.
1921 N. Fremont, Chicago, Ill. 60614
Phone: (312) 472-4366
Date of Organization: 1967
Gordon Quinn, President
Gerald Temaner, Treasurer
Jerome Blumenthal, Secretary
Services: 35/16mm motion picture services. Specializing in cinema-verite style documentaries and educational films. 16mm Steenbeck rental. **Facilities:** Complete 16mm production facilities, including wireless sync sound camera and 3 Steenbeck editors.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The School of the Art Institute" (Art Institute of Chicago); "Al McGuire: Profile"; "Bo Schembecker: Profile" (Teleports).

KELLOCK PRODUCTIONS INC.
1037 Woodland Drive, Glenview, Illinois 60025
Phone: (312) 724-0515
Date of Organization: 1964
James A. Kellock, President & Treasurer
James A. Kellock, Jr., Vice President
Services: Writing, production of motion pictures, slidefilms, business shows. **Facilities:** Two sound studios on ground level 100' x 60' with 30' clear to roof, 3000 amps, 120V AC power; screening room, lighting equipment; camera; sound, editing, carpenter shop, make up and dressing rooms; commissary.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Woodward Governor"; "3059 Main Fuel Control"; "3034 Main Fuel Control"; "Metal Defect Detection"; "Distillation Plants Components"; "Distillation Plants Principles" (U. S. Navy).

WILLIAM N. KIRSHNER & COMPANY, INC.
Division of Dynamic Marketing Programs, Inc.
Main Office: 1701 Lake Avenue, Glenview, Ill. 60025
Production Dept: 1037 Woodland Ave., Glenview, Ill. 60025
Phone: (312) 729-3030
Date of Incorporation: 1959
William N. Kirshner, President
William Pendill, Vice President

LEWIS MOTION PICTURE ENTERPRISES
410 N. Michigan Ave., Chicago, Ill. 60611
Phone: (312) 644-6400
Herschell G. Lewis, Chairman
Alex Ameripour, Production Mgr.
Shamus Lynch, Production Coordinator
Bonnie Maddock, Talent Contact
Services: 35mm and 16mm commercial, industrial, features, editing, screening, art dept., location photography for other producers, industrial shows. **Facilities:** Mobile unit. Filming in Chicago, Miami, Los Angeles. Script dept. Complete packaged production unit. Multi-media projection.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Father of Invention" (Imperial Inventors International); "Foundation of The Sun" (Universal Land Development Corp.); "Twist-n-Pop" (Television Marketing Corp.); "The Gore-Gore Girls" (feature film). **Filmstrip:** "Easy Arches" (Arch Elegance, Inc.).

JACK LIEB PRODUCTIONS
1230 W. Washington Blvd., Chicago, Ill. 60607
Phone: (312) 243-2600
Date of Organization: 1946
Jack H. Lieb, President
Warren H. Lieb, Vice-President
Donald I. Richter, Sound Engineer
Charles R. Kite, Editor

Services: 16/35mm motion picture production; industrial, theatrical TV, sales promotion, institutional and sales training; specialists in travel promotion films, TV productions, spots and shows. Filmstrips and sound slidefilms. Script writing. **Facilities:** Complete studios, sound stages, RCA 35mm and 16mm magnetic and optical recording. Hi-fidelity magnetic mixing. Nagra-16mm sync recording. Editing, musical score facilities, echo chamber, sound stages; editing rooms.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Celebration"; "Presidents Report"; "Shrink Packaging"; "Corporate Report, Europe" (Dow Chemical); "The Modern Dance" (Chimera Foundation for Dance, Inc.); "Airports are for People" (Federal Aviation Administration); "The Title is One" (Dept. of

ROBERT BRUCE HICKS & ASSOCIATES
Suite LL-6 O'Hare Inn, 6600 N. Mannheim Rd., Des Plaines, Ill. 60018
Phone: (312) 827-5131 X 1159
Date of Organization: 1963
R. B. Hicks, President
V. N. Hansen, Vice-President
R. O. Hicks, Secretary-Treasurer
Services: Motion pictures, filmstrips and slides for business communications. Collateral printed materials. Producers of trade show conventions and sales meetings. Presentations. Sales incentive programs. **Facilities:** Offices in the O'Hare Inn. Associates in several cities. Studio facilities rented as required.

MATTCO ASSOCIATES, INC.
3309 N. Chapel Hill Rd., McHenry, Ill. 6005
Phone: (815) 385-5508
Date of Organization: 1960
Richard J. Matt, President & Exec. Director
William M. Fraser, Vice President
John Stone, Production Manager
Services: Motion picture and slidefilm production, including theatricals, TV commercials, sponsored industrials, sales and training films. **Facilities:** Recording, music scoring and editing, 16mm and 35mm editing rooms, Moviola equipped; 16mm and 35mm projection, 16 Eclair NPR, Arriflex and B&W and 35mm Arriflex and Eyemo Cameras. Nagra sound equipment; sound stage, complete studio and portable lighting; spec camera-boat, airplane, and truck.
RECENT PRODUCTIONS AND SPONSORS
TV Commercials: "Looper"; "Stop-Start"; "Race"; "Letters" (Johnson Motors/Baker Johnson, Dickinson); "Birds, Mamma Fish"; "Egg"; "Duck" (Ducks Unlimited); Clinton E. Frank, Crafts General.
"Amusements" (Silver Dollar City/Bryan D. Ald. 3 commercials. Bloomington Federal Savings & Loan). **TV Shows:** "Our Changing World" (Nightingale-Conant Corp.). **TV Special:** "Ed McMahon and His Friends Discover Wet."

ARNIE MIDLASH & THE GROUP
(formerly Persuasion Systems)
539 North Linden Avenue, Oak Park, Ill. 60302
Phone: (312) 848-8081
Production Office: 676 N. LaSalle St. Chicago, Ill. 60610
Date of Organization: 1965
Arnold Y. Midlash, General Manager
Henry Puckhaber, Production Director

Services: Multi-media, automated multi-screen presentations; training programs; corporate and selling communication. **Facilities:** Script, graphic design, still and motion photography, 1 1/4-inch and cassette audio recording and duplication.

RECENT PRODUCTIONS AND SPONSORS
Multi-Media: "Life in an Unsafe World" (Continental Assurance Co.); "Building for Life" (United Foundation-Detroit); "Surge into the Seventies" (International Minerals and Chemicals Corp.). **Motion Pictures and Film Strips:** CNA Financial Corp., Anaconda, SK Tools, Division Dresser Industries. National Hemophilia Assoc., Ford Marketing Institute, John Nuveen and Co. **Cassette Training Programs:** Continental Assurance Co., National Underwriter Co. **Live Shows:** Eljer.

BURT MUNK PRODUCTIONS, INC.
 56 E. Walton Place, Chicago, Ill. 60611
 Phone: (312) 337-0034
 Date of Organization: 1961
 Burton M. Munk, President
 Mary Abraham, Business Manager
 Neil Allen, Creative Director

Services: Creation and production of motion pictures, slidefilms and related materials for business communication. Sales meeting and convention services. **Facilities:** Creative writing, planning and production.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Sealy Presents Spring Golf Classic"; "The Unbeatable Combination" (Sealy); "Tariff Commission Presentation"; "2000 Hands"; "Super Chromacolor" (A Better Way) (Zenith); "Annubar . . . The Natural Way" (Dieterich Standard Corp.). **Slidefilms:** "Get Out The Vote" (Illinois Republican State Central Committee); "How A Lady Sells"; "Case Studies In Safety"; "The Schedule Breakdown"; "The Fashion Merchandising System Guide"; "Handle With Care" (Seary); "Advertising & Sales Promotion, June 1972"; "New Products, 1972 (Zenith).

FRED A. NILES
COMMUNICATIONS CENTERS, INC.
 1058 W. Washington Blvd., Chicago, Ill. 60607

Phone: (312) 738-4181
 Date of Organization: 1955
 Branch Offices: New York: 108 West End Ave., New York, 10023. Phone: (212) SU 7-8770. Charles Ticho, Vice President. California: 5545 Sunset Blvd., Hollywood. 90028. Phone: (213) 462-7311. Frank Brandt, Vice-President.

Fred A. Niles, President
 Norman C. Lindquist, Vice-President, Sales
 William E. Harder, Vice-President, Multi-media

James E. Morgan, Vice President-Finance
 Rolf Brandis, Manny Paull & Bob Alpert, Vice Presidents

Raymond Chan, Creative Director
 Don Hill, Producer/Industrial
 Al Cairo, Producer/Live
 James Miller, Production Manager

Services: TV commercials; industrial films; sales training films; business theater; sound slidefilms; TV shows. **Multi-Media:** marketing and merchandising programs, theatrical short subjects. **Facilities:** 100,000 sq. ft. of space; 3 sound stages; Five editing rooms complete sound dept.; carpentry, electric, paint and prop depts.; screening room; art dept.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Sunshine Ceiling" (National Gypsum); "Phonovision" (Zenith); "Good, Better, Best" (Banquet Foods); "Cooking with Eddie Doucette" (American Dairy Assoc.); "Precision on Wheels" (Marathon Oil); "Partners in Profit" (Allied Mills); "Tires Mean Goodyear" (Goodyear); "Industrial Engineering for Improved Mail Processing" (U.S. Postal Serv.); "Teeth Are For Keeping" (American Dental Assoc.); "1972 Spring Promotion" (American Oil); "Wrong Time, Wrong Place, Wrong Shoes" (Int'l Safety Shoe Co.). **Slidefilms:** National Gypsum, Sexton Foods, Serta Mattress, Beatrice Foods, Walco Industries, American Oil, Maremont, Field Enterprises, Ashland Oil, Amway.

PEOPLE REACHING PRODUCTIONS
 1460 Sandburg Terr., Chicago 60610
 Phone: (312) 642-3789

Date of Organization: 1969
 Sue Leven Sager, Creative & Prod. Supv.
 Dorothy Eastline, Promotion Director
 Honore Singer, Talent Coordinator

Services: Television news spots, public service spots and featurettes; package A/V presentations for radio, TV and live groups. Product or Sponsor-subject oriented features from inception through guaranteed placement.

RECENT PRODUCTIONS AND SPONSORS
TV Films: "Progress is . . . (People Movers), "Tendering" (Swift & Co.); "Clear Cookery" (Cooking Film Council).

PILOT PRODUCTIONS, INCORPORATED
 1819 Ridge Avenue, Evanston, Ill. 60201
 Phones: (312) DAVIS 8-3700
 (312) BRoadway 3-4141
 Date of Organization: 1940; Inc. 1952
 C. Robert Isely, President

Robert L. Dedrick, Executive Vice-President
 Bob Luce, Vice-President, Prod.
 C. Don Sheldon, Treasurer
 Connie Andersen, Filmstrip Department
 Jim Cuca, Account Executive
 Chris Isely, Account Executive

Services: Complete creative and production facilities for motion pictures and filmstrips. Research, writing, photography, sound recording, editing, and stripfilms services for industrial and business films. **Facilities:** Shooting stage; complete kitchen facilities; 16mm Mitchell and Arriflex camera equipment; battery packs for field work; Ampex, Magnasync and Nagra recording equipment including DuKane 30/50 signal generator; double system projection.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "School Without Walls" (Advance Schools, Inc.); "Straight Talk . . ." (From Riddell) (Riddell, Inc.); "Model 714 Crane" (Austin-Western Div.Clark Equipment Co.); "Construction Standards Series" (3 films) (Recreational Vehicle Institute); "Supervisor Training Series" (3 films) (National Taste of Success); "To Be A Woman" (Bee-line Fashion, Inc.); "The Accountant You Couldn't Afford . . . Till Now"; "Success Story" (Comprehensive Accounting Co.); "The Eyes Have It" (Standard Publishing); "Mr. Garmlin" (Linen Supply Assoc. of America).



Thirty-One years
 producing complete audio-visual
 programs for business and
 industry.

PILOT PRODUCTIONS, INC.
 1819 Ridge Avenue • Evanston, Illinois 60201
 312/328-3700

PRODUCERS GROUP, LTD.
 100 So. Wacker Drive, Chicago, Illinois 60606

Phone: (312) 372-2028
 Branch: 1232 St Vago St., LaCanada, CA. 91011. Phone: (213) 790-3715. Genl. Mgr. Jack Willoughby, ASC.

Date of organization: 1968
 Lee W. Gluckman, Jr., President, Exec. Producer
 Budd Blume, Vice President, Creative Director

Jack Willoughby, ASC, General Manager/
 Dir. Photography
 Mike Fleming, Designer
 Ken Fenceton, Designer

Services: Motion picture, slide film, multi-media, videotape creation and production, scripting, graphics, photography, design, unit managing, music. Will assemble crews, locations. **Facilities:** Full mixed media layout. Others tailored to production.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Encyclopaedia Britannica, Inc. for TV (Untitled); "Milk" (Avcor Ltd.); Communications History (Ill. Bell Tele.); Auto-Scorer (Brunswick); MDRT Welcome (Million Dollar Round Table); "Beam's Choice"—TV (Arthur Meyerhoff Advertising). **Multi-Media:** "Keep Everlasting At It" (Ill. Bell Tele.); "Dynamic Gas III." (Northern Ill. Gas); Sara Lee Annual Meeting (Wm. A. Robinson); B. F. Goodrich Sales Meeting—London (Avcor Ltd.); Consolidated Foods Annual Meeting (Consolidated Foods). **Misc:** "RIM Report De-sign" (Henry Ushijima Films); Sales brochures (Ranch & Co.).

SCENE I
 1825 North Lincoln Plaza, Suite 2603, Chicago, Illinois 60614
 Phone: (312) 649-9144

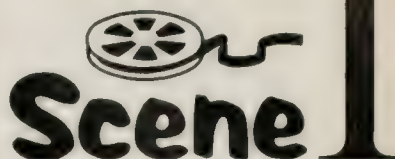
Date of Organization: 1972
 Jane Ware Davenport, President, Writer/Producer

Lisa Richter Witherell, Vice President
 Jean Lewis, Art Director
 Annaliese Reed, Administrative Assistant

Services: Consultants, creators and producers of communications for all business purposes. 16/35 motion pictures, slidefilms, videotape, multi-media, seminars, industrial shows, sales meetings, conventions, training, field surveys, related materials. Theatrical, non-theatrical and television specials. **Facilities:** Creative and administrative facilities, Screening/Meeting room; art dept.; air-conditioned sound stage, insert stage and working kitchen; other facilities and talents tailored to the production.

RECENT PRODUCTIONS AND SPONSORS
 New company; successor to Jane Ware Davenport & Assoc. See listing under Writers

1825 N. LINCOLN PLAZA
 SUITE 2603
 CHICAGO, ILLINOIS 60614
 312/649-9144



... The mark of
 IMAGINATION & VISION

SPORTLITE FILMS
 20 North Wacker Drive, Chicago, Ill. 60606
 P.O. Box 24-500, Speedway, Ind. 46224
 Phone: (312) 236-8955—236-8488

Date of Organization: 1955
 Al D. LeVine, Producer
 Jack Paige, Sales Manager
 Jane Gallagher, Controller
 Robert Decker, Counsel

Services: Distributor and producer, 16mm color and B&W/sound films; 16mm audio and color original master film library-500 1/2-hour titles.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "European Grand Prix"; "Formula Racing"; "Crowning of a Champion"; "Trevino Meets Nicholas"; "Atlanta 500"; "Nascar-Stock Car Racing"; "Hall of Fame Bowling" (Johnny Fazio-Marion Ladewig); "Tee to Gree"; "Pro Golf Secrets" (Educational Release).

TELECINE FILM STUDIOS, INC.
 100 S. Northwest Highway, Park Ridge, Ill. 60068

Phones: Park Ridge: (312) 823-1418
 Chicago: (312) 763-5818

Date of Organization: 1952
 Byron L. Friend, President
 June A. Friend, Secretary/Treasurer
 Ellen Milgrom, Audit-Finance
 Blanche Sands, Office Manager
 Tom Avidsen, Prod. Manager

Services: Motion pictures, filmstrips, live meetings, new products introductions, trade show participation. 35mm or 16mm studio or location. TV commercials, editing, re-recording, mixing, interlock screening, recording, script writing, filmstrip animation. **Facilities:** Multiple camera, continuous shooting equipment, 35mm and 16mm cameras, Arri, Eclair, etc.; magnetic recorder Ampex, Nagra, etc., sound stage 30' x 45' five channel re-recording and mixing.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Profit Report" (Motorola); "Creativity" (I/D/E/A); "ABS" (Hagen Advertising); "Women at Work" and "Home Appliance Service Technician" (Vocational Films).

TELEMATION PRODUCTIONS, INC.
 3200 W. West Lake Avenue, Glenview, Ill. 60025

Phone: (312) 729-5215
 Date or Organization: 1969
 Scott H. Kane, General Manager
 Robert L. Flagler, Sales Manager
 Robert Churchill, Chief Engineer

Services: Complete videotape production facilities for commercial, industrial, and instructional programming. Total duplicating facilities for 2" Quadrex, most 1" VTR's, 1/2" EIAJ, and video-cassette. Complete consultant service, pre-production services, post-production services, and distribution. **Facilities:** 30x50 foot studio, 2 IVC 300 Broadcast Color Plumbicon cameras with 10:1 zoom lenses, complete color film island, full production switcher with special effects including chroma key and quad split, total audio system, complete lighting system, 2 Ampex 1200/B/3 2" VTR with Editex electronic editing, full line of 1" VTR, 1/2" VTR, and Video-cassette.

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RECENT PRODUCTIONS AND SPONSORS
 Kraft Foods, J. W. Thompson Adv., Sears
 Roebuck Dept., Freedman Adv., Canfield Rev-
 enues, Dickers Adv., Customizations,
 American Oil, P. Arty, M. Manus Adv., Var-
 ious Spots (Sanders Rodkin Adv.); Various
 Spots (A. Eicoff Adv.); Various Spots (Fire
 Escape Productions); Jewel Food Stores
 (M.A.R. Adv., Underground Flash Pro-
 ductions); "Jim Conway Show" (San Isidro
 Prods.)

TRAINING AND MOTIVATION SYSTEMS, INC.

730 North La Salle Street, Chicago, Ill.
 60610
 Phone: (312) 337-3412
 Clyde L. Krebs, President and Treasurer
 Larry Kelly, Vice President
 John Mecchella, Secretary
Services: Creation, production and sale of
 syndicated motion picture programs includ-
 ing materials, meeting leader guides, and
 sales meeting supplements. **Facilities:** Cre-
 ative and marketing, servicing, producing
 through producers and free-lance specialists.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Where the Action Is" star-
 ring Jimmy "the Greek" Snyder.

HENRY USHIJIMA FILMS, INC.

2250 East Devon Avenue, Suite 121, Des
 Plaines, Illinois 60018
 Phone: (312) 297-2155
 Detroit Office 14981 13 Mile Road, War-
 ren, Michigan 48093
 Phone: (313) 293-0770
 Date of Incorporation: 1962
 Henry Ushijima, president
 Ruth Ushijima, Secretary

Services: Films for television, industry, and
 education.
RECENT PRODUCTIONS AND SPONSORS
 "It's Wool-Naturally", "Winnie", "Designs for
 Dreaming" (Sears); "Baxter Lifestyles" (Bax-
 ter Labs Inc.); "Bob Hope" (Boy Scouts of
 America); "1972 Holiday Packaging" (Hiram
 Walker, Inc.).

ZAPTEL STUDIOS, INC.

615 North Wabash Ave., Chicago, Ill. 60611
 Phone: (312) Superior 7-2755
 Date of Incorporation: 1955
 Owen Zapel, President & Executive Director
Services: Producer of animation for TV com-
 mercials, industry and education. Live action
 for all purposes. Audio visual productions for
 sales presentations, slidefilms, filmstrips,
 Show Case Programatic. Optical and anima-
 tion. **Facilities:** Studio, animators, artists, lay-
 out, lettering, hot press, 16mm and 35mm
 projection; 35mm optical and magnetic inter-
 lock. Editing with 16mm and 35mm Moviolas,
 two animation stands. Masters series Oxberry
 with Aerial Image projector.

OTHER ILLINOIS CITIES

MARK ANDERSON FILMS

PO Box 32, Champaign, Ill. 61820
 Phone: (217) 359-2532
 Date of Organization: 1964
 Mark Anderson, Owner
Services: Complete motion picture produc-
 tion facilities, television commercials, promo-
 tional films, slide presentations, and multi-
 media. **Facilities:** Script, studio and location
 production, titles, graphics, editorial, com-
 plete animation services.
RECENT PRODUCTIONS AND SPONSORS
TV Commercials: Illinois Power Co. TV Com-
 mercials, "Fishing at Baldwin", "Clinton Nu-
 clear Plant", Series of 3 Father and Son TV
 spots (Harpham Adv.).

KANSAS

CENTRON CORPORATION, INC.

West Ninth at Avalon Road, P.O. Box 687
 Lawrence, Kansas 66044
 Phone: (913) 843-0400
 Date of Organization: 1947
 Arthur H. Wolf, President and Exec. Prod.
 Russell Mosser, Executive Vice President
 and Treasurer
 J. W. Newman, Dir. of Sales
 James E. Bannister, Asst. Dir. of Sales
Services: Motion Pictures, slidefilms and
 sales meetings for public relations, sales,
 training, education and television, sales meet-
 ings, spots, photography, color and or black
 and white still photography, animation and
 recording services. **Facilities:** New studio and
 other facilities, sound stages, voice studios,
 editing rooms, sync and rooms, etc. cameras

complete lighting and sound equipment for
 studio and location. Complete animation.
RECENT PRODUCTIONS AND SPONSORS
 "It Helps a Little Guy to Have a Big Friend"
 (Tenneco); "Money Management", "Market-
 ing", "Livestock", "Tractor Testing" (John
 Deere Co.); 30 Educational Films (CEF Films);
 4 Films American Institute Biological
 Sciences; "Canusa Games" (Mott Founda-
 tion); "Role of the Congressman", "Role of
 the Voter", "Role of the Pressure Group"
 (Ginn Division, Xerox Corp.); "Improving Our
 Environment" (Humble Oil Co.); "Business is
 Business" (General Motors Corp.).

LIBRARY FILMSTRIP CENTER

3033 Aloma, Wichita, Kansas 67211
 Phone: (316) 682-5925
 Violet Priestley, Owner-Producer-Director
 Marie Sterrett, Marketing Manager
Services: Complete services for sound film-
 strips, or motion picture production includ-
 ing location services, photography, art, pro-
 cessing sound recording for tapes, cassettes,
 and phonodiscs. **Facilities:** Dealer for: Color-
 sound filmstrips, all DuKane products, projec-
 tors, recorder—Pulser, lens, lamps, head sets,
 speakers, etc. Pixmobile cabinets for cas-
 settes, tapes, filmstrips, phonodiscs, tables,
 book carts, Black stereo screen in wall or
 tripod.
RECENT PRODUCTIONS AND SPONSORS
 Reference Collections; Encyclopedias Basic
 Knowledge; Line O Scribe Sign Printing;
 Perspective I; Research Paper; Oxyacetylene
 Welding Series; Electric Welding Series

LIBRARY FILMSTRIP CENTER

3033 Aloma
 Wichita, Kansas 67211
 Phone 316 682-5925

Presents
 COLOR-SOUND
 FILMSTRIPS IN ART
 LANGUAGE ART
 LIBRARY SCIENCE
 PURE SCIENCE
 SOCIAL STUDIES
 VOCATIONAL
 TECHNICAL

Under Production:
 SERIES ON WELDING
 FREE CATALOG

MARSH FILM ENTERPRISES, INC.

Post Office Box No. 8082, Shawnee Mis-
 sion, Kansas 66208
 Date of Organization: 1969
 Mrs. Alan R. Marsh, President
Services: Production and distribution of
 sound/color elementary-level educational
 35mm filmstrips. Sound available LP Record
 or Cassette. **Facilities:** Emphasis on timely
 subjects. Will custom-produce to special re-
 quirements.
RECENT PRODUCTIONS AND SPONSORS
Filmstrips: "China . . . A Place of Mystery",
 "There's a New You Comin'", "Beyond
 This Earth", "Secrets of the Rain".

MINNESOTA

COUNTRYMAN-KLANG, INC.

905 Park Ave., Minneapolis, Minn. 55404
 Phone: (612) 332-2538
 Date of Organization: 1956
 Thomas C. Countryman, President
 Floyd A. Klang, Exec. Vice-President, Gen-
 eral Manager
 James Sugimura, Vice President, Head of
 Still Dept.
Services: Producers of industrial, educational,
 sports, sales, training, TV commercials
 multi-media theatrical presentations and film-
 strips, 16mm and 35mm and advertising
 sales photography. **Facilities:** 4500' stage,
 animation, Mitchell, Arriflex, dollies, lighting
 and sound equipment for studio or location.
 Complete recording with Nagra. Four Magna-
 sync interlocks and multi-channel mixing.
 Music library and producers services.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Tell It To Toro", "Sell Me

a Toro", "A Better Answer to a Burning
 Question", "Take A Bigger Bite", "Toro
 Greenkeeper" (Toro Manufacturing Corp.);
 "Make Waves in '73", "The Easy Rider" (Lar-
 son Industries); "Pond Renewal" (National
 Car Rental Systems); "Golf Course Turfgrass
 Maintenance", "Industrial Turfgrass Main-
 tenance", "Turfgrass Rental Equipment" (Ryan
 Equipment Co.); "The Enormity of the Ill-
 ness", "Marriage is Communication", "What
 is God Like?", "Strength Thru Weakness"
 (Foundation for Living); Dr. Page Interviews
 (Modern Medicine); "Chance" (Chance Mo-
 tion Picture Production); "Winter Safety"
 (Countryman-Klang). **Slide Films:** "Person to
 Person" (Cargill, Inc.); "Auto Insurance and
 You(th)" (Minnesota Insurance Information
 Center); "Basic Hydraulic Principles", "Sell
 OTC Hydraulic Systems", "Track Master 160",
 "Hendrickson Suspension", "The OTC Story"
 (Owatonna Tool Co.); "Fall Presentation",
 "Profile-Gereiatrics" (Modern Medicine). **Multi-
 media:** "10th Royal House of Bradford"
 (W. T. Grant Co.). **TV Commercials:** "Toro
 Guardian", "Toro Rider/Tractor" (Toro Manu-
 facturing Corp.); "Ski Whiz '55" (Massey-Fer-
 guson/Knox-Reeves Adv.); "President's Desk",
 4 (Montana-Dakota Utilities); "Spin Flash"
 (Nu Pro Corp.); "Turtle Creek" (Turtle Creek
 Land Development/Cuddeback/Wilmont/Sie-
 gel Adv.); "National City Bank" (Kaufman-
 Spieker Adv.); "Minnesota State Fair" (Min-
 nesota State Fair/Ken Pottle Marketing Adv.).

CREATIVE CENTER, INC.

500 Times Building, Minneapolis, Minn.
 55401
 Phone: (612) 338-6971
 Date of Organization: 1969
 Robert D. Fuller, President
 Marilyn Kogen, Producer
 Bruce Clark, Producer
 Bob Griggs, Director of Marketing & Sales
 James Pearson, Equipment Sales & Rental
Services: Audio-visual and motion picture
 producers. **Facilities:** Total audio-visual and
 motion picture production facilities (includ-
 ing offices, scripting, photography, record-
 ing, slide duplication, screening and editing
 rooms). Complete facilities for sales meet-
 ings, multi-media plus equipment sales and
 rental.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Shopping Game" (Crea-
 tive Center); "Supermarc Training™ Series",
 "Red, Hot and Rollin'", "A Case for Profits"
 (The Pillsbury Co.); "Making Points" (Lawry's
 Foods, Inc.); "The Mechanical Center Story"
 (Tyler Refrigeration Div.); "HIA In-Store Ad-
 vertising" (Progressive Grocer Magazine);
 "Good Old Days", "Success Formula" (Super
 Valu); "B.C. Wizard Presents: Your Bemis
 Benefits" (Bemis Corp.); "Quality Protected
 Beef Story" (Stop 'N Shop Co.).

EMPIRE PHOTOSOUND INCORPORATED

4444 W. 76th St., Minneapolis, Minn. 55435
 Phone: (612) 920-3020
 Date of Incorporation: 1945
 Richard N. Jamieson, General Manager
 Eugene R. Ehlenz, Adm. Mgr.
 Averill M. Kronick, Sr. Dir.
Services: Production of motion pictures, multi-
 media presentations, slidefilms, TV com-
 mercials and sales meeting presentations.
 Complete facilities, including interlock pro-
 jection, editing tape and magnetic film
 recording, disc and tape music libraries
 available. Complete sound department,
 including magnetic film and tape recorder,
 desk, and tape music libraries, original
 sound effects library, fully equipped mo-
 tion picture and sound studio facilities.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "To Breathe Free", "Desti-
 nation San Juan", "Pan Am's World", "Carl
 Alley", "Prospection for Profits", "Partners
 in Profits" plus others.

LOW & ASSOCIATES, INC.

980 West 79th St., Minneapolis, Minn.
 55420
 Phone: (612) 884-7524
 Date of Organization: 1959
 R. Glenn Low, President & Producer
 Roseanne E. Low, Exec. Vice President &
 Producer
 John M. Wordelman, Vice President
 Robert C. Petersen, Director of Photography
 Jan J. Bates, Cameraman
Services: Writing and production of motion
 pictures, TV commercials, sales shows, pro-
 ducers services. Distributors: rear screen
 Super 8 projectors. **Facilities:** New studios
 with extensive live action animation facili-
 ties. Arriflex high-speed cameras, 40 x 60
 sound stage, Ampex Nagra Magnasync
 Stated Hoffman sound equipment music
 library, electrical interlock, complete mixing,
 editing, lighting equipment.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Anyone Can Sew Stretch
 Fabrics"—Series (Viking Sewing Machine Co.,
 Inc.); "Sensibar" (Select Systems, Inc.);
 "Bloomington" (M. R. Bolin Adv. Agency);
 "How To Install A Conwed Suspended Ceiling"
 (Conwed Corp.); "PCA Makes It Happen"
 (Premium Corp. of America); Naama

Naama, Naama" (Webb Publishing). **TV**
 commercials: Masonite Corp., First Bank Sys-
 tems, Arrow Shirts, Cosom Corp.

JIM McGOVERN & ASSOCIATES
 934 Hampden Avenue, St. Paul, Minn.
 55114
Phone: (612) 644-3882 and 644-2501
Date of Organization: 1969
 Jim McGovern, Presiden-Scripting, Produc-
 tion
 Patricia McGovern Brissette, Musical Com-
 mercial Dir.
 Dwayne Brissette, Art Director
 Thomas McGovern, Original Musical Scores
Services: Fully conceptualized film scripting,
 storyboards, research direction and produc-
 tion for industry, commerce, government,
 institutions and political candidates. Original
 lyrics and music for commercials. **Facili-
 ties:** Use production facilities of major film
 studios.

MULTIMEDIA, INCORPORATED
 12401 Minnetonka Blvd., Minnetonka, Minn.
 55343
Phone: (612) 935-4300
Date of Organization: 1968
 Paul Clements, Production Manager
 Terry Smith, Creative Director
Services: Complete services from script-writing
 through production of Motion pictures, slide-
 films, filmstrips, TV and radio commer-
 cials, and multimedia presentations. Still
 photography, art, copy, and recording serv-
 ices. **Facilities:** Studio; 16mm double system
 sound camera system, location and studio
 recording, lighting, automated multi-projector
 presentation equipment, still photographic
 equipment, copystand.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Why Babies Cry" (Single
 Concept Films); "Discover Cozumel" (Go
 Mexico, Inc.). **Multimedia:** Annual Sales Meet-
 ing (Brown and Bigelow); 1972 Annual Meet-
 ing (Jostens); "Joy in Learning" (Montessori
 Assoc. of Minn.); 1972 Annual Meeting (East-
 man-Kodak). **Slidefilms:** "World of Work",
 "Managing Your Territory", "Rochester Jobs"
 (Eastman-Kodak); Corporate Identity (Car-
 gill); Sales Training (IDS). **Filmstrips:** "Every-
 one Speaks a Dialect", 1-5 (CEMREL). **TV**
Commercials: Red Owl Stores-132 (Howard
 Cox and Associates); Southdale Center-3
 Midland Associates; Home Brands, Stand-
 ard Oil Dealers of the Twin Cities, Aladdin
 Industries (Jaffe, Naughton, and Rich).

NORTH STAR PRODUCTIONS, INC.
 2930 Emerson Ave. South, Minneapolis,
 Minn. 55408
Phone: (612) 827-6117
Date of Organization: 1967
 W. R. Frank, Board Chairman
 William R. Heideman, President
 Ray Anderson, Account Executive/Producer
 Leigh Lammon, Accountant
 Gene Gump, Marketing
Services: Production of motion pictures,
 sound slidefilms, animation and graphic de-
 sign, sales meeting programs, editing, 16
 and 35mm projection and interlock screen-
 ing; closed circuit television, videotape pro-
 ductions and live shows. **Facilities:** Arriflex,
 Eclair and Nagra 16 and 35mm camera equip-
 ment, still department, Technicolor 1000 and
 silent projector (distributors) Shibaden closed
 circuit television, LaBelle and Audiscan (dis-
 tributor). Kodak, MPO Videotronic dealers.

NORTHWEST TELEPRODUCTIONS, INC.
 4455 West 77th Street, Minneapolis, Minn.
 55435
Phone: (612) 927-0084
 Branch Office: 230 East Ontario, #2405
 Chicago, Ill. 60611 **Phone:** 644-3914
Date of Organization: 1969
 Robert Mitchell, Vice President & General
 Mgr.
 James Heuton, Asst. General Mgr.
 David Herman, National Sales Mgr.
Services: Producers of industrial program-
 ming, sales and skill training, internal cor-
 porate communications, videocassette soft-
 ware, TV commercials, entertainment pro-
 gramming. **Facilities:** Fully-equipped two-inch
 broadcast quality color videotape production
 facilities. Large and small production studios;
 multi-camera and single camera location
 units; set design and construction; lighting;
 audio: full-time permanent crews. Production
 in studio or on location—also closed circuit
 pickups for meetings and conventions.

REID RAY FILMS, INC.
 2269 Ford Parkway, St. Paul, Minnesota
 55116
Phone: (612) 699-1393
Date of Organization: 1910
 Howard H. Gelb, President
 Robert H. Winter, Director of Production
 Dennis Anderson, Sales Manager
 Donald A. Anderson, Sound Consultant/
 Engineer
 Russell Croft, Associate Producer
 Frances Hostettler, Comptroller
 Lillian Hall, Chief Accountant

Rolland Watzl, Service Manager
 Mary Kavanagh, Administrative Assistant
 Edward Sandstrom, Traffic Mgr.; Distribu-
 tion
Services: Complete creative staff for motion
 picture (16mm & 35mm), TV commercial,
 slidefilm, and audio cassette production; re-
 lated collateral; film distribution. **Facilities:**
 Arriflex, Eclair and high-speed cameras;
 sound stage; 4 editing rooms (16mm &
 35mm); complete sound department; art &
 animation department; lighting department;
 16mm & 35mm interlocking screening rooms.
RECENT PRODUCTIONS AND SPONSORS
 45 motion pictures; 12 TV commercials; 8
 slidefilms; 5 slide shows; 4 audio cassette
 programs.

MISSOURI

CALVIN COMMUNICATIONS, INC.
 215 W. Pershing Road, Kansas City, Mis-
 souri 64108
Phone: (816) 421-1230
Date of Organization: 1931
 Leonard W. Keck, Chairman of the Board
 William D. Hedden, Vice-Chairman and
 Technical Director
 Donald S. Phillips, President
 William M. Bowles, President Laboratory
 Division
 Larry A. Kauffman, President Production
 Division
Services: 8mm, Super 8mm, 16mm and
 35mm color sales, training, educational, docu-
 mentary, industrial films and TV commer-
 cials, videotape, slide film, and filmstrip
 production. Script to screen services and
 laboratory facilities. **Facilities:** Large sound
 stage with 90' x 90' x 25' cyclorama. Ex-
 tensive location equipment; Ektachrome and
 B/W processing, Kodachrome, Eastman color
 positive, B/W reversal and positive release
 printing; Kodachrome and Ektachrome pro-
 cessing and quantity release printing; com-
 plete oxberry aerial image animation; com-
 plete music facilities; sales, lease and rental
 of professional motion picture equipment.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Harris System of Au-
 tomated Color Control" (Harris-Seybold Div.,
 Harris Intertype Corp.); "Football Training"
 (Kansas City Chiefs); "The Drury Plan" (Drury
 College); "Cleaner Air at a Reasonable Cost",
 "Air Pollution Control in Foundries", "The
 Competitive Edge", "Super Plant" (Standard
 Havens, Inc.); "Your First Step to Tomorrow"
 (American Angus Assn.); "Punting Points"
 (K. C. Life Insurance Co.); "JD 646 Compac-
 tor", "A Proven Skidder", "Systems Ap-
 proach to Wood Harvesting", "Sanitary Land-
 fill: a Practical Solution" (Deere & Co.);
 "Sales Presentation" (Unitog); "A Smile or
 a Tear" (Reorganized Church of Jesus Christ
 of Latter Day Saints); "The Dollar Drain",
 "Who, Me?", "The Losers", "First Line of
 Defense" (Anne Saum Assocs.); "Decisions,
 Decisions" (Patricia Stevens International);
 "Where Our Laws Are Made" (Citizens Con-
 ference on Stage Legislatures); "Increase
 Cotton Profit from Stalk to Bale" (Cotton
 Incorporated); "More than a Service" (Data-
 Sys-Tance, Inc.); "Arrow of Prophecy" (Gen-
 eral Conference of Seventh Day Adventists);
 "Fence from A to Z" (Armco Steel); "Global
 Paycheck" (Caterpillar Tractor Co.); "Foot-
 ball Today" (Official Sports Film Service);
 "Guatemala" (World Neighbors). **TV**
Commercials: Desenex, Wilson Sporting Goods,
 Pa. Dept. of Public Instruction, Lockwood
 Corp., Project Concern.

COMMUNICO
 1315 North Highway Drive, Fenton, Mo.
 63026
Phone: (314) 938-5450
Date of Organization: 1969
 B. E. Senseman, President
 B. D. Christensen, Vice President, Sales
 T. W. Boswell, Vice President, Educational
 Systems
 R. W. Pasek, Vice President, Audio Visual
 Communications
 D. F. Keeslar, Vice President, Motion Pic-
 ture Production
 J. O. Eubanks, Vice President, Graphics
 Production
 J. B. Willis, Vice President, Business Meet-
 ings
 W. A. Bandle, Treasurer
Services: Commercial, industrial educational
 training motion pictures, sales and business
 meeting planning and production, slides, strip
 film and original art. **Facilities:** Three stages,
 one insert stage, lab facilities, 60 foot limbo
 cyclorama, 16mm and 35mm editing facili-
 ties, complete sound and dubbing.

CONFLUENCE FILMS, INC.
 (Formerly S. Storck & Co., Inc.)
 4746 McPherson, St. Louis, Mo. 63108
Phone: (314) FO 1-4200
Date of Incorporation: 1966
 Pierre Vacho, Producer/Editor

Arthur Fillmore, Director/Cameraman
 Lorna Robnett, Production Manager
 Jane Vorisek Ford, Editorial
Services: Production of reality films,
 feature, documentary, educational, industrial,
 corporate image and political. Production of
 political TV spots. **Facilities:** Office, screening
 room. Complete location production equip-
 ment, writing, directing and editing facilities.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "McClellan . . . The Peo-
 ple's Trust" (Senator McClellan Campaign
 Committee); "Tomorrow's Game" (St. Louis
 Cardinals); "Quality and Promise" (Washing-
 ton University); TV spots for Senator John
 McClellan.

EDWARD H. GOLDBERGER PRODUCTIONS
 1210 Tamm Avenue, St. Louis, Mo. 63139
Phone: (314) 647-7112
Date of Organization: 1946
 Edward H. Goldberger, Producer-Camera-
 man
 E. Fred Miller, Cameraman, editor
Services: Motion pictures for documentary,
 newsreel and public relations; 16mm kine-
 scopes (off/air) of local television programs.
Facilities: Equipped for studio and location
 filming. 16mm, 8 super, filming, incl. con-
 tinuous cartridge Super 8mm production 8
 projection. Five cameras with full comple-
 ment of lenses. Mobile phone service.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: AFSCNE-labor union (un-
 titled); McBar Corp., (untitled) protype film
 report-equipment; UPI-TN (news reel cover-
 age-representative); Spencer Roberts and
 Assoc.-political filming.

HARDCASTLE FILMS
 7319 Wise Avenue, St. Louis, Mo. 63117
Phone: (314) 647-4200
Date of Organization: 1930
 Richard R. Hardcastle, Jr., President
 J. H. Hardcastle, Producer
 G. A. Gaus, M. L. Warner, Assistant Pro-
 ducers
 Lambert Kainman, Director
Services: Production of sound motion pic-
 tures, slidefilms, TV documentaries and com-
 mercials in b&w and color; advertising, sales
 promotion, public relations, and training
 films for business, civic and religious or-
 ganization; local coverage or completion serv-
 ice. **Facilities:** 35mm & 16mm Arriflex, Auric-
 on Pro 600, magnetic, Eclair; sound stage,
 Nagra, Ampex recorders; editing rooms, Mov-
 iola; portable lighting equipment for location
 production.
RECENT PRODUCTIONS AND SPONSORS
 "The Distant Drummer," Ya Wanna Buy an
 Elephant," "Backstage Zoo" (KMOX-TV); "The
 Old Post Office" (KSD-TV); Three TV commer-
 cials for Chromalloy American.

NEBRASKA

CHAPMAN/SPITTLER INC.
 1908 California, Omaha, Nebr. 68102
Phone: (402) 384-1600
Date of Organization: 1960
 Robert J. Spittler, President
 Donald L. Chapman, Secretary-Treasurer
Services: Audio-Visual Productions Sales and
 Service. **Facilities:** Editing room, recording
 room, studio.
RECENT PRODUCTIONS AND SPONSORS
Films: South Dakota Flood (N.W. Bell); 20th
 Century Irrigation (Valmont Industries); Some-
 thing in the Land (Elanco). **Multi-Media:** Soy-
 bean Markets on the Grow (Elanco); Sell
 Olympics (Mutual of Omaha).

NORTH DAKOTA

BILL SNYDER FILMS, INC.
 Studio: 1419 1st Ave. S., Fargo, North
 Dakota. Mailing Address: Box 2784,
 Fargo, N.D. 58102
Phone: (701) 232-6500
Date of Organization: 1956
 Bill Snyder, President
 John McDonough, Vice President
 Norm Selberg, Art Director
Services: Motion picture production, slidefilm
 and slide production, Audiscan production,
 Educational film production. TV Commercials,
 film completion services. **Facilities:** Arriflex,
 Eclair, Eyemo and Cine-Special cameras.
 Magnasync 16mm recording and 3 channel
 mixing and equalization, Nagra and Perfec-
 tone recording and transfer. Music library,
 animation stand, company owned aircraft.
 Sound stage, still department.
RECENT PRODUCTIONS AND SPONSORS
 (CONT'D ON NEXT PAGE)

N DAKOTA (CONT'D)

Motion Pictures: Melrose March (Melrose Division, Clark Equipment Co., Electrofilm Co., Little Falls Power Co., North Dakota Wheat in World Trade" (North Dakota State Wheat Commission, Haybuster, Haybuster Distributing Co., Chrysler Bank, Melrose Division, Clark Equipment Co., New Leadership" (North Dakota State Democratic Party), "Constitutional Conventions" (North Dakota State). **TV Commercials:** Melrose Division, Clark Equipment Co., Haybuster, Red River Fair, Otter Tail Power Co., Mark Andrews (Flint Adv.), Capitol Federal Savings and Loan, Gate City Savings and Loan, Unpol Inter Twin City Federal, Cullie and McVey Adv.; North Dakota Travel Dept., Nebraska Travel Dept. (Greg Smith and Associates). **Slide Films:** "A Chance to Live" (North Dakota Business and Industrial Development).

WISCONSIN

MOYNIHAN ASSOCIATES, INC.

1717 S. 12th Street, Milwaukee, Wis. 53204
Phone: (414) 272-0644

Date of Organization: 1966

Paul J. Moynihan, President/Director Prod
Jane Moynihan, Vice-President/Creative Director

Services: Communications team; script research, development; complete studio and location film, slide, videotape production; cinematography, sound; unit management; film, sound, videotape editing, scoring, compositing; also development of ancillary graphics for communication "packages"; consultants in marketing, film distribution; experts, cold weather photography. **Facilities:** Complete motion picture, sound, videotape production and editing equipment; Auricon, Arriflex, Moviola, Moog, Nagra, studio, etc.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Reincarnation" (Theosophical Society in America), "A Tale of Dogs" (Allied Mills); "Leading to Learning" (U.S. Office of Education, "Revenue Sharing" (U.S. Conference of Mayors), "A Man Called Kohler" (Kohler Co.), "TV Spots: 'Let's Keep It That Way' (6 spot campaign) (Mayor Maier Organizing Committee, Inc.), "Kubetogama" (Boise Cascade); "A Time to Grow" (3 spot campaign) (Anchor Savings and Loan); "Understand Your Child" (2 spots on drug abuse) (State of Wisconsin); "Think About It" (3 spot campaign) (Milwaukee County Mental Health Assoc.).

PARKE-RANDALL PRODUCTIONS

Division of Parke-Randall Corp.

1375 S. 72nd St., Milwaukee, Wis. 53214
Phone: (414) 476-9760

Date of Organization: 1959

Tom A. Papke, President

Miklos Gyulal, V.P.

Phillips G. Terhune, Jr., Director

Services: Producers of motion pictures for industrial, documentary, promotional, and legal exhibition; TV commercials, sales films. Complete production services, including scripting, recording, etc. **Facilities:** Interlock projection, narration and dialog looping, complete editing, magnetic film transferring and conforming for 16mm production

OMEGA PRODUCTIONS INCORPORATED

711 West Capitol Drive, Milwaukee, Wisconsin 53206

Phone: (414) 374-7900

Date of Organization: 1965

Ervin L. Penkalski, President

Jon Stoll, Director, Sound Department

Services: Complete motion picture production services, including scripting and design. **Facilities:** Sound stage (30' x 36') and insert studio, Eclair 16 and 35 and blimped Arriflex cameras, Colortran Hydraulic Crab Dolly, complete location equipment. Two editing rooms. 16 and 35 Moviola machine. Sound facilities include recording studio, Nagra recorder and Magnasynx four-channel interlock with complete mixing capabilities.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: GE/Kermath Chair, Membrane Oxygenation (General Electric Medical Systems); "More Than Yesterday" (Alfred University). **TV Commercials:** Wisconsin Electric Power (KVPD), The Milwaukee Sentinel, 1st Federal Savings of Madison, American Exchange Bank (Towell Inc.); A&P WED (Robert S. Black).

SWANSON PRODUCTIONS, INC.

625 N. Milwaukee St., Milwaukee, Wis. 53202

Phone: (414) 271-8774

Date of Incorporation: 1966

Robert W. Swanson, President

Ronald G. Johnson, Vice President

Elizabeth Swanson, Secretary

Karl Gengler, Treasurer

Hal Francke, Sales Manager

Services: Production of industrial motion pictures, sales films, commercials for TV etc. **Facilities:** Motion picture center with sound stages, offices, projection, recording and editing facilities, 16mm Arriflex cameras 4 channel mix facilities, 100,000-watt heavy lighting.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "End of the Water Give-away" (Badger Meter Co.); "Priorities for Progress" (Nat'l Dural Elec. Coop.); "Where Capability Counts" (Bucyrus Erie Co.); "Report to Management '72" (A. O. Smith Corp.); "Pickle Liquor" (A. O. Smith Corp.); "The Catch-up Game" (Wisconsin Council for Transportation); "It's Magic"; "Country House" (Wausau Homes); "The Ductile Story" (Grede Foundries, Inc.); "Commitment to Dependability" (RTE/ASEA); "Solving Selling Problems"; "Professionalism in Sales"; "Agency Management Principles"; "Reduce Drop-out Rate"; "Why Sell Life Insurance"; "Anatomy of Six Million Dollar Case"; "Getting out of a Slump"; "Work Habits and Prospecting"; "Selling Penison Plans"; "Forty five Years of Selling"; "Professionalism in Selling"; "Satisfactions of a Selling Career"; "Planning for Success" (Professional Selling Institute).

OKLAHOMA

MONTY MANN COMMUNICATIONS

2809 Northwest Highway, Oklahoma City, Okla. 73112

Phone: (405) 842-3832

Date of Organization: 1964

Monty Mann, President/Exec. Producer

M. P. Mann, Vice President & Administrative Dir.

Services: Producers of motion pictures; film strips; slide presentations; television, radio and screen commercials; color photography; audiovisual materials for sales meetings, trade shows, lobbies; scenarios and scripts; music and sound effects; jingles. **Facilities:** Motion picture and still cameras; sound recorders; editing equipment.

RECENT PRODUCTIONS AND SPONSORS
Filmstrips: "Milkability" (Hubbard Milling Co.); "Change Problems Into Opportunities" (Hubbard Milling Co.); "Baked Foods Merchandising" (Meyer's Bakeries); "Tomlinson Presents . . ." (Tomlinson Oil Co., Inc.); "Aqua Products". **Motion Pictures:** Series of short stories (National Horseman's Show).

ARIZONA

AZTEC FILM PRODUCTIONS

2818 North Country Club, Tucson, Arizona 85716

Phone: (602) 326-6736

Date of Organization: 1964

Ken Byrnes, President

Charles Quinn, Executive Vice-President

Services: 35mm, 16mm production, reduction from 16mm to Super 8 and Regular 8 cartridges. **Facilities:** Complete motion picture equipment, editing facilities, sound facilities, etc.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Baca Grande Today" (Baca Grande Corp.); "Holiday Island and Fountain Hills" (McCulloch Properties Inc.); "All About Children" (Arizona Children Home Association).

CANYON FILMS, INC.

834 N. Seventh Ave., Phoenix, Ariz. 85007
Phone: (602) 252-1718

Date of Organization: 1953

Ed Cooperstein, Pres. & G.M.

Bill Chase, V.P. Prod. & Creative Svcs.

Jim Berry, Dir. Photography

Don Jessup, Dir. Sound

Joanne Sherlock, Prod. Coord.

Services: Motion picture producers for industry, television, advertising and education. **TV spots:** sound slidefilms and theatrical films. Contact shooting or editing for outside producers. Art, animation and script services. **Facilities:** Two sound stages, sound recording facilities. Newest of production equipment. Narration studio; portable and set lighting, camera crane and sound available to out-of-state producers.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Dale Carnegie Story" (Dale Carnegie and Assoc.). **Slidefilms:** Professional Sales Series (Elba Systems Corp.). **TV Commercials:** Valley National Bank; Phelps-Dodge Corp.; Salt River Project; Continental Bank.

RUNNING PRODUCTIONS

500 East Birch Avenue, Flagstaff, Ariz. 86001

Phone: (602) 774-2923

Date of Organization: 1969

John Running, Owner

Services: Producer of 16mm motion pictures and 35mm sound film strips, mostly for educational media. **Facilities:** Offices, studio, editing room, and all facilities for the production of 16mm films and 35mm sound film strips.

RECENT PRODUCTIONS AND SPONSORS
Filmstrips: Southwest Indian craft series: "Navajo Weaving", "Acoma Pottery", "Hopi Kachina Dolls", "Papago Basketmaking", "Indians of the Rio Grande Pueblos", "Plant Succession on Lava Flows" (Imperial Film Co.); "The Art of Listening", Alternative life style series: "Consider the Grass", "Life is a River" (Warren Schloot Productions). **Motion Pictures:** "Snow Bowl" (Post Corp.); "Southwest Indian Arts and Crafts", "Early Indians of Southwest America", "Living in the Pacific States", "Living in the Plains States", "Living in the Mountain States", "Living in the Southwest States", "Living in the United States" (Coronet Instructional Films); "Beans" (Children's TV Workshop); "Chino Valley Story" (KTAR-TV). **TV Commercials:** Southwest Forest Industries

SWARTWOUT FILM PRODUCTIONS

6736 E. Avalon Dr., P.O. Box 476, Scottsdale, Arizona 85252

Phone: (602) 945-8496

Date of Organization: 1965

Kenyon Swartwout, Partner

Charles Swartwout, Partner

Services: Business, documentary, educational and public relations motion pictures and filmstrips, integrated instructional and promotional packages. Art and animation service. Casting and talent services. **Facilities:** 16mm Arriflex, Bolex and Bell & Howell cameras; 35mm Arriflex camera; 1/4 inch tape and 16mm magnetic sync sound recording equipment; 16mm and 35mm interlock projection facilities; multi-channel 16mm dubber. Complete sound stage.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Pre and Post Operative Teaching" (Arizona State University, College of Nursing); "The Dignity in Being Three" (Palo Alto Educational Systems); "Gus the Longhorn-Superstar!" (Baird Bread Co.); "Jacket Eccentricity & Thickness Control" (Western Electric Co.). **TV Commercials:** Baird's Longhorn Bread; Knoell Homes, Grunewald and Adams, Jewelers; Staggs Homes; Brown and Hoeye; Arizona Public Service; Cudahy Co.

TEXAS

A-V CORPORATION

2518 North Boulevard, P.O. Box 66824,

Houston, Texas 77006

Phone: (713) JA 3-6701

Date of Organization: 1945

J. C. Rebman, President

William B. Padon, Vice-President Secretary-Treasurer

William R. Fowler, Director, Medical Film Div.

J. Cazalet, V.P. & Exec. Prod.

Leo M. Langlois, Producer

Services: Scripting and production of industrial, documentaries, public relations, sales promotion, training and educational films, TV commercials, filmstrips. Live and mixed media industrial shows. Design and construction of display booths. Sound stage and fully equipped staff motion picture production crews. 16mm Eastman color and Ektachrome release printing. Super 8mm and standard 8mm release printing. Processing of all Eastman 16mm reversal camera stocks. Optical and special effects printing. 16mm and 35mm animation from storyboard to film. Multiple image and aerial image photography on Ox-berry animation stand. **Facilities:** All in-house equipment for the above mentioned services. **RECENT PRODUCTIONS AND SPONSORS** 10-film series "Industrial Fire Protection and Control;" 1 film "Self-Contained Respiratory Protection."

CENTURY STUDIOS, INC.

4519 Maple Avenue, Dallas, Texas 75219

Phone: (214) 522-3310

Date of Organization: 1968

Van C. Ellis, President

Johnny B. Beasley, Executive Vice-President

S. F. (Brownie) Brown, Executive Producer/Director, Vice-President

Services: 35mm & 16mm cameras and sound equipment, editing & screening, 35mm filmstrip & slide dupe cameras, full production capabilities. **Facilities:** Complete air conditioned sound stage, complete sound facilities, air and animation dept., still photography, filmstrip and slide department

(CONTINUED ON NEXT PAGE)

RECENT PRODUCTIONS AND SPONSORS
ection Pictures: "The Forgotten" (35mm heatre); Jim Thomas Sportsman Series (one Star Brewery); The Booth Story (Booth o) Coot (Neller Kane); Sales Film (Haggar acks). **TV Commercials:** Gulf—Royal Mail Young & Rubicam); United Fund (Doe Anerson); Wembley Tie/Strongman (Peter ayer); Catterpillar (Marvin Jay Agency); R. Anthony (Lowe Runkle); Butterkrust read (Brooks Adv.); Steamatic Cleaner Steamatic Inc.); Convenient Foot Mart (Fesel, Siegfriedt & Moeller); Kirschner Meat Fessel, Siegfriedt & Moeller); St. Joseph alley Bank (Juhl Adv.); Bama Pie (Lowe runkle); N.F.L. Highlights/Southland Life Rominger Adv.); Republic Bank (Glenn Adv.).

**PRODUCERS OF
 BUSINESS, INDUSTRIAL
 AND T.V. COMMERCIAL FILMS**



**PHONE 522-3310
 4519 MAPLE**

EDUCATIONAL SERVICES, INC.
 927 North 25th Street, P.O. Box 3020,
 Waco, Texas 76707
Phone: (817) 753-6852
 Date of Organization: 1968
 Dr. Harold D. Holder, President
 Zack Belcher, Vice President

Services: Production of 16mm films, primarily or educational/instructional use; specialized cript writing and photographic work; Spanish ranslation. **Facilities:** Complete 16mm production equipment, sound and silent
RECENT PRODUCTIONS AND SPONSORS
 "The Modern Answer" (Slurry Seal, Inc.); "Trails for Tomorrow" (Bureau of Indian Affairs); "Solve It," "People" (Waco Model Cities Agency); Campaign Spots (Tom Moore or Senator Campaign).

JAMIESON FILM COMPANY
 3825 Bryan Street, Dallas, Texas 75204
Phone: (214) 823-8158
 Date of Organization: 1916
 Bruce Jamieson, President
 Hugh V. Jamieson, Jr., Executive Vice Pres.
 Lloyd Abernathy, Vice-President
 Tom Moore, Vice President
 Scotty Grizzle, Vice President
 James Bannister, Laboratory Manager
 John Valtengergs, Camera Dept. Head
 Oliver H. Oliver, Sound Dept. Head
 Jack Kelly, Animation Dept. Head
 Harlan Croy, Director Audio Visual Services
 Walter Stephens, Controller

Services: Industrial, education, training, and ublic relations motion pictures, 16/35mm; lmed TV programs and commercials; sound ecoding, editing, animation; and laboratory ervices for industrial, educational, govern- mental or producer organizations. Manufact- ure of color processors. **Facilities:** Studio & laboratory; 2 sound stages, RCA 35/16mm ound channels; animation, creative staff; editing, printing, processing 35/16mm b/w, 6mm Ektachrome

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Walls of Our Lives", "The Wall-Tex Affair" (Columbus Coated abrics, Lord, Sullivan & Yoder Adv.); "Where o The Children Play" (National Assoc. for etarded Children); "Frontal Systems", "eather Advisory Services" (U.S. Navy); "out Progress Report" (LTV/NASA); "Prod- ct Introduction" (Ohio Art Co.). **TV Com- mercials:** Aurora Games (Grey Advertising); "olaris SNO-MOBILES (Colle-McVoy Advertis- ng); Yago-Sant'Gria Wine (Korchnoy-Ratner dvertising); CUNA (Garrison, Jasper, Rose . Co.); Campbell Soup (BBD&O); Holsum ead (W. E. Long Co.); Six Flags (Bloom dv.); Michael Stern Suits (Verno Adv.); urity Tidy-Ups (Draper Daniel). **Slidefilms** **Filmstrips:** Training Series, Merchandising Series, Food Preparation Series (Bonanza ternational); Sales Presentation (Otis En- gineering, Life Insurance Co. of Southwest); hamplin Sales Mfg. (Jack Holmes Agency); mployee Training Program (American Air- nes/Sky Chefs); Population Study (Cornel niversity).

HALLMARK FILM PRODUCTIONS
 901 South First Street, Abilene, Texas
 79602
Phone: (915) 677-1505
 Date of Organization: 1958
 Norman E. C. Naill, President
 Brett Allison, Vice Pres-Radio
 David Dodge, Vice-President-Production
 Leslie Seres, Vice-President-Post Production
Services: TV commercials; industrial, sales, training and religious motion pictures; film- strips; radio recording. **Facilities:** Full Pro- duction capability for 16/35mm, complete air conditioned sound stage, recording and mixing; Studios, editing and art.

KALEIDOSCOPE PRODUCTIONS, INC.
 1324 Inwood Road, Dallas, Texas 75247
Phone: (214) 630-2012
 Justin Joseph, Executive Producer
 Mike Drago, Creative Director
 Marc Bockman, Marketing Director
Services: Producers of audio-visual softwares ranging from production on a single color slide for a sales meeting to multi-screen/ multi-projector shows.
RECENT PRODUCTIONS AND SPONSORS
 Dr. Pepper, Rodeway Inns of America, Red- man Industries, Tyler Corp., City of Dallas, Sue Ann of Dallas, General Investing Corp. of Iowa.

KEITZ & HERNDON, INC.
 3601 Oak Grove, Dallas, Texas 75204
Phone: (214) 526-5268
 Date of Organization: 1950
 L. F. Herndon, President
 R. F. Keitz, Exec. Vice President
 Tom Young, Vice-President, Art
 John Bronaugh, Vice-President, Production
 Mike Clark, National Sales Manager
Services: 35mm and 16mm color and b&w motion picture production for sales, training, educational, government agency films, and TV commercials. Slidefilm production ser- vices. B&W and color still photographic illus- tration services. **Facilities:** Sound stage, op- tical printing; animation stand; 35mm and 16mm motion picture equipment; sound fa- cilities; editing; animation art staff; location truck equipment. Production and color lab facilities for 35mm to 8 x 10.
RECENT PRODUCTIONS AND SPONSORS
TV Commercials: Continental Oil Co. (Clinton E. Frank); Skelly Oil (Bruce B. Brewer, Inc.); Rotary International (direct); Western Co. (Bill Finn and Assoc.); Braniff International (Clinton E. Frank); Dr. Pepper (Young & Rubicam); Seitz Meats (Fremerman-Papin, Inc.). **Slide Presentations:** Dallas Chamber of Commerce (direct); Woolaroc (Frank Phil- lips Foundation); Braniff International (Clint- on E. Frank); Dr. Pepper (Young & Rubicam); Dallas Market Center (direct); Republic Na- tional Bank (direct).

MFC FILM PRODUCTION, INC.
 5915 Star Lane, Houston, Texas 77027
Phone: (713) 781-7703
 Date of Organization: 1967
 Michael F. Cusack, President
 Frank Q. Dobbs, Vice President
Services: All phases of motion picture work, both 16 mm and 5 mm budgeting, scripting, shooting, editing and all completion work. **Facilities:** 50 by 50 aid-conditioned sound stage, complete sound facility, editing, pro- duction offices, screening room, 16 mm both 16mm and 35mm budgeting, scripting, Interlock, re-recording, Hydra-1500 camera crane, mobile film unit.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Feature Film "Disciples of Death" (Chisos Prod.); "All the Days of our Lives" (Texas Prison Film); "John Tower" (Culberson-Heller); Cullen Bank (Rives-Dyke).

**PICCADILLY FILMS INTERNATIONAL
 CO., LTD.**
 715 Stadium Drive, San Antonio, Texas
 78284
Phone: (512) 732-1287
 Date of Organization: Sept. 1967
 Branch Offices: Neil L. Paterson, 203 S. Second St., Mankato, Minn. 56001
 J. Philip Knight-Sheen, President, Producer- Director

Services: Specialize in motion picture produc- tions: industrial, t.v. commercials, educa- tional and medical documentaries. Casting agency for out-of-city motion picture com- panies. **Facilities:** Fully equipped production studios. Film distribution centers.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Comminuted Fractures" (Uni Tex. Medical School); "How to Be a Tooth-Keeper" (Den-Tal-Ez Mfg. Co.); "Com- bine Sanitation" ("Mushrooms", "Filling and Closing Line" (The Green Giant Co.); "EKG's at Home (Southwest Research Institute); "Teaching 2-Way Techniques" (W.I.R.S.A.- Wash. D.C.). **TV Commercials:** "Centeno" (Barney Jones); "O'Krent Fabrics"; "San An- tonio Horse Show"; Stanley Detective Agen- cy". **Casting Agency For:** Screen Gems, Red- stone Arsenal. **Slide Presentation:** "The Prob- lem Child in School" (University of Texas).

JIM SEYMOUR ASSOCIATES
 1100 West 38th Street, P.O. Box 4821,
 Austin, Texas 78765
Phone: (512) 453-0450
 Date of Organization: 1968
 Jim Seymour, President
 James Vowell, VP/Production
 Paul Yeager, Post-Production Supervisor

Services: Motion picture production, with especially strong location crews, experience and equipment. Complete scripting, pre-pro- duction, production, and post-production ser- vices and facilities, plus producers' service work, including location scouting, crews, etc. Strong editing team available on producers' service-basis for completion work. **Facilities:** Eclairs, Nagras, all-Sennheiser audio, in-house transfer, interlock (16mm and 35mm), edit- ing rooms, complete KEM Universal Editing System installation. Distribution available through subsidiaries.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Learning Group, Inc.", "The Big Thicket—A Vanishing Wilderness" (Texas State Historical Assoc./Coronet Films); Series of 6, Counselor-training Video Caset- tes for Research and Development (Teach- er Education); "Drive Friendly", "Safe Driv- ing" (radio and TV spots for the Texas Traf- fic Safety Administration).

SHULER PRODUCTIONS
**NOEL PAGE BUILDING, 6400 N. Central
 Expressway, Dallas, Texas 75206**
Phone: (214) 361-0380—824-8940
 Date of Organization: 1952
 Linda Shuler, President

Robert C. Shuler, Vice President, Treasurer
Services: Multiple screen, multi-media, 35mm, 16mm, 8mm; filmstrips, TV series; educa- tion, public relations, public affairs, docu- mentaries. **Facilities:** Complete facilities avail- able. We go anywhere.
RECENT PRODUCTIONS AND SPONSORS
 Series of five multi-media films for the De- partment of Transportation, National High- way Traffic Safety Administration.

SLOAN FILM PRODUCTIONS
 2800 Routh St., Suite, 231, Dallas, Texas
 75201
Phone: (214) 742-8517
 Date of Organization: 1968
 Frank R. Sloan, Owner
 Joyce Sloan, Sales
Services: Industrial, educational, training, sales, and public relations motion pictures; TV commercial, slidefilms, and film strips, animation, scripting, photography, editing and sound recording. **Facilities:** Offices, edit- ing, screening and art studio.

BILL STOKES ASSOCIATES INC.
 5642 Dyer St., Dallas, Texas 75206
Phone: (214) 363-0161
 Date of Organization: 1965
 Bill Stokes, President
 Marshall Riggan, Vice President, Creative
 Director
 Bill Zimmers, Vice President, Exec. Pro- ducer
 Johnny Beasley, V.P., Production Mgr.
 John Burton, Head A-V Services

Services: Motion pictures, sales meetings, TV commercials, sound slidefilms and slide presentations; complete animation and film- strip services for other producers. **Facilities:** Art and animation department; Oxberry ani- mation stand camera. Editing facilities with Steenbeck table. Filmstrip photography. Equipment for large quantity transparency production and super slides. Sound stage.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Sea Doc" (Sea Grant Pro- gram of Texas A&M University) "Community Marines," "Who Can Catch the Wind," "Op- timization of High Frequency Communica- tions" (U.S. Navy) "Burger Chef" (Carson- Roberts) "Exxon" (Humble Oil) "The Exxon Man" (McCann-Erickson) "Is Vulcan Falling" (Public Service Company of Colorado) "Put- ting It Together" (Frozen Food Express) **TV Commercials:** Houston Chronicle (Rives-Dyke) Gulf Oil (Young & Rubicam) Texas Commerce Bank (Ketchum, MacLeod & Grove) Walls' Blizzard Proof (Marshall Advertising) Series 12 commercials "Grover for Governor" (Agora Group, New York) "Price Fighter," Price Com- mission (Direct) U.S. Computer Tax Service (Grant Advertising) **Educational TV:** Animated Inserts for Children's Workshop (The Elec- tric Company and Sesame Street) **Multi- Media Shows:** Dallas Morning News, MCI Communications Corporation. **Filmstrips:** Route Sales Training (Series of five, Camp- bell-Taggart) "Introducing the Mag Card Ex- ecutive" (IBM) "Face to Face Selling" and "People Buy Benefits" (Dr. Pepper) "The Cen- tennial Concept for Better Living" (Centen- nial Homes)

(CONT'D ON NEXT PAGE)

VISUAL PRESENTATIONS, INC.

1221 Round Table Drive, Dallas, Tex. 75247
Phone: (214) 638-5880

Date of Incorporation: 1961

Frank Boazman, President

J. Bert Rodriguez, Vice-President,

Producer/Director

Robert E. Bethard, Vice President, Director

of Photography

Services: Production of TV commercials; industrial and training films; syndicated TV series; animation; slidefilms and filmstrips.
Facilities: 35/16mm production facilities. Air-conditioned sound stage. Close-circuit television. Recording facilities.

WYNNE PICTURES, INC.

3905 Main Street, Dallas, Texas 75226

Phone: (214) 826-7272

Date of Organization: 1970

David E. Wynne, President

Yves Vezina, Production Manager

Services: Motion pictures producers; Pre-production services; Unit managing; Multi-screen slide presentation computerized on Spindler-Sauppe unit.

RECENT PRODUCTIONS AND SPONSORS Jewish Welfare Federation, William F. Finn Advertising, Expos '76, Peter Wolf & Associates, North Texas Commission, Monsanto Textile Co., North American Towns of Texas, AD/PR Advertising.

NEW MEXICO**BANDELIER FILMS, INC.**

2001 Gold Avenue S.E., Albuquerque, N.M. 87106

Phone: (505) 242-2679

Established: 1955

Robert Stevens, President

Allan Stevens, Vice President

Steve Prekker, Production Manager

Services: Animated and live-action TV commercials; Documentary, Medical and Training films (16mm and 35mm); Audio visual dept.; 12,000 square foot stage—Oxberry Animation stand—16mm editing and interlock facilities—theater viewing room—complete producer's services.

RECENT PRODUCTIONS AND SPONSORS Motion Pictures: "What Do You Want?" (U.S. Dept. of Agriculture); "Hand Line-Life Line" (Commonwealth Edison); Hilton Inn. TV Commercial: Nutrition Education TV commercials (O.E.O., Washington, D.C.); Wicks Lumber, Chicago; Dale Carnegie Institute, New York.

Bandelier specializes in network quality animation and live action TV commercials at half your present costs. Write for more details.

BANDELIER FILMS

2001 Gold, S.E.

Albuquerque, New Mexico 87106

(505) 242-2679

COLORADO**BARBRE PRODUCTIONS, INC.**

(A Division of Combined Communications Corp.)

1089 Bannock Street, P.O. Box 5667, Denver, Colorado 80217

Phone: (303) 266-3601

Alvin G. Flanagan, President

Edwin G. Metacalle, Vice President & Gen'l Mgr.

Jim Phelan, Producer/Director

Byron Simpson, Post Production Supervisor

Drew Suss, Sound Dept. Supervisor

Services: Complete 16/35mm film production, plus color VTR production. Producers of motion pictures, TV commercials, specials, and programs. Sales, documentary, PR, educational and medical films. Complete services. **Facilities:** Complete studio, sound stage,

theater, editing and titling, animation stand Arriflex-Eclair, Nagra sync systems. 16mm/35mm interlock, film recording. Ampex tape recording. 16mm Mauer Eclair cameras, 16/35mm Arriflex cameras. Color cameras, high band color videotape recorders, film islands. **RECENT PRODUCTIONS AND SPONSORS** Motion Pictures: "Manning's Challenge" (Colorado Mining Assoc.); "Glove Box Fires" (Dow Chemical Corp.); "Harry Jackson—A Man and His Art" (TV syndication). **Multi-Media:** San Diego County Dept. of Education (Project TeleRead). **TV Commercials:** Intermountain Ford Dealers Assoc. (J. Walter Thompson/LA); Chevron Gasoline (BBD&O/SF); Northern Natural Gas Co. (Bozell & Jacobs/Omaha); Southern California Gas Co. (Doyle/Dan, Bernbach/LA); First National Bank of Denver (Sam Lusky Assoc.); Columbia Federal Savings (Tracy-Locke); Empire Savings & Loan (Hull, Melford, Wolff & Weir); Capitol Federal Savings (Colle-McVoy.).

THE CREATIVE FILM GROUP

(Div. of Broyles, Allebaugh & Davis, Inc.)

7901 E. Belleview Avenue, Englewood, Colo. 80110

Phone: (303) 771-5230

Date of Organization: 1966

Bob Geddy, Manager/Creative Director

Robert J. Belton, Director of Production/Cinematographer

Evelyn Richie, Business Manager

Dick Kinard, Audio Director

Steve Dock, Video Director

Services: Documentary motion pictures, TV commercials, 1/2" and 1" videotape productions, radio commercials. Complete production from script to screen. **Facilities:** Creative, scripting, art and marketing departments; screening and editing rooms; sound recording and editing studio; mag transfer and interlock 1/2" and 1" videotape production studio (recording and duplicating).

RECENT PRODUCTIONS AND SPONSORS Motion Pictures: "The Prince of Birds" (Broyles, Allebaugh & Davis, Inc.), "Birth of a Building" (Denver Technological Center). **TV Commercials:** "The Incredible Cheese Machine" (Jet-X); "Ulysses and Franklin" (American National Bank); "Lincoln and Washington" (American National Bank); "Root Feeder" (Jet-X); "Autumn" (Midland Federal Savings); "Winter" (Midland Federal Savings). **Videotape Programs:** "Empathy" (Ind. Div., The Gates Rubber Co.); "Making it Happen" (Ind. Div., The Gates Rubber Co.); "Annual Report" (Int'l Div., The Gates Rubber Co.).

C.V.D. STUDIOS

15460 East Batavia Drive, Aurora, Colo. 80010

Phone: (303) 341-5600

Date of Organization: 1970

Charles Sellier, Producer

Paul Fieberg, Assoc. Producer

Richard Erdman, Senior Director

Robert Wolper, Head Cinematographer

Services: Producers of motion pictures, theatrical and TV programs, and TV commercials. **Facilities:** Two complete sound stages, two complete Ceco-mobiles, screening and editing rooms, complete film studio facility.

RECENT PRODUCTIONS AND SPONSORS Motion Pictures: "Snow Club" (Frontier Airlines); "The Communicators" (Penton Publishing); "The Flying W" (Winnebago Industries); "Passport to Outdoors" (International Sportsman's Club); "A Case for Selling" (Samsonite); "Wildlife Conservation" (American Humane Assoc.); "Our Future is You" (American School Food Service).



- A major recognized company with two huge sound stages, a CECO mobile for location shooting, two screening rooms, and complete post-production facilities.

- Complete Super 8, 16 mm and 35 mm service from script to screen.

- Industrials, Commercials, full-length feature films.

CVD STUDIOS CENTER

15460 East Batavia Drive

Aurora, Colorado 80011

(303) 341-5600

PRODUCERS' INDEX**STARTS**

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MARSHALL FABER PRODUCTIONS

121 Mariposa Street, Denver, Colorado 80223

Phone: (303) 255-3694

Date of Organization: 1963

Marshall L. Faber, Producer

Services: Complete motion picture production in 35 and 16mm, theatrical or non-theatrical films, industrial, training, sales, fund raising, educational films and television commercials. Specialists in political television spots and food commercials. Originators and producers of 2 1/2 D animation technique. Location specialists for western atmosphere spots using cattle, cowboys, mountain scenery. Offer producer services in all production facets including consultation services on Super 8 release. SAG signator. **Facilities:** 10,000 sq. ft. Sound stage, preview room and dubbing stage, art department, cutting rooms, still laboratory, practical kitchen for food preparation, portable equipment for location shooting, scene dock, carpenter shop, natural echo chamber.

J.P.I. DENVER

1420 Larimer Square, Denver, Colo. 80202

Phone: (303) 623-0167

Date of Organization: 1959

Jack E. Carver, President

James Thompson, Secretary Treasurer

Ron Anderson, Production Manager

Services: Motion pictures, TV films and commercials (live & animated); live shows; meeting presentations; still photography. **Facilities:** Creative, writing and art departments; animation; 16mm and 35mm production equipment; studio or location sound recording; editing; Moviola still photo equipment.

RECENT PRODUCTIONS AND SPONSORS Motion Pictures: "The Artists", "The Oregon Trail" (Public Service Co. of Colorado). **TV Commercials:** Public Service Co. of Colorado, National Ski Patrol System, Mile H. Kennel Club, Iow Power and Light, Montana-Dakota Utilities, Mountain Bell Telephone.

STAN PHILLIPS & ASSOCIATES

2245 West 30th Avenue, Denver, Colorado 80211

Phone: (303) 433-3873

Date of Organization: 1964

Stanley C. Phillips, Owner

Judy Phillips, Assoc. Producer

Bruce Woodside, Art Director

Sharon Ruppert, Production Ass't.

James W. Petersen, Business Mgr.

R. W. Atchison, Technical Director

Services: Complete 16/35mm film production including special effects, puppets and miniatures, character and technical animation, studio and location photography, scripting and editorial services. Camera repair service for professional motion picture and still photographic equipment. **Facilities:** 35mm animation stand, 35mm aerial-image optical printer, art and editing rooms, 600 sq. ft. shooting stage, and full complement of 16/35mm photographic and lighting equipment.

RECENT PRODUCTIONS AND SPONSORS Motion Pictures: "Ken-Caryl Ranch" (Johns Manville); TV film clips (Friends of Contemporary Art); "Born to Fly" (Consolidated Marketing Services). **TV Commercials:** Chrysler Plymouth Dirs. Assn., Environmental Protection Agency, Mountain Empire Dairyman's Ass'n., Patton for Congress, Lien for Congress. **Multi-Media:** "Three-Legged Race" (Denver Regional Council of Gov'ts.); "Quarter" (Changing Scene).

PRODUCTION HOUSE, INC.

4150 Fox Street, Denver, Colo. 80216

Phone: (303) 433-3334

Date of Organization: 1965

Charles Bennett, President

James Emerson, Vice-President, Production Mgr.

Services: 16mm motion pictures, radio production and radio and television commercials, film strips, presentations. **Facilities:** Sound stage, editing rooms, dressing rooms, projection and conference rooms, Ampex Arriflex, Mole-Richardson.

RECENT PRODUCTIONS AND SPONSORS TV Commercials: Albuquerque National Bank (Mellekas & Associates); Mountain Bell (Henderson-Bucknum); "Luby Chevrolet (Fletcher Advertising); "Breckenridge Company" (Henderson-Bucknum); State of Colorado, "Colorado Federal Savings" (Hender

son-Bucknum); "First National Bank" (Gabel Advertising); "Decker For Congress" (Jack Campbell Co.); "Evans For Congress" (Jack Campbell Co.). **Film Strips:** "Mountain Bell" (Henderson-Bucknum); "Breckenridge Company"; "State of Colorado" (Consumer Protection); "Colorado Christian Service Camp"; "Ski The Rockies"; "Colorizer Paint" (Henderson-Bucknum). **Radio Commercials:** "Peoples Bank and Trust"; "Colorado Bar Association" (Velazquez, Goddard, & People); "Republic National Bank"; "Ralph Schomps Oldsmobile"; "Peublo Bank and Trust"; "Vern Hagedest Volkswagen". **Produce Services:** "Young and Rubicam"; "JPI"; "Commun creations, Inc."; "Rick Downer Film Makers"; "CVD Studios".

SANDERSON—TIMES MIRROR
8065 East 40th Avenue, Denver, Colorado 80207
Phone: (303) 399-7250
Date of Organization: 1960
Wayne A. Rosenkrans, President
Ken Jordan, Director, Aviation Education
Frank Johnson, Dir. Flight Systems
Services: Audio visual presentation of aviation education, subjects, both record/film & cassette film. Over 30 titles in library.

SUMMIT FILMS, INC.
538 East Alameda, Denver, Colo. 80209
Phone: (303) 744-1319
Date of Organization: 1961
Date of Incorporation: 1964
Roger C. Brown, President
Barry Corbet, Vice President
Services: Producers of motion pictures and commercials for government, industry education institutions, and television, specializing in sports adventure films and documentaries. Work has been completed in remote locations under severe weather conditions. 16mm & 35mm sound/color, black & white. **Facilities:** Maintains complete production facilities, owning all the equipment necessary to produce technically sophisticated films.

TELE-VIDEO PRODUCTIONS, INC.
201 South Cherokee St., Denver, Colo. 80219
Phone: (303) 399-2511
Date of Organization: 1970
William A. Baker, President
Reginald C. Baker, Prod. Mgr.
George Sollenberger, Chief Engineer
Services: Motion picture production, sound stage, all color closed circuit television system, slide presentations, film strip presentations, videotape duplicating services and graphic arts. **Facilities:** Sound stage, film editing, electronic editing.

CALIFORNIA SAN FRANCISCO

MARVIN BECKER FILM-MAKER
2111 California St., San Francisco, Calif. 94115
Phone: (415) 567-2160
Date of Organization: 1952
Marvin E. Becker, Owner
Ann Becker, Secretary-Treasurer
Services: Consultation and production of industrial, documentary, public relations, sports and educational motion pictures and side-films; TV program material and commercials. **Special Assignments:** **Facilities:** 16/35mm production equipment, sound recording, multi-channel dubbing, music and effects library, cutting rooms, animation stand, interlock projection.
RECENT PRODUCTIONS AND SPONSORS
"Commitment to a Better Life" (Del Monte Corp.); "Modern Elevated Roadway" (Homer J. Oslo Co.); "Spirally Welded Pipe for all Purposes" (Pacific Roller Die Co.); "Prospectus II" (Stanford Graduate School of Business).

BONANZA FILMS
Agriculture Building, The Embarcadero, San Francisco, Calif. 94105
Phone: (415) 956-5660
Date of Organization: 1972
Jerry Kingsley
Rolf Forsberg
Les Goldman
Services: Production of live action and animated educational, industrial and entertainment films and TV commercials. **Facilities:** Screening and editing rooms, sound recording.
RECENT PRODUCTIONS AND SPONSORS
"Breakthrough" (IBM-Goldman).

CAVALA PRODUCTIONS
1261 Howard Street, San Francisco, Calif. 94103
Phone: (415) 863-2332
Date of Organization: 1960

Nicholas King, President
John Cavala, Vice President
Services: 35mm split-screen filmstrip mastering, A-V production. **Facilities:** Bipak 35mm F. S. Cameras, sound studio, mixing facilities.

FILMS FOR INDUSTRY, INC.
P.O. Box 403, Menlo Park, California 94025
Phone: (415) 325-4453
Date of Incorporation: 1959
Paul B. Rich, President
M. L. Rich, Secretary
Ralph B. Chandler, Vice President
Manuel Urquiza, Director
Services: Complete or partial services for audio-visual presentations; planning, writing, production, distribution for all types of motion pictures and filmstrips including industrial, educational, documentary, training, public relations, sales promotion, TV commercials. **Facilities:** Sound stage, animation, 16-35mm production equipment.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Rock Cutter" (Westinghouse); "Watkins Johnson-72" (Watkins-Johnson); "Our Children Can Read" (J. P. Lippincott); "The Berkely Project" (Berkeley Smoking and Health Project); "Weekend USA" (AIA); "Precise Leveling for Topographic Mapping (U.S. Geological Survey).

THE FILM WORKS
75 Lansing, San Francisco, Calif. 94105
Phone: (415) 362-5230/433-1277
Date of Organization: 1967
Thomas F. Hall, Exec. Producer
Robin Pryor, Creative Dir.
Services: Creative production of communication tools, from script through finished products, serving business, education and television. **Facilities:** Complete production services for any audiovisual project.
RECENT PRODUCTIONS AND SPONSORS
Sales Films: Singer Freiden, Fiber Board, Safeco Insurance Co.

FURMAN FILMS
3466 21st Street, San Francisco, Calif. 94110
Phone: (415) 781-0827
Date of Organization: 1967
William A. Furman, President & Producer/Director
Services: Creation and production of motion pictures, short and long; special visual presentations; original music viewing. **Facilities:** 8mm, 16mm and 35mm production and editing facilities.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Sea Cove Village" (J. Walter Thompson); "PGE" (BBD&O); "Rolling Stone Magazine" (HCH); "Approach to Understanding People" (Human Engineering Laboratory); "Nevada National Bank" (Kenyon & Eckhardt); "A Sense of Direction" (Safeco Insurance Co.); "KW 700" (Remountable Wall System Kaiser Gypsum).

IMAGINATION, INCORPORATED
443 Jackson St., San Francisco, Calif. 94111
Phone: (415) 433-5480
Date of Organization: 1950; Inc.: 1960
John Magnuson, President
Michael Felix, Exec. Producer
Jeffrey Hale, Executive Vice President
Walt Kraemer, Creative Director of Sound Division
Jeffrey Kahan, Production Manager
Services: Production of theatrical, television, industrial and educational motion pictures. Animation and live action, creative television and radio commercials, film strips, scripting original musical production. **Facilities:** Complete animation and graphic art equipment; 16mm and 35mm motion picture and editing; interlock projection; recording and mixing studio.
RECENT PRODUCTIONS AND SPONSORS
TV Commercials: Kellogg's (Leo Burnett); Armour-Dial; Kraft (Foote, Cone & Belding); Kraft (J. Walter Thompson); Commercial Credit (W. B. Donner); Borden (Tracey-Locke); Chrysler Corp.; Borden's Aqua Velva (Della Femina) Singer-Air Conditioning (Meltzer, Aron, Lemen); Wisconsin Electric (KVPD).

MEDION INCORPORATED
1239 Polk Street, San Francisco, Calif. 94109
Phone: (415) 776-3440
Richard Helzberg, Vice President and Treasurer
Richard T. Heffron, Chairman, Executive Committee
Herbert F. Decker, President
Claude Jarman, Jr., Chairman of the Board
Services: Creation and production of theatrical, non-theatrical and television motion pictures, including features, documentaries, sponsored shorts, political films, commercials and scripts. **Facilities:** Producing, writing, directing and research staff, 16/35mm production, editing, camera, sound and lighting.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Filmore" (Twentieth Century Fox); "To Begin a Child" (Dept. of Health, Education and Welfare, Office of

Education); "This Most Singular Country" (National Park Service, Dept. of the Interior); "People of Washington" (National Park Service, Dept. of the Interior); Jack Daniels' 1972 Senatorial Campaign film; "Let The Fires Burn" (National Park Service, Dept. of the Interior); "The Candidate" (political commercials only, by Warner Bros.); "Project Phoenix" (Banacek Series, Universal Television). **TV Commercials:** Datsun (Lennen & Newell/Pacific); Meadowgold (Lennen & Newell/Pacific); Jack Daniels' 1972 Senatorial Campaign spots; Edmund Muskie's Presidential primary campaign spots.

J. C. MORGAN FILM PRODUCTIONS
World Trade Center, San Francisco, Calif. 94111
Phone: (415) 392-5271
Date of Organization: 1969
J. C. Morgan, Producer-Director
Services: Creation and production of motion pictures and slide films for theater, television, industry, education & government. **Facilities:** Complete services in both San Francisco & Hollywood.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Best of the West" (American Advertising Federation); "Public Service Spots" (University of California), (Dairy Council). **Commercials:** Safeway Stores. **Special:** Handouts, featurettes & documentary on National Pineapple Cooking Classic. (Allen & Dorward).

MOTION PICTURE SERVICE COMPANY
125 Hyde St., San Francisco, Calif. 94102
Phone: (415) 673-9162
Date of Incorporation: 1935
Gerald L. Karski, President, Gen. Manager
Harold A. Zell, Vice Pres. in Chge. of Prod.
Boris I. Skopin, Title & Trailer Dept.
Gerald B. Patterson, Mgr. Laboratory Dept.
Services: Industrial, commercial and public relations films; special announcement and advertising trailers for theaters, business. TV films, spot commercials. **Facilities:** Maurer & Cine Special 16mm cameras; 3 studio 35mm cameras; 2 title 35mm cameras; 16/35mm laboratory; art dept.; magnetic & optical recording; dubbing equipment; sound stage; editing equipment; script-to-release print service; screening room equipped for CinemaScope, 35/16mm projection.

ROY NOLAN FILMS
65 Gate 5 Road, Sausalito, Calif., 94965
Phone: (415) 332-2440
Date of Organization: 1966
Roy Nolan, Producer-Director
John Pitcairn, Business Mgr.
Bob Gumpertz, Prod. Mgr.-Assoc. Producer
Mary Beckman, Prod. Coordinator
Susan Crutcher, Sr. Editor
Jim Tichy, Sound Engineer
Services: Motion picture production. Location Services: Photography-Sound and unit managing. Will assemble crews props sets, etc. **Facilities:** Complete motion picture equipment—Eclair cameras, Nagra Recorders—editing facilities, Moviola, Keller. Dubbing & Interlock as well as sound transfer equipment.
RECENT PRODUCTIONS AND SPONSORS
"Junkies are People", "A Signal of Misunderstanding" (Roy Nolans/Haight Ashbury Films)

JOHN ROBERT PRODUCTIONS
186 Francisco Street, San Francisco, Calif. 94133
Phone: (415) 392-8408/563-7299
Date Organized: 1969
John Edward Robert, President
Henrietta G. Matta, Executive Producer
Services: A total film production house. Developers and producers of motion pictures and scripts for industry; Public relations and television. Multi-media presentations converted to film. Worldwide location filming. Complete 16mm production rentals including equipment; sound stage; front projection reflex system. **Facilities:** Studio with sound stage; narration booth; completely cordless filming equipment; Eclair NPR with crystal sync; Nagra 4.2 L with crystal sync, with various microphones included Senheisser, Electrovoice and cordless mike systems. Music Library. Colortran lighting and front projection reflex system. Editing room. All above, also, available for rental. Cordless mike systems available for lease or purchase.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Sytech Story" (Dillingham Corp.); "Sytech Apartments" (Dillingham Corp.); "Multi-media on Film" (Ted Mahieu & Assoc.); "The Delegate" (TV Special-1972); "Filming in San Francisco" (John Robert Productions). **TV Commercials:** "Muni's New Look" (Alessandro Baccari and Assoc.).

SNAZELLE FILMS, INC.
155 Fell Street, San Francisco, Calif. 94102
Phone: (415) 431-5490
E. E. Gregg Snazelle, President & Executive Producer



CORPORATE PRODUCTIONS INC.

6063 Sunset Boulevard
Hollywood, California 90028

CALLY CURTIS COMPANY

1111 North Las Palmas Avenue, Hollywood, Calif. 90038

Phone: (213) 467-1101

Date of Organization: 1965

Cally Curtis, President

Milton Robinson, Production Mgr.

Bill Holmes, Editorial Supervisor

Tom McHugh, Director of Photography

Connie Davis, Treasurer

Services: Industrial, education, training, sales film, TV commercials. **Facilities:** Research, script writing, editing, casting . . . production, insert stage.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Dateline: Today" (Audit Bureau of Circulation); "The Lassie Method" (Champion Valley Farms); "The Habit of WINNING" (Jerry Kramer); "The Specialists" (Pacific Merchandising Co.).

DATA/FILMS

2626 Temple St., Los Angeles, Calif. 90026

Phone: (213) 385-3911

Date of Organization: 1960

Charles (Cap) Palmer, Executive Producer

David Bowen, Quality Control

Iona Harrison, Manager

Services: Sales company for release-prints of Parthenon Pictures. Production company 8mm "Data/Films" for instruction, skill, training, and sale aids. **Facilities:** Operates as an affiliate of Parthenon Pictures, Hollywood.

(See listing of Parthenon Pictures—Hollywood)

JERRY FAIRBANKS PRODUCTIONS OF CALIFORNIA

826 North Cole Avenue, Hollywood, Calif. 90038

Phone: (213) 462-1101

Date of Organization: 1929

Branches: Washington, D.C. 22024; 1245

Fourth Street, S.W. Phone: (202) 554-

4823. Col. Richard F. Fender (ret.), Representative

Jerry Fairbanks, Exec. Producer

Leo S. Rosencrans, Creative Director

Robert A. Roark, Exec. Assistant

Services: Sponsored films for business/industry, colleges, universities, government; education films for classroom instruction; feature motion pictures for theatrical release; film and tape shows for television. **Facilities:** Full studio facilities; sound stage; 16-35 camera units including Multi-Cam process; 16mm, 35mm and magnetic sound recording and re-recording; editing; opticals; blue screen, film and music libraries; animation, and music staffs.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "The Legend Of Amaluk—An Arctic Odyssey" (Producer); "Tragedy Or Hope" (Education Program); "Damage Report" (U.S. Army); "World Of The Sea" (U.S. Navy).

DIMENSION FILMS

733 N. La Brea Ave., North Hollywood, Calif. 90038

Phone: (213) 937-3506

Date of Organization: 1962

Gary Goldsmith, President

Edward Schuman, Vice-President

Services: Writing and production of documentary and educational films. **Facilities:** Offices and editing rooms.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "How Close Can You Get?", "One or Many?", "Sex Mis-Education", "Early Homosexual Experiences", "Parents' Voices", "Sex Fears", "Sex Games", "Sex Morals".

FILM COMMUNICATORS

5451 Laurel Canyon Blvd., North Hollywood, Calif. 91607

Phone: (213) 766-3747

Ray Jewell, President

Jack Meakin, Supervisor of Production

Mrs. Addie Stober, Office Mgr. Exec. Sec.

Frank Knox, Film Control

Richard Anderson, Treasurer

Services: Complete film production services on all types of non-theatrical motion pictures, slide films, filmstrips and TV commercials; separate production services—editing, updating existing films, music and sound effects scoring and maintaining client film libraries. Separate division for sales and rental distribution of educational and training films. **Facilities:** Complete modern offices—client conference room equipped with Siemens 16mm interlock projector—shipping department—storage facilities—4 completely equipped editing rooms including 3-16mm movieolas—complete photographic equipment including NPR Eclair sync camera, 3 additional cameras, Mole-Richardson Quartz indoor-outdoor lighting equipment adequate for 60' x 100' area—Nagra recorder with related sound equipment.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "In A Fire . . . Seconds Count" (No sponsor); "California Fire Disaster" (Fire Department Instructors Conference); "The Friendly Flame" (No Sponsor); "The Phantom Fleet" (U.S. Navy). **Slide-films:** "Principles of Ventilation in Fire Fighting" (Fire Department Training Assoc.); "Principles of Salvage and Overhaul in Fire Fighting" (Fire Dept. Training Assoc.); "Principles of Safety for Fire Fighters" (Fire Dept. Training Assoc.). **Distribution:** "Hot Stuff" (National Film Board of Canada).

FILMFAIR COMMUNICATIONS

10900 Ventura Blvd., Studio City, Calif. 91604

Phone: (213) 877-3191

Gus Jekel, President

Ben Norman, Exec. Producer, Director Educational Services

Services: Live action and animation films, for education and industrial accounts. **Facilities:** Two stages, complete editing rooms, animation cameras.

FINE ARTS FILMS, INC.

11632 Ventura Blvd., Studio City, CA 91604

Phone: (213) 980-3034

Date of Organization: 1958

John Wilson, President

Stevens Glick, Treas. Burr Fredricks, Sec.

Services: Animation films for selective sponsors. **Facilities:** Fine art studio, animation and cameras.

RECENT PRODUCTIONS AND SPONSORS

Animated Segments: "Son & Cher Comedy Hour" (Revlon); "Jonathan Winters Wacky World" (Chevrolet); "Wow" (Ken Berry). **Main Titles:** "John Byner Comedy Hour" (CBS).

FLAGG FILMS, INC.

6345 Fountain Ave., Hollywood, Calif. 90028

Phone: (213) 462-0902

Date of Organization: 1946

Don Flagg, President

George Taylor, Vice President

Anne Flagg, Secretary

Ethel Taylor, Office Mgr.

Services: Business films; motion picture and tape production, training films; TV Commercials; 35mm color, 16mm color; super 8mm color with sound. **Facilities:** Insert stage; production offices; cutting rooms; projection rooms.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "We Came To Win" (Pennzoil); "The Land of Opportunity" (PBL Investment Corp.); "Amnesiac" (U.S. Navy); "AN/TSQ-73" (Litton Industries).

F-M MOTION PICTURE SERVICES

733 N. Highland Ave., Los Angeles, Calif. 90038

Phone: (213) 937-1622

Date of Organization: 1952

William Morrison, President

Gene Huggens, Editorial Supervisor

Stu Fox, Staff Soundman

Howard Gordon, Staff Photographer

Services: Motion pictures and slide presentations for business, government, TV programs, commercials. Complete production services including: writing, photography, animation, editing and sound. **Facilities:** Production facilities including editing rooms, complete art and animation department, interlock projection room for both 35mm and 16mm, complete sound department, music libraries, stock film library, title stand and sound stage, complete Audiscan facilities.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Dusk to Dawn" (F.A.A.); "Sidewinder All Up Testing" (N.W.C.); "Operation Hip Pocket" (N.O.L.); "Project Lawrence" (N.S.M.S.E.S.); "T.P.N." (I.T.T. Gilfillan); "Moon Walk" (U.S.A.F.).

G. N. PRODUCTIONS INC.

1019 N. Cole Ave., Hollywood, Calif. 90038

Phone: (213) 463-5693

Date of Organization: 1966

Gabor Nagy, President

Services: Complete production of training, public relations, sales, television and theatrical films. **Facilities:** Full production facilities editing rooms, sound recording and insert stage/room.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Realization of a Dream", "Meeting the Future", "New Concept in Living", "Indiana Miracle", TV commercial (National Homes Corp.); "Rose Parade" (Sunkist).

GRAPHIC FILMS CORP.

3341 Cahuenga Blvd., West, Hollywood,

Calif. 90068

Phone: (213) 851-4100

Production Stage: 8210 Lankershim Blvd.,

North Hollywood, Calif.

Phone: (213) 851-4100; 768-2238

Date of Organization: 1941

Lester Novros, President

George Casey, Vice President

Colin Cantwell, Dir. Animation

James Connor, Live Action

Stephen Pouliot, Writer/Director

Services: Complete in-house personnel for live-action and animated films, including production and projection facilities for 70mm spherical formats—360° and 175°.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Ecosphere" (Portland General Electric, in conjunction with Walter Landor Assoc.); "Alaska Native Claims" (U.S. Dept. of Interior); "U.S. Navy, Yesterday Today and Tomorrow", "Operational EMC" "EMI Control Methods", "Technical Aspects of EMI" "EMC Program Considerations" (U.S. Navy); "Voyage to the Outer Planets" (Ruben H. Fleet Space Theater).

HANNA-BARBERA PRODUCTIONS

3400 Cahuenga Boulevard, Hollywood, Calif. 90068

Phone: (213) 851-5000

Date of Organization: 1957

Ross M. Sutherland, Vice President of Industrial and Educational Film Division

Cliff Weake, Vice President, Taft Broadcasting Co., Cincinnati, Ohio

Art Scott, Writer & Asso. Producer

Carl Urbano, Dir. & Asso. Producer

Walter S. Burr, Director and Asso. Producer

Services: Live-action and animated Industrial, Education and TV Commercial films. **Facilities:** Modern Hollywood studio, complete with sound stages, editing, dubbing and animating facilities.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "World of Motion" (General Motors); "Time & Time Again" (Timken Roller Bearing); "Fare Well" (State Farm Mutual); (4) Slide Films (Hamm's Brewery); T. W. A. Training Course #602; Economic Understanding" (Chamber of Commerce of the United States)

HARRIS-TUCHMAN PRODUCTIONS, INC.

751 N. Highland Avenue, Hollywood, Calif. 90038

Phone: (213) 936-7189

Date of Organization: 1950

Ralph G. Tuchman, President

Fran Harris, Vice President/Creative Director

Services: Creative writing, planning, for motion picture production and/or sound filmstrips for sales, training, public relations, sales talks on film, sales meetings. Live action and animation. **Facilities:** Staff writers and artists; fully equipped stage; all editing facilities for 35mm and 16mm; animation department, projection; music library.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Go With The Winner" (Star-Kist Foods, Inc.); "Update" (Jeffrey Div., Winthrop-Scott Publishing); People Skills: #1, Understanding Yourself "Understanding Your Relationships With Others" and "Understanding Your Relationship With The Organization", (Proprietary); "Lenten 72/73 Sales Meeting" (Star-Kist Foods, Inc.).

JOHN J. HENNESSY MOTION PICTURES

900 Palm Ave., South Pasadena, California 91030

Phone: AC(213) 682-2353

John J. Hennessy, Pres./Exec. Producer

Harold H. Marquis, Vice-Pres/Manager Education Films

J. E. R. McDougall, Vice-Pres/Producer-Director

William Heffner, Production Manager

Barry O. Gordon, Technical Consultant

Mary Hunt, Administrative Assistant

Services: Producers of industrial, documentary, sales promotion, public relations, training, educational motion pictures; TV commercials and programs; sound slidefilms; sales and promotion of educational films. **Facilities:** Creative department; camera, sound, lighting, editing, projection equipment.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Our Active Earth" and "La Tierra Inquieta" (Spanish version) (Office of Emergency Services, State of California); "We Gotta Save Joe's Bar and Grill" (Goodyear Tire & Rubber); Report to Consumers", 40-minute employee and 28 min-

(CONTINUED ON PAGE 76)

LOS ANGELES (CONT'D)

ute, public versions (Montgomery Ward, Co., Damage Control, Inc., training film on NMSSES Present U.S. Navy, Trail of the Quarter Horse documentary, "Light rope" (Made for American Mining Congress); Anatomy of a Fire (sanitary, loss and Rubber); Series of 6 TV commercials on earthquake safety (Office of Emergency Services, State of California)

We welcome the client who seeks award winning quality in the fields of Documentaries, Business and Training films.

John J. Hennessy Motion Pictures

The well established company with ideas, talent and technical abilities that meet and match the pace of today's world.

900 Palm Avenue
South Pasadena, Calif. 91030
213-682-2353 or 682-3611

TOM HOTCHKISS PRODUCTIONS
P.O. Box 4102, San Fernando, Calif. 91342
Phone: (213) 367-1132
Date of Organization: 1953
Leland C. Fowler, Vice-President
Tom Hotchkiss, Producer, Writer, Director
Coral Baker, Asso.-Producer
Services: Complete 16mm production; Facilities: Mobile unit, domestic and overseas, complete production facilities.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "New Flavor From the Old World" (Armanino Farms, Inc.); "Seeds Across the Seas" (Ferry-Morse Seed Co.); "The Choice" (Living Language Films); "Lone Star of the West" (Lone Star Industries); "The Bold Young Believers" (Union Biblical Seminary).

INTERNATIONAL MEDIFILMS, INC.
3491 Cahuenga Blvd., Hollywood, Calif. 90068
Phone: (213) 851-4555
Date of Organization: 1965
Gerald Price, President
Christine Kevin, Advertising & Research Director
Services: Award winning industrial and educational film production and distribution. Specialist in ear protection/noise pollution films. Facilities: Full production and distribution facilities.
RECENT PRODUCTIONS AND SPONSORS
5 films on surgical procedures

STACY KEACH PRODUCTIONS
12240 Ventura Boulevard, Studio City, Calif. 91604
Phone: (213) 762-0966—877-0472
Date of Organization: 1948
Stacy Keach, President
Mary Keach, Vice President
Andrew Davis, Exec. Sec.
Frankie Newton, Asst.
Marilyn Malone, Asst.
Services: Motion picture, stage, filmstrip, radio, and television productions for industry and education. Facilities: Production needs for any size production.

ROBERT GOSS TOUCHSTONE

Beverly Hills, California
(213) 278-4704
Writer-Director-Producer
Industrials - Documentaries - Feature Motion Pictures

GENE LESTER PRODUCTIONS
12642 Ventura Blvd., Studio City, California 91604

Phone: (213) 769-6160

Date of Incorporation: 1946

Gene Lester: Producer/Director
Burt Wenland, Associate Producer
Ray Tamargo, Chief Cameraman

Services: Complete production from scripts to final release prints. Facilities: Small stage and still set-up rooms, 35mm and 16mm cameras, 16mm projectors, with film magnetic and 12-120 zooms, Siemens double system sound projector, 16mm Moviolas—3 16mm portable recorders w/power supply—complete mobile unit in Sta. wgn. 2 B&H 70 DR's—2 Eyemos.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Now in post production on feature length comedy travel film, "Most Of The Things You Should Know About How And Where To Find Girls On A Fly-Now. Pay-Later European Economy Tour, But Are Too Bashful To Ask Your Friendly, Neighborhood Travel Agent".

LOU LILLY—FILMS/WEST, INC.

518 North La Cienega Blvd., Los Angeles, Calif. 90048

Phone: (213) 659-0024

Date of Organization: 1952

Lou Lilly, Executive Producer
Jack Perrin, Comptroller
Roy Deets, Production
Carol Slavis, Casting

Services: Educational Films—TV Commercials and programs for television. Facilities: Offices, cutting rooms, camera equipment.

RECENT PRODUCTIONS AND SPONSORS
"Alcohol—How Much Is Too Much", "People".

LYCEUM PRODUCTIONS

P.O. Box 1226, Laguna Beach, CA 92652

Phone: (714) 494-0747

Date of Organization: 1968

Mark Pines, President
Larry Harmon: Vice-President

Services: Produce 35mm sound filmstrips for use in libraries and schools. Facilities: All facilities for 35mm fs production.

RECENT PRODUCTIONS AND SPONSORS
Slidefilms: "The Gods Were Tall & Green", "Deputy Marv", "The Hungry Plant", "Safari: North American Style", "Haiku: The Mood of Earth".

PARTHENON PICTURES

2625 Temple Street, Hollywood, Calif. 90026

Phone: (213) 385-3911

Date of Organization: 1954

Charles (Cap) Palmer, Executive Producer
David Bowen, Producer-Director

Audrey Kaczinski, Associate Producer
Services: Films for business and education; TV documentaries. VIDICOM-8 Division markets "Private Eye" mini projector, makes short films for 8mm release. Facilities: Sound stage with offices, craft rooms, and projection theater adjoining. Full professional equipment in camera, sound, lighting, editorial and projection; 35 mm and 8mm. Access to all Hollywood resources.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Supervisor and Equal Employment Opportunity" industrial version, "In Living Color" (U.S. Civil Service Commission); "Revolution in Relevance" (Calif. Dept. of Education, Vocational Div.); "Learning for Earning TV" 7-spot TV commercial package (Community and Junior Colleges); "Learning for Earning-A Montage" (self-funded); "A Place to Go, A Place to Be" (Boys Clubs).

PEN COMMUNICATIONS, INC.

2376 Westwood Blvd., Los Angeles, Calif. 90064

Phone: (213) 474-6312 or 475-2162

Date of Organization: 1969

Grant C. Ross, President

Services: Writers, directors and producers of slide presentations, film, filmstrip, audio tape, video tape and multi-media. Facilities: Offices, screening room, editing, quadraphonic tape facilities.

RECENT PRODUCTIONS AND SPONSORS
"McCulloch and the World: The Shape of Things to Come" (McCulloch Corp.); "Variations on a Theme" (UCLA Parents' Nursery School); "Choctaw: Unique in All the Sea" (Santa Fe International); "Profile for Growth" (Zinsco Electrical Products); "Energy" (Southern California Gas Co.); "I Am An Idea" (Baskin Robbins).

PLAYHOUSE PICTURES

1401 N. LaBrea Ave., Hollywood, Calif. 90028

Phone: (213) 851-2112

Date of Organization: 1952

Adrian Woolery, President
Ted Woolery, Producer
Jim Pabian, Director

Services: Production of live action and animated industrial, educational and entertainment films and TV Commercials. Facilities: Complete creative and production staff for 16/35mm color and B&W films story through release point.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Orange Bird" (Florida Citrus Commission); "War Between Men & Women" (Feature Film); "Ford Bird" (Ford Motor Co.); "Rip Van Winkle" (Kellogg Co.); "Lightning Effect on Aircraft" (U.S. Navy)

PURPOSE FILM CENTER

2625 Temple Street, Los Angeles, Calif. 90026

Phone: (213) 385-3913

Date of Organization: 1968

Charles Palmer, Executive Producer
Audrey Kaczinski, Promotion Mgr.

Services: Remaking and adapting sponsored films for print sale and rental, specializing in business subjects and youth sports. (See complete list on order Parthenon Pictures)

RIVIERA PRODUCTIONS

6610 Selma Avenue, Hollywood, Calif. 90028

Phone: (213) 462-8585

Date of Organization: 1953

Branch Offices: Ohio: 3303 Rumson Rd., Cleveland. Phone: (216) RE 1-6076. Pat Rancati, Eastern Representative, Wisconsin: 340 Westmoor, Brookfield (Milwaukee). Phone: (414) SU 2-8815. Robert Zens, Midwest Representative
F. W. Zens, Executive Producer
Leif Rise, Associate Producer
Cliff Bertrand, Associate Manager

Services: Complete motion picture production from script to final prints for industrial, educational, public relations, advertising, sales, medical, religious, technical, theatrical motion pictures; TV programs and spots. Facilities: Executive office; studios; editing rooms; projection room; sound recording and mixing. Location equipment, musical and sound effects library.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Renault 16 & 17" (Renault, Inc.); "Larry McDonald for Congress" (Larry McDonald); "Enigma" (Galaxie Co.); "Double O Plus" (Double O Plus Products); "QE-2 Vacation" (Charles Nizet).

ROCKET PICTURES, INC.

1150 W. Olive Ave., Burbank, Calif. 91506

Phone: (213) 849-6078

Date of Incorporation: 1943

Dick Westen, President
John Russo, Exec. Vice President, Sales

Don Bartelli, Vice-President, Production
Services: Creators and producers of ready-made and custom made communications for business and industry, advanced and adult education. Areas include recruiting, training, selling, public relations. Media utilized: film strips, records, tapes, motion picture, manuals, booklets, charts—from idea thru completion. Facilities: Own building with shooting stage, art, writing, camera, editing, and distribution facilities under one roof.

RECENT PRODUCTIONS AND SPONSORS
Slidefilms: "Creative Selling" (Better Selling Bureau); "Supervisor Training in Human Relations" (Better Management Methods); "Which Will It Be?" (Field Enterprises Educational Corp.); "The DuCare Program" (DuBois Chemicals); "What Will You Be Doing?" (Investors Diversified Services).

F. K. ROCKETT PRODUCTIONS, INC.

5451 Laurel Canyon Blvd., North Hollywood, Calif. 91607

Phone: (213) 985-1090

Date of Organization: 1924

Thomas H. Cole, President

Dixon Q. Dern, Secretary & Treas.

Jay Loughrin, Executive Producer

Ben Loughrin, Production Manager

Tom Berwald, Promotion Manager

A. P. Price, Sales Mgr.

Dorothy Green, Op. Mgr.

Services: Motion picture and filmstrip production services from scripts to answer prints. Live action & animated TV commercials. Specializing in public service, sales and training, and educational films for industry and government. Facilities: Equipped for all phases of film production.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: 42 Films "The History of Mexico" (Community Colleges of Los Angeles); "Bangladesh Air Operation" (Foundation For Flight Relief); "Flight Test" (White Research). Commercials: Jack LaLanne, Schick, KPGE-TV

ROUNDTABLE FILMS, INC.

113 N. San Vicente Blvd.

Beverly Hills, Ca. 90211

Phone: (213) 657-1402

Service: Producer & Distributor of management training films, 16mm.

JACK ROURKE PRODUCTIONS

3805 W. Magnolia, Burbank, Calif. 91505

Phone: (213) 845-3709, 849-4911

Date of Organization: 1946

Jack Rourke, President

Bill Hagens, Vice President

Merle Kinney, Production Manager

Henry Edwards, Publicity & Promotion

Services: Complete or partial service for

16 and 35mm audio-visual productions; dea development, planning to completion; documentaries, TV commercials, TV "Specials", etc. **Facilities:** Equipped for writing photography, editing, music scoring, sound recording & dubbing; 16 and 35mm screening rooms and sound stage.

ROBERT SANDE, INC.

10894 Willow Crest Place, Studio City CA 91604

Phone: (213) 980-3635

Date of Organization: 1958

Robert L. Sande, President, Executive Producer

Katherine Sande, Vice Pres., Secretary

Services: Creators, producers of films for business, Advertisers, education, entertainment. Second unit services for Eastern Prod.

SUTHERLAND LEARNING ASSOCIATES, INC.

8425 W. Third, Los Angeles, Calif. 90048

Phone: (213) 655-2822

Date of Incorporation: 1943

John E. Sutherland, Chairman of the Board

Dan E. Weisburd, President

Jack Ferrucci, Alan P. Sloan, Vice Presidents

Services: Complete production of live-action and animation films sound filmstrips, text materials from research and script development through release printing, multimedia systems. Industrial, documentary, public relations, sales promotion and educational films. **Facilities:** Complete 16mm and 35mm live action and animation production and editing equipment.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "The Most Important Person" (A Series of 50 films for the Office of Child Development, Dept. of HEW); "Intensive Coronary Care" (ACT Foundation and American Heart Assoc.); "Bilingual Multimedia Learning System" Five films and eight filmstrips (San Antonio Independent School Dist.).

UNIVERSAL COMMERCIAL-INDUSTRIAL FILMS

100 Universal City Plaza, Universal City, Calif. 91608

Phone: (213) 985-4321

Date of Organization: 1968

Branch Office: New York City and Washington, D.C.

William N. Burch, President

Bruce Green, Producer-Director

Jerry O'Connor, Production Manager

Stephen Judson, Post-Production Manager

Peter Duchow, Sales Manager

Services: The production of 35mm, 16mm and multi-media presentations for business and government as well as the complete planning of sales meetings and conventions. **Facilities:** The facilities of Universal City Studios.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Chevrolet: The Great American Tradition" (Chevrolet Div. of General Motors); "By Map and Compass" (U.S. Marine Corps); "The Trans-Am Challenge" (American Motors); "Machine Called Wire Rope" (Bethlehem Steel); "Museum Without Walls" (Universal Education and Visual Arts); "RCA Flickers" (RCA); "Profile of a Doolie" (U.S. Air Force Academy); **Multi-Media:** "Sales Promotion and Sales Meeting" (Phillips Petroleum).

UNIVERSAL COMMERCIAL- INDUSTRIAL FILMS

100 Universal City Plaza

Universal City, Calif. 91608

213-985-4321

UNIVERSAL LEARNING SYSTEMS

Affiliate of Hollywood Animators

Date of Organization: 1955

William F. Selleck, Owner and Executive Producer

Jeann M. Selleck, Owner and Associate Producer

Services: Complete production facilities, animation and live action, 16mm, 8mm motion pictures and TV commercials; 35mm and 16mm sound slidefilms. Advanced capabilities in programmed training. **Facilities:** Complete motion picture and still photographic, lighted and editing equipment; special effect rig, miniature revolving stage.

RECENT PRODUCTIONS AND SPONSORS

TV Commercials: Real Fresh Milk Co., Princess Cruises. Film Strips:

GEORGE VAN VALKENBURG PRODUCTIONS.

5060 Hood Drive, Woodland Hills, Calif. 91364

Phone: (213) 346-4472

George Van Valkenburg, Writer/Exec.

Producer

Marlene Calaway, Associate Producer

Services: 16mm film and videotape production for television and industrial film clients, specializing in Science—Technology. Treatments, scriptwriting or complete production. British affiliate provides library and search. USAF BOA Contractor. **Facilities:** Eclair cordless sync unit, complete editing facilities. KEM horizontal table.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Aeronautical Life Sciences at Ames", "Planetary Biology at Ames" (NASA Ames Research Center); "Now, West Africa" script (McDonnell Douglas); series of commercials for A & M Records.

VIDICOM-8 INFORMATION SERVICES

2625 Temple St., Los Angeles, California 90026

Phone: (213) 385-3911

Date of Organization: 1969

Charles Palmer, In Charge

Services: Development and marketing of ultra-small sound projectors; (Private Eye and Informer). Production of Super 8 Learning Packages (multiple cartridges); self-funded and custom production for sponsors. **Facilities:** Sound stage, titling stage, offices, full equipment for sound recording and transfer, photography editing.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: 12 "TV Commercial Interview cartridges" (Haug Assoc.); "New Product Introduction—Adolphs" (Nagel & Spellman); "Enjoying Your Contact Lenses" (Central Laboratories/Allergan Pharmaceuticals); "Crash Rescue Firefighting" (Sierra Group).

VISUALS UNLIMITED

(Doug George Associates)

1137 N. Cole Avenue, Hollywood 90038

Phone: (213) HO 2-2480

Date of Organization: 1954

Herbert J. Huffman, President

Ernestine E. Huffman, Office Manager

Bertil I. Carlson, Vice President

Stephan D. Marstaller, Repair and Service

Services: Motion pictures; slidefilms; slides; sales and meeting presentations; presentation equipment rentals and sales. **Facilities:** Slide & filmstrip duplicating; art; recording & tape duping. LaBelle & DuKane sales & service.

RECENT PRODUCTIONS AND SPONSORS

Slidefilms: "City of Industry" (Gruen & Assoc.); "Health Insurance & Master Key" (Public Education Publications); "Antelope Valley" (Rosco Land); "Pathways to Progress" (Calif. Properties); "Security Devices" (Security Systems); "A-V Coordinations" (Boy Scouts of America National Conference-L.A.); "Challenge for Change" (General Telephone); "Marketing Presentation-Visualmaster" (Orphan Productions).

JERRY WARNER & ASSOCIATES

8615 Santa Monica Blvd., Los Angeles, Calif. 90069

Phone: (213) 655-4884

Date of Organization: 1952

Jerry Warner, President/Exec. Prod.-Dir.

V. M. Warner, Vice-President/Treasurer

John C. Thiele, V.P. Production

Gary Cadish, Marketing Director

Ted Allen, Camera Dept.

Douglas Robertson, Editorial Dept.

Services: Planning, writing and production of industrial and sponsored motion pictures; TV commercials: live staging for industry, sales meetings, pageants, programs and government films. **Facilities:** Film, videotape sound stages, rehearsal stages, studio staff planning and creative writing departments, prop department, casting service, cameras, lighting, location equipment, transportation, special effects, recording scoring and dubbing, laboratory, editorial services.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Your Best Bet" (A & W International Div. of United Brands); "Service—The Name of the Game" (A & W International Training); "Sopwith Camel & The Albatross" (Testor-Coca-Cola); "Market-

ing is More Than That!" (Small Business Administration); "Indivisibly One" (U.S. Dept. of the Interior); "The Next Step" (U.S. Navy Recruiting); "The Repair of Fibreglass Boats" (U.S. Navy Training).

WEXLER FILM PRODUCTIONS, INC.

801 North Seward Street, Los Angeles, Calif. 90038

Phone: (213) 462-6671

Date of Incorporation: 1961

Sy Wexler, Owner-Producer, Director-Cameraman

Helen R. Wexler, Office Manager

Services: Education and medical-educational motion pictures. Specialized services of 16mm and 35mm production, color printing, animation and equipment design. **Facilities:** Office, art dept., animation camera, editing, projection room, 55' x 45' stage.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Modern Obstetrics: Post-Partum Hemorrhage", "Modern Obstetrics: Pre-Eclampsia, Eclampsia" (Ortho Pharmaceutical); "The Penetrating Eye", "The Secretion of Insulin" (Eli Lilly and Co.); "Melanomas: Diagnosis and Treatment" (American Cancer Society); "Marriage" (E. C. Brown Trust); "Innovations in Blood Component Therapy" (Fenwal Laboratories); "School Readiness" (Los Angeles County Medical Assoc.); "Progress Against Cancer" (National Cancer Institute).

JACK WILLIAMSON

MOTION PICTURE PRODUCTION

426-31st Street, Newport Beach, Calif. 92660

Phone: (714) 675-4271

Date of Organization: 1962

Jack Williamson, owner

Services: Motion picture and film strip production, script writing, transfer recording, projection equipment sales. **Facilities:** Offices, editing, theater with interlock projection, insert stage, shop.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "StarSet" (Pacific Plantronics); "Station Installer" (Pacific Telephone); "Running Free" (Columbia Yachts); "Liquified Natural Gas", "Gas from the Coal at Burnham" (El Paso Natural Gas Co.); "Tough, Beautiful and On the Level" (Chevron Asphalt).

PRODUCERS' INDEX

STARTS ON

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OTHER SOUTHERN CALIFORNIA CITIES

COPLEY PRODUCTIONS

7776 Ivanhoe Ave., LaJolla, Calif. 92037

Phone: (714) 454-0411

Date of Organization: 1956

Branch Film Libraries: 434 West Downer

Place, Aurora, Ill. 60506, Phone: 312/

892-9465, Mrs. Helen Hansen; 313 So.

6th St., Springfield, Ill. 62701, Phone:

217/544-5711. John L. Satterlee.

G. Howard Matson, Jr., Producer-Manager

Frank L. Willey, Edit. Supr., Assistant Mgr.

Jay D. Skidmore, Head Cameraman

Bill Leavenworth, Sound Engineer

Services: Production of industrial, documentary, sales promotion, public relations, training, educational motion pictures and sound slidefilms, specializing in newspaper operations. **Facilities:** Complete production facility includes 16mm camera equipment; 35mm slide camera; 16mm magnasync recording and re-recording equipment; interlock projector; lighting equipment; fully equipped editing room; shooting stage; film distribution and maintenance equipment.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "A Way to Go" (Inter-Loc Films); "Today's Newspaper" (Copley Newspapers); "Fire Fighters on the Move" (City of San Diego Fire Dept.); "Newspaper Layout" (Copley Newspapers); "Careers in Firefighting" (Copley Productions); "Firemen Today" (Copley Productions); Film Distributor: Oxford Films, 1136 N. Las Palmas Ave., Hollywood, Calif. 90038 213/461-9231.

SCOPE PRODUCTIONS, INC.

950 North Van Ness, Fresno, Calif. 93755

Phone: (209) 268-0251

(CONTINUED ON PAGE 98)

OTHER SOUTHERN CALIF. CITIES (CONT'D)

Date of Organization: 1966
Robert Beeching, President
Brian White, Vice President
P. McKim, Secretary-Treasurer
Christine Wilhite, Film Sales

Services: Complete motion picture production service, including scripting. Training film, TV commercials, documentaries, TV series, multi-media design and production. **Facilities:** Film editing, motion picture production, offset printing, graphics Black and White still photo lab.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Where Are You Going" (Older Americans Organization); "KG-770 Computerized Wall Framing System" (Kellner's Industries); "Action Hair Styles" (Tony Miller Organization).

ROGER TILTON FILMS, INC.

241 West "G" St., San Diego, California 92101

Phone: (714) 233-6513

Date of Incorporation: 1954

Branch: 6640 Sunset Blvd., Hollywood, Calif. 90028. Phone: (213) 467-3191.

Roger Tilton, President

Phillip R. Rosenberg, Production Supervisor

Jerry Watkins, Editor

Harvey Webber, Director of Photography

Doris Lins, Comptroller

Services: Motion picture and filmstrip production. TV commercials; government and industrial films; live action and animation. **Facilities:** 60' x 60' sound stage, offices, editing rooms, theater (16/35mm), 16/35mm cameras, 100 K lighting, standing sets, full sweep cyc, vehicles.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Birth of A Condor" (USIA); "Call to Action" (American Revolution Bicentennial Commission); "A Quality of Life" (Continental Countryclub & Estates); "Ramps Up!" (U.S. Navy); "Sail Pack" (Naval Education and Training Support). TV Commercials for Dodge Motor Co., Natutite Vitamins, First National Bank of Nevada.

OREGON

NORTHWESTERN INCORPORATED MOTION PICTURES & RECORDINGS

011 S.W. Hooker St., Portland, Ore. 97201

Phone: (503) 224-3456

Date of Organization: 1953

Robert M. Lindahl, President

Sheldon Goldstein, Vice-President

Dan Biggs, Producer

Brian Ratty, Producer

Services: Sponsored films for industry, TV commercials and programs, sound slide films, multi media presentations with digital programmers, still photography, scripts, storyboards, animation, titling, scoring. **Facilities:** 16mm and 35mm photography, stills, Dynalens image stabilizer system remote trucks, lighting, cutting rooms, animation stand and camera, music and effects library, 5 channel interlock projection system. Recording 16mm or multi channel to 8 track.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Imagination '72", "Greening of the Redwoods" (Georgia Pacific Corp.); "The Gaylord Ventilator" (Gaylord Industries); "For All to Enjoy" (U.S. Army Corps of Engineers); "Spring '73" (Pendleton Woolen Mills). **Slide Films:** "Selling the Industrial Market", "Pre Hung Doors" (Georgia Pacific Corp.). **Multi-Media:** "Designs for Living" (Pendleton Woolen Mills).

WASHINGTON

MARVIN ALBERT/FILMS!

1003 Lenora, Seattle, Wash. 98121

Phone: (206) MU 2-4442

Date of Organization: 1968

Marvin Albert, Writer/Producer/Director

Services: Concept, research, writing, production, directing, photography, editing, sound and consulting services for motion picture and television producers. **Facilities:** Editing studio, Eclair 16mm equipment, Nagra, Arriflex and Moviavox.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Argiope Calliope", "Once The Ferns" (Marvin Albert/Films!). TV Commercials: Voter Registration Campaign (KING TV).

CAMERON FILM PRODUCTIONS COMPANY

222 Minor Avenue North, Seattle, Washington 98109

Phone: (206) 623-4103

Date of Organization: 1955

Richard W. Cameron, President-Producer

R. Scott Cameron, Assoc. Producer

Donald Egerstrom, Chief Cameraman

Virginia Cameron, Office Mgr.

Services: 16mm and 35mm sales, advertising, public relations and training motion pictures; shorts. All services from initial research to final utilization. **Facilities:** 16mm and 35mm cameras; 16mm and 35mm animation and stop-motion camera, Magnasync and 1/4" pulse sync sound systems for studio or location. 2500 sq. ft. shooting stage; Studio; screening room; 16mm and 35mm editing equipment; dubbing equipment with optical and mag. playback; 16mm sync magnetic interlock equipment.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "SeaFirst Management Training Introduction" (Allen Learning Services); "1972 Seattle SuperSonics Highlights" (Seattle SuperSonics); "Fiji Military Band" (Fiji Visitors Bureau); "T.A.P. 747" "747 Quiet Nacelles" (The Boeing Co.). **Slide Films:** "Full Service Cash Machine", "5% Savings" and others (Seattle First National Bank); "How About a Light" (Thurman Industries). **TV Commercials:** Stihl Chain Saws (Stevenson Agency); Evelyn Wood Reading Dynamics; Wright Advertising; Drinking Driver Series (State of Washington, Department of Motor Vehicles).

COFFIN & COMPANY, INC.

619 E. Pine St., Seattle, Washington 98122

Phone: (206) 325-5820

Date of Organization: 1966

James L. Coffin, Production Designer

Larry G. Nelson, Associate Producer

Fred Griffin, Art Director

Janine Graves, Animation Camera

Fred Andrews, Camera

Mary Eggertsen, Office Manager

Services: Animated and live action motion pictures and filmstrips; underwater photography, illustrations, animation xerography, multi-media productions, 3-dimensional displays, laser projections and aerial photography. **Facilities:** Complete animation capability, including 16mm Acme system animation stand with Acme camera. Computer calculated camera moves. Live action capabilities. Complete editing facilities. Xerox produced animation cels. Complete titling equipment, tape dispensing facilities.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Oregon convention film (Telephone Pioneers of America); "Equal Employment Opportunities" animated film (Pacific Northwest Bell). **Multi-Media:** Animation and projections for the world premiere of Tom Pasateri's "Black Widow" (The Seattle Opera); "Equal Employment Opportunities" Information Program (Pacific Northwest Bell). **Titles:** Pal Productions, Van Ackeren Films, King Screen Productions, David Evans & Assoc., St. Regis Paper Co., Cole & Weber Inc., Motion Media, Laura Downs, Alaska Film Studio. **Commercials:** Twelve "North west" TV spots (McCann-Erickson); Three "Long Distance" commercials (Pacific Northwest Bell); Animated spot (Standard Service Tire); Seven 30-second spots (Civitan).

NORTHERN FILMS

Box 98—Main Office Station, Seattle,

Wash. 98111

Phone: (206) 282-6362

Date of Organization: 1952

Louis R. Huber, President

Lydia M. Huber, Vice President

Helen Bertram, Secretary

Services: Educational, promotional and public relations motion pictures, 16mm color and B&W. **Facilities:** Bell & Howell, and Eastman motion-picture cameras; Hasselblad, Rolleiflex and Contax still cameras; wide assortment of lenses; field-operations truck; Magnasync recorder, multi-channel sound editing; high-fidelity tape recorders; music and sound-effects libraries.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Land Of Islands", "Grand Coulee", "Deep Canyon", "Prehistory Village", "Tribe Of Old" (Northern Films and Education Div.).

HAWAII

CINE-PIC HAWAII

1847 Pacific Heights Road, Honolulu, Hawaii 96813

Phone: 5332677

Date of Organization: 1947

George Tahara, Producer

Lloyd Stone, Writer

Teri Tai, Sound

Tiki George, Music Editor

Services: Complete 16mm production for motion pictures and TV. **Facilities:** Arriflex S. M. & B.L., Auricon 600, Nagra Neoplotone, Westrex, and Magna sync magnetic recorders;

Maurer Optical; Magna-sync dubbers and mixers. Stock shots; music library; animation Producer Service.

CANADA

CANAWEST/MASTER FILMS LTD.

815-17 Avenue S.W., Calgary 3, Alberta

Phone: (403) 245-2266

Date of Organization: 1955

David Mintz, President

William Marsden, Vice-Pres., Operations

Mgr.

Robert Willis, Vice-Pres., Film Director

Marc Le Poole, Cinematographer

Services: Motion picture and sound film strips for industry, education and tourism, Television commercials, live-action and animated Services to independent producers. **Facilities:** Auricon Super 1200, Arriflex, Beaulieu, Bolex Cine Special cameras; art and animation department; editing and cutting rooms, full lighting; recording and dubbing.

LEW PARRY FILM PRODUCTIONS LTD.

1759 Capilano Road, North Vancouver, B.C.

Phone: (604) 988-2755

Date of Organization: 1947

L. M. Parry, President-Producer

E. H. Parry, Secretary-Treasurer

R. J. G. Richards, Solicitor

Services: Motion picture production, industrial, films, feature films, television programming, packaging. **Facilities:** Offices and studio.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Pioneers of Highland Valley" (Bethlehem Copper Corp.); "Mrs. Peabody and the Power People" (B. C. Hydro & Power Authority); "Twenty Great Years" (Supporters of Social Credit in B.C.); "Careers in Mining" (Mining Assoc. of B.C.); "Kootenay Adventure" (B. C. Government)

WESTERN FILMS LIMITED

757 St. Mary's Road, Winnipeg 8, Manitoba

Canada

Phone: (204) 253-0064

Date of organization: 1964

G. T. Henning, Pres.

E. F. Henning, Vice President

G. T. Brazzell, Sec. Treas.

Ben Matilainen, Chief Cinematographer

Ed Smith, Production Manager

Bob Lower, Senior Editor

Dave Springbett, Senior Producer

Services: 8mm, 16mm, 35mm Motion picture films and TV commercials, live & animated. **Facilities:** Creative dept., animation, sound recording mixing studio, producers services & professional rentals.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: TVC: For K-Tel International Inc., Manitoba Telephone System, Eaton's Manitoba Theatre. **Educational Films:** Manitoba Hydro, Winnipeg Film, Carlings Brewery

AGINCOURT PRODUCTIONS LTD.

1550 McCowan Rd., Agincourt, Ont.

Phone: (416) 291-9111

Date of Organization: 1969

John F. Bassett, President

H. Sherman, Production Chief

Mrs. C. Taylor, Story Editor

Services: Complete production services. **Facilities:** Complete crews, scripting, direction and production, screens facilities.

CHETWYND FILMS, LTD.

10 Banigan Drive, Toronto 17, Ontario

Phone: (416) 421-8820

Date of Incorporation: Ontario—1950

British Columbia—1960

Branch: Chetwynd Films, Ltd., 1164 Melville St., Vancouver 5, B.C.

Phone Code 604, MU 5-0027 Robert

Axford

Arthur Chetwynd, President & Gen. Mgr.

Gerald S. Keddy, Vice Pres. Production & Finance

Marjory Chetwynd, Vice-President & Secretary-Treasurer

Robin Chetwynd, Mgr. Sales & Production

Services: 35/16/8mm motion picture production, color and b&w, for education, sport travel, industry, advertising, public relations television, including research, writing, photography, editing, titling, printing, set design and artwork. Slidefilms and filmstrips. Full complement location equipment, mixing studio, small insert studio; sound cutting music & effects library.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Grey Cup '71" (Labatt Breweries of Canada Ltd.); "The Legacy" (Molson's Brewery-Ontario-Ltd.); "Wilber" (Industrial Accident Prevention Association, Ont.); "Stanley Cup '72" (National Hockey League); "It Happens" (Insurance Bureau of Canada)

JACK CHISHOLM FILM PRODUCTIONS

LIMITED

Ste. 102-4 New Street, Toronto 5, Ontario

Phone: (416) 925-2281

Date of Organization: 1956

J. J. Chisholm, B.S.A., President

M. di Tursi, M.A., Secretary-Treasurer

M. Baker, Librarian

J. Davey, C.A., Director

Services: Industrial, educational motion pictures, extensive stock shot library. Two million feet of 16mm original color—Five million feet feature. Facilities: Complete editing facilities—location camera—sound equipment.

CRAWLEY FILMS LIMITED

19 Fairmont Avenue, Ottawa, 3, Ontario.

Phone: (613) 728-3513

Date of Organization: 1939

Branch Offices: Box 580, Station 'F', Toronto. Phone: (416) 929-3337; Mrs. O. J. Reynolds, Mgr.; Box 458, Westmount 215, Montreal, Que., Phone: (514) 933-3642; H. E. Strub, Mgr. Associated Laboratory Company; Graphic Films Limited, 19 Fairmont Ave., Ottawa 3, Ont. Phone: (613) 728-3513

F. R. Crawley, C.A., President

Graeme Fraser, Vice President

Thomas Glynn, Vice President Special Projects

William O'Farrell, Vice President, Production

Paul Harris, Creative Director

Glenn Robb, Laboratory Manager

Services: Motion pictures and slidefilms for Canadian and United States industry, government, education and television; plus recording, editing, animation and extensive laboratory services for producers, independent cameramen, 10 Provincial governments and other organizations from coast to coast. Facilities: 42,000 sq. ft. studio buildings, 40-acre studio lot, two sound stages and two recording studios. 21 cameras: Mitchells, Maurers, Bell & Howells, Arriflexes, Cine-Specials and Newman-Sinclair; blimps, dollies, 375,000 watts of lighting equipment, with generator and transformer station; RCA 35mm and Maurer 16mm Optical recordings; 1 1/2-channel and 1 6-channel re-recording theatres; Stencil-Hoffman 35/16mm magnetic recording; Magna Tech 3 track pick-up, and Stencil-Hoffman 35/16/17.5mm mag. recording; Nagra/Ampex/Rangertone and Stella-vox 1/4" recorders; all Zenon 16/35 projection facilities; animation department with Saltzman stands; engineering development facilities; 35/16mm laboratory; casting files; music library; trucks and trailers, electronic service dept., and stock shot library.

RECENT PRODUCTIONS AND SPONSORS "Journey to Power" (Churchill Falls (Labrador) Corp.); "Child Psychology Equals You" (Carleton University & Vanier Institute); "Picture Canada" (Kodak Canada); "Watching Wild Wings" (Ducks Unlimited, Chicago); "A Matter of Job Protection" (Letter Carriers Union of Canada); "Voyage of the CSS Hudson" (Bedford Institute); "Canada in Fashion" (Dept. of Industry, Trade & Commerce); "Reserved for You" (Canadian Construction Association); "National Rose" (Dept. of National Defense); "Rules of the Nautical Road" (H. G. Peters & Co., Inc., U.S.A.); "Young Reflections" (Westwood Pharmaceuticals Inc.); "Telesat" (Telesat Canada); "Work Simplification" (U.S. Army); "Logan Lake" (Rio Algom); "Lung Love" (Dept. of National Health & Welfare); "Systems Dimensions" (Systems Dimensions Limited); "Eleven Days" (Memorial University of Newfoundland); "It's Good To Know" (Unemployment Insurance Commission); "Man & His Environment"; "Metamorphosis"; "The Snowgoose & the Mosquito"; "l'Oie Blandre at le Maringouin"; "Glorious & Free"; "Mon Pays"; "Imbroglia"; "The Wandering Star"; "Un Planete Errante"; "The Iron City"; "La Cite de Fer"; "Dilation Similarities"; "Applications of Transformations"; "Transformation Networks"; "Guilty or Not Guilty"; "Traffic" (Ontario Educational Communications Authority); "Canada's Sea Sparrow Close Range Missile System" (Raytheon Canada Ltd.); "Reversing Falls (Atlantic Attractions Ltd.); "TV Promos" (Canadian Forestry Assoc., Victoria Order of Nurses, Metropolitan Regional Conservation Authority, CP Hotels).

See Ad on Page 29

ROBERT J. MEYER PRODUCTIONS

32 Tweedsmuir Ave., Dundas, Ontario

Phone: (416) 628-8314

Date of Organization: 1958

Robert J. Meyer, Producer, Writer, Editor

Services: Motion pictures for industry and commerce, government. Multi-Media Slide shows, filmstrips. Facilities: Creative department; studio, titles; 16mm production equipment; sound recording.

MOTION PICTURE CENTRE LIMITED

10 Banigan Drive, Toronto, Ontario

Phone: (416) 421-8820

Date of Incorporation: 1953

G. S. Kedey, President

Norah Kedey, Secretary/Treasurer

Services: Motion pictures and slidefilms for TV, industry, sales promotion, staff training, religious, travelogues and public relations use. Facilities: Arriflex cameras, Magnasync and Ampex recording equipment, editing, writing, screening facilities.

RECENT PRODUCTIONS AND SPONSORS Motion Pictures: "Hinterland Who's Who 1972" (N.F.B.); TV Clips (Canadian Wildlife Federation), (Canadian National Inst. for Blind); "Super Snow Flow" (Min. of Transport); "Highway Tail Gunner" (Ministry of Transport & Communications).

BELGIUM

SOFEDI-FILMS

Avenue de l'Hippodrome, 147-1050 Brussels, Belgium

Phones: 47-10-03; 47-28-77

ENGLAND

ANVIL FILM & RECORDING GROUP LTD

Denham Studios, North Orbital Road, Denham, Nr. Uxbridge, Middlesex, U.K.

Phone: DENHAM 3522

ARMADA PRODUCTIONS

86 Wardour Street, London W. 1, England

Phone: (01) 437-2233

MARTIN BENSON FILMS, LTD.

53, Theobald Street, Boreham Wood, Hertfordshire, England

Phone: 01-953-1592

BIRCH-HILL FILM PRODUCTIONS LTD.

6 Dean St., London, W. 1, England

Phone: 01-734-3653

MYRON L. BROWN

54 Bouser Road, Twickenham Middlesex, England

Phone: 01-892-8659

JOHN BYRD PRODUCTIONS

61 Arthur Road, Wimbledon, London S.W.

19 UK

Phone: WIMbledon 2183

CALEDONIAN FILM SERVICES

22 Greek St., London, England W1V 5LG

Phone: (01) 437-0702, 7110 or 07-914-3363

CINEMA ASSIGNMENTS, INC.

875B Fulham Road, London S.W. 6, England

Phone: (01) 731-1278

CYGNET FILMS, INC.

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Slide Film on O.S.H.A. Unsnarls Law's Complexity

Liberty Mutual film visualizes new Occupational Safety and Health Act for policy holders.

"Ignorance of the law excuses no man; not that all men know the law, but because 'tis an excuse every man will plead, and no man can tell how to confute him."

*John Selden
English jurist
1584-1654*

That mysterious and sanctified realm of the legal fraternity is in danger of being understood by mere mortals.

There's now a better way, as the commercial goes, of unsnarling the complexities of the law for lay understanding—visualize its scope and impact.

The Philadelphia lawyer set should welcome visual law as an associate, not a threat. And the professional implications for audio-visualists across the land are obviously far-reaching.

Audio-visualists of the Liberty Mutual Insurance Company have proved the value of visual law by producing a highly lauded filmstrip explaining a complex new federal statute.

Their challenge was to digest the law, decide how it could be presented most effectively to employees and policyholders, and have it ready to go all within less than a month's time.

The law's formal name alone reveals the challenge they faced: "Public Law 91-596 91st Congress S2193 December 29, 1970, The Occupational Safety and Health Act of 1970."

Liberty Mutual was vitally concerned with the new law and its impact. Since its founding in 1912, the company has specialized in occupational safety—in fact, its first employee was a safety engineer. It is the largest writer of workmen's compensation insurance in the nation.

The law, called OSHA for short, superseded a variety of other work-safety regulations and directly affected many of Liberty's policyholders. It was complex, far-ranging and with biting teeth that called for penalties up to \$20,000 and even imprisonment.

The Company felt a responsibility to inform its policyholders about the law and what they would have to do

to comply with it.

"We decided on visuals from the start," explained Harold Read, the Company's audio visual director. "Law is always complex and generally dull, and we felt that visuals would have the greatest impact and make the strongest impression."

Deciding to do something is the easy part—making it happen is quite another story. You don't just digest a law, slap together a few hundred slides and disseminate them to an audience of thousands overnight.

Read's organization was prepared. With nine full time employees and three part time specialists, his audio-visual unit routinely visualizes all aspects of insurance. They produce more than 1,000 projects a year, ranging from single transparencies to video tape productions to motion pictures.

But output is only half the story. Visuals, of course, are useless unless they are seen. To make sure his software output has sufficient hardware outlets, Read long ago implemented a corporate-wide standardization program for visual equipment. The slides, filmstrips, video programs and films that flow from headquarters in Boston are assured of screening throughout the Company.

For the first round of the OSHA presentation, Read selected slide/tape as the most effective format. It would be presented throughout the Company by Coxco cassette recorders with automatic advancing signals.

This would allow him to test internally audience reaction at minimum cost prior to investing in sound filmstrips for external showings.

Time was Read's biggest obstacle. Top management decided on the visual information program May 12 and wanted it ready for distribution by July when the law went into full effect. But first they wanted the presentation reviewed by its Advisory Board members.

Advisory boards serve a vital role in Liberty's approach to communications. The company invites counsel from 25 boards of business and industrial leaders scattered across the na-



ion. They meet regularly, offering expert advice on how and what the company should be saying and doing.

Because the size and tight schedule of the OSHA presentation would have upset normal in-house production flow, Read turned to the Boston production firm of Atkins and Reilly to lend a helping hand.

After preliminary screenings for Home Office executives, who made minor changes, the presentation went before the advisory boards on schedule and passed with flying colors. It was then processed to filmstrips and distributed through company offices across the nation for internal and external consumption.

Reception has been enthusiastic. With 150 filmstrips in circulation and more on order; "The demand is so great we're having trouble keeping up," said Roy Hendon, assistant vice president in the Company's Loss Prevention Department.

Hendon's organization, whose primary concern is the prevention of accidents and losses, was instrumental in launching the program to visualize the new law. It is now largely responsible for conveying the information to the 36,000 business policyholders who carry W.C. insurance with Liberty.

To cover the nation as extensively and rapidly as possible, the presentation is being disseminated through a network of 42 field offices plus two "mini-theater" mobile units that constantly roam the country. Field managers arrange screenings for businesses within their areas, and the audiences range from a single executive to as many as 500.

The presentation has now evolved into two visual sections. A 12-minute filmstrip explains the basics of the new law. Then supplemental slides or transparencies are used to review the specific rules, regulations and requirements under the law, and to keep posted on the latest changes to the statute.

"The OSHA project is a perfect example of the value of visuals," Read said. "We were able to make a highly complex subject interesting and understandable. In the doing, we performed a vital service for our policyholders while at the same time enhancing the reputation of our Company."

"We proved that the law, no matter how complex, can be visualized and it's obvious that visual law could be an important answer to correcting ignorance of the law. From our experience, audio-visualists could and should perform a vital role in translating law into understandable language." □

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Ciba-Geigy has been studying the works of Iowa State University sociology professors and rural psychologists. Dr. George M. Beal and Dr. Joe M. Bohlen, and has determined that their ideas and findings about how and why farmers buy will be important aids in making better marketers of Ciba-Geigy dealers. The company first engaged Beal and Bohlen last year to conduct all-day seminars for groups of dealers in the midwest. But as the demand for the seminars increased, it was decided to film them and to travel the presentation country-wide to reach as many dealers as possible.

Audioimage, Inc., of New York, was selected to put the story on the screen. Producer/director Tom Baldacci and Ciba-Geigy's management team on the project (Fitzhugh Lee, director of Agricultural Sales; Nick De Manczuk, Director of Advertising and Promotion; John A. Mullins, Director of Marketing; and Anthony J. Adolfi, Manager of Public Relations) determined early that there was no way to just condense the seminar by merely transposing it to the screen. Instead, they devised a treatment of cutting from Beal and Bohlen making their salient points on screen with the seminar graphics, to actual interviews with farmers shot on location and backing up what the rural psychologists had to say.

Professor Beal and Bohlen have established that farmers adopt new methods and new equipment and supplies by a process of diffusion. First to try new techniques are *The Innovators*, often large acreage farmers getting information about new techniques from beyond the community. Innovators usually come from established families, belong to national organizations, and make decisions regarding next season's chemical use during this year's growing season.

Secondly are *The Early Adopters*—younger, better educated than most farmers, avid seekers of information, who generally decide what chemicals to buy for next year during the harvest.

The Early Majority has above average experience, attends meetings, wants to be sure to try things out carefully before adopting a practice. This type is often the informal leader that most farmers will follow. He tends to buy his chemicals in late winter.

The Majority is the average farmer. He generally has less education; attends some farm meetings, but not as many as the Early Majority; and usually will not try something until his informal leaders have tried and proved it out. He waits until just before spring planting to purchase chemicals.

Armed with this practical psychological assessment of farmers' buying habits, Ciba-Geigy dealers can direct their sales efforts at the farm leaders—the Innovators, Early Adopters and Early Majority—who can be important influencers in determining the activities of whole farm areas.

Whereas the physical limitation of reaching dealers through the live seminar method would have limited Beal and Bohlen's presentation to something like 2,000 dealers, Ciba-Geigy now expects the *Adoption Process* film to be seen by almost all of its 14,000 dealers within the next six months.



Professors George Beal and Joe Bohlen of Iowa State University explain psychology of farmers' buying habits.

Actually, the *Adoption Process* film is three films, each approximately 18 minutes in length, and constructed from over 20,000 feet of live-sound documentary footage of farmers shot by Tom Baldacci and crew all over the country. The seminar portions were photographed by side-lighting Beal and Bohlen while an Ektalite high-luminescent screen was placed as an illustrative panel between them. On this screen, during filming, slides made of the live seminar flannel board presentation were projected from two Ektagraphic slide projectors fitted with a Spindler & Saurpe Dynamic Dissolve control and set up adjacent to the motion picture camera. The technique proved to be most effective and economical.

Ciba-Geigy has equipped its 200 Agricultural Division salesmen with Fairchild Seventy 07 Super 8 sound projectors which can be set up easily in meeting halls, showrooms, or wherever dealers can be got together to discover how the psychological aspects of the adoption process can help them provide more information to the farm community and reap more sales.

Sickle Cell Anemia. What's That?

A friend once suggested to filmmaker Walter Lee that he might be interested in a locally televised panel discussion on sickle cell anemia.

"Sickle cell anemia. What's that?" Lee asked.

Lee watched the program and was inspired to make a motion picture about the inherited blood disease that is amazingly prevalent among people of African descent.

Lee, who is employed in the Photographic Illustrations Department of Eastman Kodak Company, believes his film, due to be released soon, is uniquely valuable in communicating vital information about sickle cell anemia to black Americans and other interested persons.

The film explains what sickle cell anemia is, how people can find out if they have it, and how it is transmitted from generation to generation. Lee, 30, who is black, believes that persons who have the disease should know it so they can make intelligent decisions about having children, about how to protect themselves from strenuous activity at high altitudes, and how to avoid certain forms of anesthesia.

Lee's film has been reviewed and praised by the New York State Department of Health and local health authorities. Lee credits Dr. David Satcher, a young black doctor at Rochester's Strong Memorial Hospital, with providing much of the medical expertise he needed to produce a totally accurate film.

Lee spent eight months of his leisure time and about \$2,500 of his own money making the movie. He received substantial professional assistance from co-workers at Kodak, and the scenes were shot in Kodak's motion picture studio, which was made available to Lee on occasional evenings and weekends. The film is narrated by Leroy Johns, a fellow Kodak employee.

The sickle cell anemia film was a family project for the Lees. Walter and his wife, Everline, have three children, all of whom appeared in the movie. The Lee's son Mitchell, 3, was featured. Mrs. Lee did all the clerical work associated with the film.

Lee hopes that his film will be shown on television, at schools and colleges, and in community centers in the nation's urban areas where it will get wide exposure among black Americans. In order for the film to be distributed widely, Lee will need funds that are presently not available. However, inquiries about bookings may be addressed to him at P.O. Box 1367, Rochester, N.Y. 14603.

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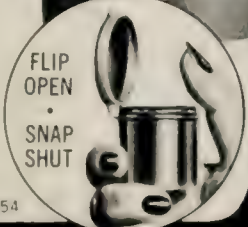
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paradox

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the magazine. But think what that means... if the editors weren't the kinds of people they are, they would never have commissioned the column in the first place, or continued it for the last two years. If this is the best thing in the magazine, it simply reflects the wisdom of the editors and publishers who elected to include it as a regular feature. Furthermore, a column written by a professional writer *ought to be* better written than stories written by producers, equipment specialists, or other technicians in the film industry.

New York City is not a jungle, but you do have to *fight* to survive in it. The film industry is not a jungle, but you do have to *fight* to survive in it. And sometimes... in order to fight... you have to become *very* angry. I get a lot of great fan mail answering these columns of mine, and that mail proves to me that people in the film business like what they're doing... like the business we're in... want to make it better... and most important of all... they really read this magazine from the first page to the last including the ads! They don't always agree with it... but they really read it word for word, and... it helps them fight in order to survive. □

camera eye

continued

comings and begin to point up positive ideas on what we can do about them? Shades of Lincoln Steffens, Ida Tarbell and Upton Sinclair!

Better to have our young people set right than to let those who wield the tar-brush regardless of truth dominate the platform.

An entire film program could be devoted to factual consumer education on what goes into products, how to properly evaluate and use them. Retiring craftsmen are leaving gaping holes in such economies as the printing industry, building, etc. Where's the appreciation of true skills fortified by real desire to understand how modern technology has revolutionized such fields. We need far less college graduates than we do builders, printers, electricians, service men, etc.

Kemper Insurance made a great film contribution to better appreciation of those charged with law enforcement. Which sponsor is going to continue to provide films on paramedical, para-legal and other fields so desperately short of concerned personnel?

Our space is limited so let's turn to how to get such films created and then how to recover the corporate investment: in goodwill, better relations and real income.

Unless your in-company audiovisual operation is geared up to turn out truly professional motion pictures worthy of the user's time and money, turn the outline of your objectives over to one of the proven producers who have provided background on their work and facilities in this publication. You can go through two customary phases: buy the complete script from a professional film writer and then place the approved script with the producer whose recent samples show competence and whose financial statement shows the ability to *deliver your picture*.

You *must* have a widely-useful film, with obvious content values to relevant groups, institutions, etc. and think of that picture as an investment. Fortify it with the kind of mail promotion to inform and *sell* these prospective print users.

Then you can go several proven routes:

1. Turn the property over, after pre-production consultation on its values, marketability, etc., to a nationwide film marketing group like Modern Learning Aids, etc.

2. Or publicize and promote it directly to the nation's schools, hospitals, labor groups, etc., according to its relevant interest.

Such films can expect return-of-costs in several ways: by leasing the prints at cost to prospective users (protecting its content against change); by outright print sales w/ royalties to the sales group; or by national or regional "free" distribution, if you're satisfied that the company already has its "profit" in getting the message through.

Historic labor leader Samuel Gompers once said "The worst crime against working people is a company that fails to make a profit."

Some of today's labor leaders like to forget that admonition.

And Frank Barnett, chairman of Union Pacific Corporation, comments "Our society has grown so complex it is beyond the easy solution to any problem." So find the hard solutions and work on them with the most positive and powerful means in today's world: *a good film that enters into the hearts and minds of those whom we need to inform.*

We disagree with Darwin E. Smith, chairman and president of Kimberly-Clark Corporation who says he finds that his firm is increasingly affected "by political and economic changes over which we have no control."

What has his company done recently to try to assume some control over the most-relevant changes where *facts* might make a difference?

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Super 8 Projector

MPO VIDEOTRONIC PROJECTOR CORP. has introduced a smaller, lighter, briefcase-sized version of the company's Super 8 automatic projector. The Compact measures 14½" by 10½" by 5½" and weighs a pound less than its predecessor. Screen size is now 11½" by



8½". A new plug-in 5-watt amplifier, NTC lamp circuit, double-claw pull-down action and increased sound drum rotating speed are new internal improvements. Outside are a new, more rugged door and screen assembly top cover. 305 East 46th St., New York, N.Y. 10017.

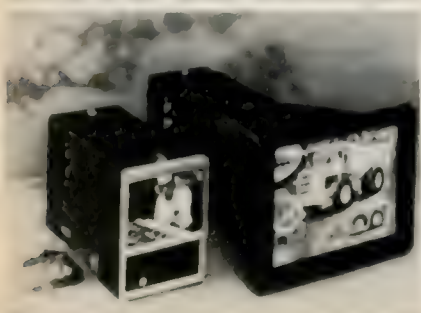
Filmstrip Projector

LA BELLE INDUSTRIES INC. has updated its Courier 16 self-contained portable projector with new features. A Film Advance/Reverse Switch now replaces advance and hold buttons, allowing the operator to not only advance, but to reverse and return to any desired visual



segment of the program. Stop and start buttons permit stopping at any point with either dark screen or lamp on. Other new features are external focussing and an adjustable tilt leg. 510 South Worthington St., Oconomowoc, Wis. 53066.

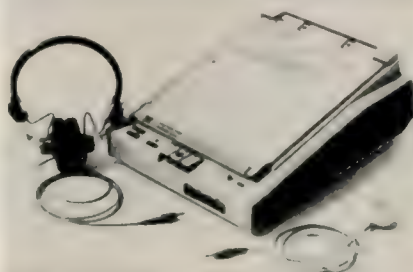
DU KANE CORPORATION has announced a new 35mm continuous film-



strip projector, the Vista Show, designed for use in stores, lobbies, trade shows, etc. Available in two screen sizes, as illustrated. 2900 Du Kane Drive, St. Charles, Ill. 60174.

Sound Page System

3M COMPANY has introduced a new teaching system which combines visual material on one side of a page and magnetic recordings on the back. Trainee views words or art from any source,



while magnetic recording on reverse provides up to four-minutes of sound. Duplicate recording sheets can be processed in five seconds. Price for projector-recorder is \$289. Dept. V2-20, Box 33686, St. Paul, Minn. 55101.

Super 8 Viewing System

TECHNICOLOR, INC. has developed a new Super 8 sound projection system for merchandising use called "Instant Theater." The system consists of a rear-



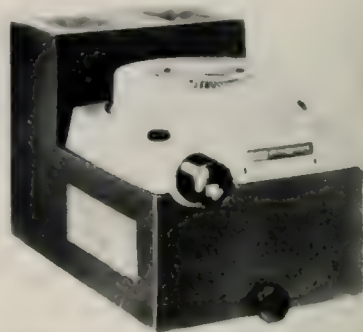
screen viewing unit and a removable projector designed for use with continuous loop cartridges. 299 Kalmus Dr., Costa Mesa, Ca. 92626.

Microphone Rental

THE CAMERA MART has acquired the first R-1011 Sennheiser Mikroport H-F wireless mike available for rental in the U.S. Transmitter has a power rating of 200 mw, operates on two crystal controlled frequencies or is tunable between 148 and 178 MHz. 456 West 55th St., New York, N.Y. 10019

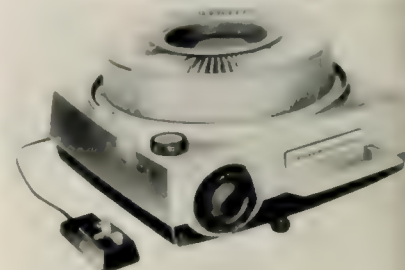
Slide Projector

POLACOAT, INC. is now marketing the Realist Super Light Slide Projector in two models: 1200-watt tungsten and 500-watt



Xenon. Lumen output is 2½ times that of standard 500-watt projectors. 9750 Conklin Rd., Cincinnati, Ohio 45242.

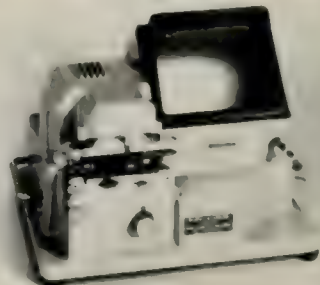
MONTAGE PRODUCTIONS INC. has announced heavy-duty "Lifemaster" versions of Kodak Ektagraphic slide projectors designed for continuous unsuper-



vised operation. Both units (one has automatic focussing) are guaranteed for 4,000 hours of use, or for million slide changes. 9 Industrial Drive, Rutherford, N.J. 07070.

16mm Viewer/Editor

MAIER-HANCOCK INDUSTRIES has announced a new heavy-duty 16mm Viewer/Editor, Model 16-H equipped with halogen lamp which provides four



times more light than the conventional incandescent. Operates in both directions, from left or right. Price is \$205. 13212 Raymer St., North Hollywood, Ca. 91605.

Tripod Heads

NATIONAL CINE EQUIPMENT, INC. has introduced three new tripod heads. The "Schizophrenic" is designed for the Eclair NPR as well as other cameras with



conventional configurations. The Hydro-uid "mini" is lightweight, designed for cameras up to 20 lbs. Model CGH Cradle Gear Head will accept cameras up to 30 lbs. 4140 Austin Blvd., Island Park, N.Y. 11558.

Projection Lens

UHL OPTICAL COMPANY has introduced a new variable power optical module production system which converts prime lenses to exact screen-filling focal lengths. The range can be extended to

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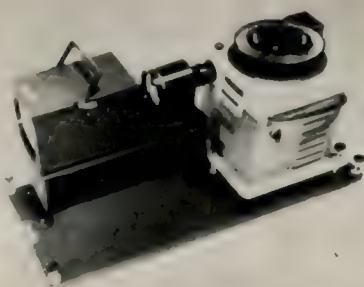
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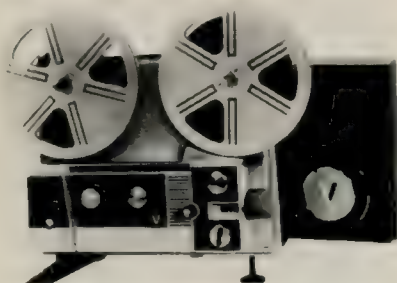
cover from 3.75" to 19.25" with a minimum number of components. Available



for Kodak Ektagraphic and Buhl 1200-watt Hi-Lite slide projectors. 1009 Beech Ave., Pittsburgh, Pa. 15233.

Dual 8 Projector

DE JUR AMSCO CORP. has announced the "Insta Valometer" projector which shows stills, automatic single frame advance at various speeds and regular 8 or



Super 8 movies. Speed can be controlled from once every 15 seconds to once every 2 seconds. Price is less than \$200. Northern Blvd. at 45th St., Long Island City, N.Y. 11101.

Camera Accessories

ALAN GORDON ENTERPRISES, INC. now has rain covers available for Arriflex, Eclair, Bolex and many other cameras. Made of Nappa artificial leather,

they are completely weatherproof and weigh only 2 to 3 ounces. 1430 N. Cahuenga Blvd., Hollywood, Calif. 90028.

Audio-Visual Equipment Tables

BRETFORD MFG., INC. has introduced a new line of two-color mobile equipment tables, the Mini-Pak. Said to be stronger



than welded tables, the Mini-Paks can be shipped disassembled for economy. 3951 25th Ave., Schiller Park, Ill. 60176.

Multimedia Programmer

COLUMBIA SCIENTIFIC INDUSTRIES has introduced the Media Master 375 programmer which generates and decodes inaudible tones recorded on any stereo recorder. Tones control advance or dissolve units. Price is \$275. 3625 Bluestein Blvd., Austin, Tx. 78767.

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writer, producer and editorial supervisor and produced more than 175 films.

Elco Optisonics Division Moves to Tucson Facility

Fleo Corporation's Optisonics Division, which manufactures and markets a growing line of audio-visual products, has moved to an expanded facility in Tucson, Arizona.

Elco recently purchased the manufacturing and marketing rights to A. B. Dick Company's Super 8mm motion picture sound projector line.

Another new product to be manufactured in Tucson is Elco's MCR-100 multi screen format sound projector which enables the user to select his response to a question or a problem. The MCR-100 has previously been marketed by Multi Channel Response Corporation which Fleo has agreed to purchase.

Elco is based in Jenkintown, Pa. The Optisonics Division had been headquartered in Montgomeryville, Pa.

New Fast Air Freight Service for Films and Tapes

Companies that utilize video and audio tapes as well as motion picture film now have the means to move these high priority items between twelve key U. S. cities during the span of a normal business day.

Emery Air Freight has inaugurated a new "V.I.P." Service through which shipments picked up before noon in Atlanta, Boston, Chicago, Dallas, Detroit, Kansas City, Los Angeles, Miami, New York, St. Louis, San Francisco and Washington are assured delivery prior to the close of the business day in any destination city within this group.

An Emery spokesman said that a premium rate schedule has been established along geographical lines for the V.I.P. Service which was termed "only a step removed from personal courier service—and considerably less expensive." Air charges for V.I.P. handling range from \$20 to \$35, with a \$15 special pickup and delivery charge at origination and destination points. These charges are in addition to Emery's normal tariff rates.

There are no weight limits. A typical five-pound shipment moving between New York and Los Angeles on a same-day V.I.P. handling basis would incur a total charge of \$78.32. The service, operational since Sept. 10, was put to the test on a trial basis for over two months. Ninety-seven percent first day service was achieved on more than 500 test shipments. Emery reported.

Robert J. Higgins has been named Advertising Market Manager for Norelco Training and Education Systems . . . **Singer Company's** Graflex Division has promoted **Patrick V. Gillette** to the position of Vice President of Marketing. **Barbara Blair Legg** is the new Vice President-Creative Director of Paragon Productions, Washington area production firm . . . New manager of Motion Picture Laboratories Motion Picture Equipment Sales and Rental Division is **W. A. "Buddy" Morgan, Jr.** . . . **Wallace Pohring** has been appointed Eastern Service Manager for Eclair Corporation of America. He was previously with Cinema Beaulieu . . . **Lawrence A. Murray** has joined Modern Talking Picture Service as Sales Promotion Coordinator . . . **Anthony Guarco**, recently retired Assistant Acting Director of United States Information Agency, has joined Capital Film Laboratories, Washington . . .



GUARCO



MURRAY

Elmo R. Nosari has been appointed Vice President-Marketing of Dymat International, parent company of Hollywood Valley Film Labs . . . Modern Talking Picture Service has a new account executive in its Chicago office in **Richard Bolster**, recently with WDAI-FM, ABC's O&O station in Chicago . . . **Michael J. Folso**, formerly with Cinema Holding Corp., and **Gaynelle Clement**, last with Simon & Schuster, Inc., have joined Moss Communications, Inc., in New York . . . **Donald S. Freeburg** has been named Vice President for Marketing of Warren Schloat Productions, a Prentice-Hall subsidiary . . . Northwestern, Inc., has appointed **Tom Noakes** as Sales Manager of its Audio-Visual Equipment Division . . . **Thomas M. Holzel**, former regional manager for Audiscan, Inc., has joined Montage Productions, Inc., as Vice President-Marketing . . . **Frances Cockburn** is now Director of the British Central Office of Information's Films and Television Division. She was formerly Deputy Director . . . Byron Motion Pictures has appointed **Robert Craver** to head up the company's Video Department. □

CORRESPONDENCE—When replying to blind ads, use the Box Number and send your correspondence to **BUSINESS SCREEN**, 1 East First Street, Duluth, Minnesota 55802.

CLASSIFIED RATES—35¢ per word. Minimum charge \$10.00. Bold face type words or words in all capital letters are charged at 45¢ per word.

BOXED OR DISPLAY ADS—\$25.00 per column inch.

BLIND BOX NUMBERS—For any classified ad having a blind box number, a service charge of \$5.00 will be made.

TERMS—Rates are net and not subject to agency discount. No cash discount is allowed.

CLOSING DATE—12th of the month preceding the month of issue.

CORRESPONDENCE OR PHONE: Maggie Kane, Ad Production Dept., **BUSINESS SCREEN**, 1 East First Street, Duluth, Minn. 55802, 218-727-8511.

FOR SALE

Finest quality 35MM color slide duplicate from your 35MM master transparencies, 1 or more of a view, 11¢ each. Boxed 1 sets at small additional cost if desired. Over 17,000,000 in use. Fast service. Write, World Color Productions, Box 392-BS, Elmira N.Y. 1/7

7 LaBelle Courier II Video Show and Test Projectors. Like new \$140.00 each or make offer. Mr. Neale, 11016 Quail Creek Road, Oklahoma City, Oklahoma 73120 405 751-0233 1/7

Horizontal animation stand with complete electronic-hydraulic remote controls. Idea for video or motion picture photomation techniques. Original cost in excess of \$30,000. Part of estate of well-known film and television producer. (914) 761-6431 New York

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AUDIO VISUAL PRODUCER Versatile individual desired for growing department. Experienced in all phases of AV media—videotape motion pictures, slides, etc. Know costs and production techniques. Position also includes responsibility for planning, staging, production and presentation of business and sales meetings to include multimedia. Ability to write helpful. College degree and minimum years solid industrial experience a must. Salary commensurate with experience and background. Please send resume to Mr. Ford Bull, Professional Employment Department, The B. F. Goodrich Company, 500 S. Main Street, Akron, Ohio 44318. An Equal Opportunity Employer.

Creative Sales Representative, Film, Videotape, audio-visual production. Educational packages, meetings, sales aids. Salary plus commission. 1 Weekoff, Martin Weekoff Co., 2 W. 46th St. New York, N.Y. 10036 (212) JU 6-2226

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the national directory of audiovisual dealers

eastern states

NEW ENGLAND

Headlight Film Service, 104 Ocean St., So. Portland, Maine.

JUNICOM-Division of United Camera, Inc., Providence, R.I., Branford, Conn. (401) 467-4750 or (203) 481-2328.

DISTRICT OF COLUMBIA

"The" Film Center, 915 12th St. NW, Washington, D.C. 20005 (202) 393-1205.

NEW JERSEY

Bergen Expo Systems, Inc., Route 46, Ford Bldg., Lodi 07644. (201) 472-1154 (212) 564-1195.

Modern Mass Media, Inc., 315 Springfield Avenue, Summit, 07901. (201) 277-6300.

NEW YORK

Audio Visual Services, Inc., 2 West 45th Street, N.Y.C. 10036. (212) 661-1140. Sales, Rentals, Repairs, Recording Studio.

Colortone-Aids To Communications, Inc., 76 South Central Ave., Elmsford 10523. (914) 592-4151. Sales & Rentals

Modern Mass Media, Inc., 315 Springfield Avenue, Summit, N.J. 07901 (210) 277-6300.

Projection Systems International, 305 East 45th St., 20th Fl. N.Y.C. 10017 (212) 682-0995.

Visual Sciences, Box 599, Suffern, N.Y. 10901.

PENNSYLVANIA

Oscar H. Hirt, Inc., 41 N. 11th St., Philadelphia 19107. (215) 923-0650.

J. P. Lilley & Son, Inc., Box 3035, 2009 N. Third St., Harrisburg 17105. (717) 238-8123.

Clem Williams Films, Inc., 2240 Nobelstown Road, Pittsburgh 15205. (412) 921-5810.

L. C. Vath Audio Visuals, 449 N. Hermitage Rd., Box 137, Sharpsville 16150. (412) 342-5204.

southern states

FLORIDA

Cook Consultants, Inc., 2510 Southwest Third Avenue, Ft. Lauderdale 33315. (305) 525-3355. Also Tampa, St. Petersburg, Orlando and Miami.

Jack Freeman's, 2802 S. MacDill Ave., Tampa (813) 839-5374.

Mediagraphics, 125 108th Ave., Treasure Island, Florida, 33706, Phone (813) 360-0278.

GEORGIA

Colonial Films, 752 Spring St. N.W., Atlanta 30308. (404) 875-8823.

midwestern states

MICHIGAN

Omnicom Corporation, 3315 South Pennsylvania Avenue, Lansing 48910 (517) 393-7800.

MISSOURI

Cor-rell Communications Co., 5316 Pershing, St. Louis 63112 Equipment rental (314) 367-1111.

OHIO

Academy Film Service, Inc., 2108 Payne Ave., Cleveland 44114.

M. H. Martin Company, 1118 Lincoln Way E., Massillon 44646

Twyman Films, Inc., 329 Salem Ave., Dayton 45401.

western states

CALIFORNIA

Audio Visual Contractors, P.O. Box 1346 Hollywood, 213/467-2081

Jean Musick Corporation, 2080 Placentia Ave., Costa Mesa 92627 (714) 548-8671.

Photo & Sound Company, 870 Monterey Pass Road, Monterey Park 91754. (213) 264-6850.

Photo & Sound Company, 116 Natoma St., San Francisco 94105. (415) GARfield 1-0410.

Photographic Illustration Company, 2220 West Magnolia Blvd., Burbank, 91506. (213) 849-7345.

COLORADO

Audio Visual Contractors, 955 Bannock, Denver 80204, 303/255-5408

Cromars', 1200 Stout Street, Denver Co., 80204 (303) 244-4621.

UTAH

Deseret Book Company, 44 East South Temple St., Salt Lake 84110. (801) 328-8191.

WASHINGTON

Photo & Sound Company, 1205 North 45th St., Seattle 98103. (206) ME2-8461.

reference shelf

How to Produce and Distribute Sponsored Short Subjects

With the current boxoffice boom being led by such successful features as "The Godfather", many corporations are taking a renewed look at the potential for soft sell commercial or public relations messages which can be communicated by sponsored short subjects. To help these corporations and their film producers the Association of National Advertisers has published a report on "Production and Distribution of Theatrical Short Subjects".

The report, written by film producer Mario Ghio and developed under the auspices of the A.N.A. Audiovisual Committee, describes the creative considerations, the methods and channels of distribution, production guidelines and other factors contributing to a successful short subject. Appendix tables list major theatrical, non-theatrical and overseas distributors, theatrical admissions statistics and other audience data.

Copies of the 16-page report are available to A.N.A. members at \$1.00 per copy and to non-members at \$3.00 from: *Publications Department, Association of National Advertisers, Inc., 155 East 44th Street, New York, N.Y. 10017.*

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Dear Leo:

As I promised last week, here are a couple of frame blow-ups from recent games... plus a shot that proves I'm still pretty active.

[illegible]

Of course, the camera's endurance is also a factor. We've had several since 1966, and haven't replaced a worn part yet. With an average of about 500,000 feet through each camera since then, and just regular preventive maintenance, that's pretty good. It's even better when you consider that we take them everywhere from icy Green Bay winters (one day last year it was -130°) to over 100° coming off the Dallas Astro turf.

Last year, thanks to your quiet little ACL, we'll be taking viewers right into the bench area and sideline huddles, shooting as close as 2 feet with a small zoom. The 'crew' will be one man with an ACL and a small recorder. Our pre-season tests prove that the players forget we're around.

Our pre-season tests prove that the players' bodies

Very best regards.

Dave McGee



The gruelling 'sport' of *filming* professional football demands faultless reflexes and endurance. In the crew. And their equipment.

How well these challenges can be met is indicated by the excitement captured every week in NFL Films. And by the performance of their Eclair GV 16 and ACL cameras.

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Aimé Trudel
Alcan

"I feel that it is destined to make an enormous contribution in many ways."

Denny Griswold
Public Relations News

"Every chapter should have an opportunity to see it."

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Flournoy & Gibbs

"Excellent film that professionally reflects the basics, complexities, scope and breadth of what public relations is all about."

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Ohio Bell

"Excellent. Only thing of worth I have seen to date on public relations."

Hal Walton
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"Rated either 'darn good' or 'excellent' by everyone this newsletter queried—an extraordinary tribute."

Robert L. Barbour
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The film is called "Opinion of the Publics." It was a smash hit at the PRSA-CPRS Joint Conference, where it had its premiere.

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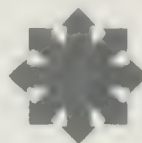
The result: A composite impression of public relations and of dedicated people doing an important job. You'll be proud of it.

Show it to management people at all levels. At sales meetings, community groups and college students. Every public relations or advertising group should see it, of course.

You can borrow it free. Or you can buy one or more prints to keep in your organization or donate to colleges. Take your choice, but don't miss the opportunity to use this unique and important film.

Produced for the **Foundation for Public Relations Research and Education** in cooperation with the Public Relations Society of America and the Canadian Public Relations Society. Produced by Avon Productions.

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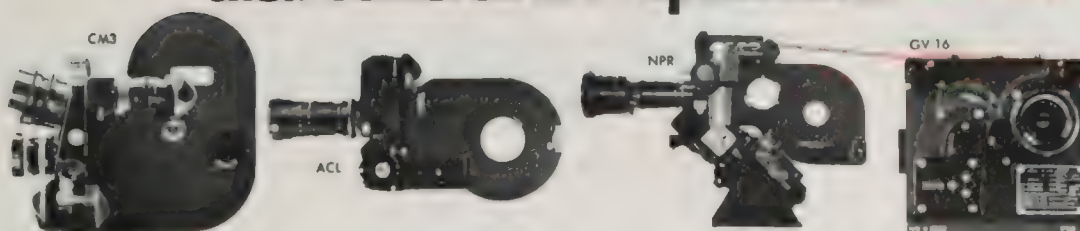
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If you would like to buy a print—by making a donation of \$250 to the Foundation—please contact L. Frederick H. Teahan, Executive Secretary, Foundation for Public Relations Research and Education, 85 Third Avenue, New York, N.Y. 10022. Telephone (212) 751-1940.

The only things we build better than cameras are reputations.



A filmmaker's reputation is earned slowly... often, painfully. The same goes for his equipment. Because a few bad words can undo years of good ones.

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ACL combines inconspicuous size with conspicuous advantages. Camera weighs 8½ lbs., yet is less than a foot long with 200' 16mm magazine. Changes magazines in 5 seconds. Shoots up to 400' silently, sync-accurately with built-in crystal motor. Compact battery shoots 2400'; recharges in 30 minutes, fits in pocket; universal lens mount; bright, reflex finder rotates 360°.

CM3's Academy Award winning design includes five-second magazine change. Shoots every aspect ratio in 35mm, including Techniscope and adapts to 16mm in seconds, at no cost. 35mm loads from 100 to 400 feet. 16mm loads from 100 to 400. Divergent, three-lens turret. Variable shutter. Brilliant reflex viewing. Battery-operated 12V constant-speed motor with built-in sync generator. Viewfinder rotates 360°.

Silent running 16mm NPR lets you shoot sync sound without a

blimp. Magazine changes take five seconds. Up to 400 foot loads, daylight spools or core loads. Accurate reflex viewing. Rotating two-lens turret, registration-pin, movement. Universal, crystal-controlled/variable-speed motor with automatic shutter-opening device; speed and sync adaptable to European TV standards. Balanced weight for easy shoulder-resting. Non-shifting image viewfinder rotates 360°, usable for left or right eye.

GV-16: a high speed camera that is small, lightweight, portable; and you can change its magazine in five seconds. Body and motor weigh 6 lbs. 100 to 400 foot 16mm loads. 0 to 200 frames per second. Any lens you want to mount. Battery-operated. Bore sighting. Variable shutter. Daylight loading. Built-in pulsing, marking. Registration-pin and double claw.

Expert service coast to coast at franchised dealers and Eclair Service Centers. Write for free literature to Eclair Corporation at 73 S. Central Avenue, Valley Stream, New York 11580 or 7262 Melrose Avenue, Los Angeles, California 90046

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Mastermatic® 35mm Filmstrip Projectors...change your language to fit your audience, without disturbing picture. Looking to improve AV communications effectiveness? Talk to your audience in their language. With buzzwords for a special-interest group. Or native tongue for foreigners. Mastermatic can do it for you, while it automatically flicks through up to 175 frames of visual

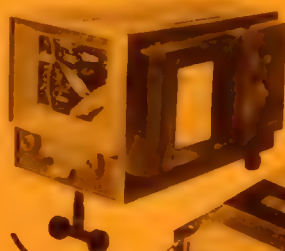
material. The key: Our snap-in Unipak™ cartridge contains separate video and audio loops. You can edit the audio track without touching the filmstrip. Outstanding synchronization when the audio is replaced. Mastermatic offers rear or front screen projection capability. And its large 35mm format and bright 500-watt lamp provide a sharp, crystal clear image. Whether you're making your presentation in a large auditorium or in a brightly lighted office.

Optimatic™ Super 8 Sound Motion Projectors...small enough to take everywhere. Our 11-pound marvel is an ideal tool for more intimate communications to audiences of 1 to 3. It's small enough (8"x9"x13") and light enough to go anywhere. Which makes it great for sales presentations at your prospect's desk, or for point-of-purchase training and educational applications of all kinds. Optimatic's replaceable cartridge contains continuous Super 8 film, snaps in or out in seconds to change programs. Operation is a snap, too. We'll make you an AV expert with just a few minutes instruction.

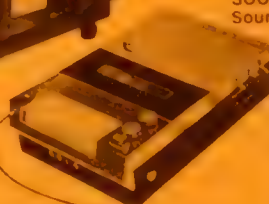
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Business Screen

THE VISUAL COMMUNICATIONS MAGAZINE

JANUARY/FEBRUARY 1973 • VOLUME 34 • NUMBER 1

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the audiovisual calendar

JANUARY

National Audio-Visual Association Annual Convention, Jan. 20-23, Albee Thomas Center, Houston. Info: James P. Thompson, NAVA, 3150 Spring St. Fairfax, Va. 22030.

FEBRUARY

World Meeting Planners Congress and Exposition, February 9-12, Hyatt Regency O'Hare, Chicago. Info: WMPC 720 North Michigan Ave., Chicago, IL 60611.

APRIL

International Audio-Visual and Communication Exhibition, April 2-7, Pades Expositions, Porte de Versailles Paris. Info: SDSA, 14 rue de Presl 75704 Paris, France.

Society of Motion Picture & Television Engineers Semiannual Technical Conference and Equipment Exhibit, April 8-13, Regency Hyatt House, Chicago Ill. Info: Jeffrey B. Friedman, SMPT 862 Scarsdale Ave., Scarsdale, N.Y. 10583.

Association for Educational Communications and Technology Annual Convention, April 8-13, Las Vegas, Nev. Info: Fred Wehrli, Convention Coordinator AECT, 1201 Sixteenth St., N.W., Washington, D.C. 20036.

U.S. Industrial Film Festival, April (Entries close March 1), Sheraton Blackstone Hotel, Chicago. Info: U.S. Industrial Film Festival, 4415 W. Harrison St., Hillside, Ill. 60162.

MAY

American Society for Training & Development National Conference, May 18, Miami Beach Auditorium. Info: ASTD, P.O. Box 5307, Madison, Wisc. 53705.

The American Film Festival, May 22-24 (Entries close Jan. 15), New York Hilton Hotel, New York. Info: Educational Film Library Association, 17 W. 60th St., New York, N.Y. 10023.

JUNE

Electronic Communications '73, June 12-14, New York Coliseum, New York, N.Y. Info: Industrial & Scientific Conference Management, Inc., 222 W. Adams St., Chicago, Ill. 60606.

AUGUST

American Management Association 9th Education & Training Equipment Exposition, August 7-9, Americana Hotel, New York. Info: Clapp & Poliak, Inc., Exposition Management, 245 Park Ave., New York, N.Y. 10017.

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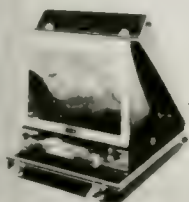
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"Opinion of the Publics" New PR Film About PR

Almost every other management endeavor has had a good PR film to show for it except the one that has needed it the most, public relations, itself. The only reason for this seems to be that no one could agree on what a good PR film about PR should say.

Finally this year, a group called the Foundation for Public Research and Education, established by members of the Public Relations Society of America, got the much-needed film project moving, arranged funding, and turned it all over to a Film Committee headed by Scott Jones, president of Gardner, Jones, of Chicago; to Milton Fairman, a former Foundation president, and now serving as film production consultant; and ultimately for action to Ralph Weisinger, of Avon Productions, New York, to produce the film.

Weisinger, who has made several outstanding PR motion pictures for the New York News and for the Long Island newspaper, Newsday, among others, was impressed by the complexity of attempting an overall coverage of such a far-ranging subject, and decided that it could be best handled by on-the-spot interviews with a diversity of PR people telling and showing what they had accomplished in various projects for corporate and public service.

Using newspaper stories in which public relations activity had played a significant part, Weisinger took his camera and mike out into actual locations all over the country for spontaneous interviews with such PR specialists as Sylvan Barnett and Paul Gibson, of American Airlines, who have done some notable work in urban schools, teaching young teen-age girls how to be as attractive as AA stewardesses are taught. Bank of America VP Jim Langton shows how the Bank refused to be frightened out of town after the burning of its Santa Barbara, Calif. branch by student activists, and describes the positive general public response this produced.

Standard Oil of California's Assistant General Manager for Public Relations, Guy Carruthers, explains the prompt action his company took after

an oil spill near San Francisco, and the public's favorable reaction to this quick, successful clean-up.

In a lighter vein, McDonald's PR Counselor, Alvin Golan talks about his All-American Band promotion, and Pepsico's Alan Pottash describes how Pepsi established a friendly international identity by engaging the famous Brazilian soccer star, Pele.

All in all, 14 public relations practitioners were interviewed, along with over a score more people whose lives have been touched by PR activities. As the actual problems and solutions are being described, the camera often cuts away to newsreel footage, headlines and other illustrative material. Weisinger is a film maker in the modern genre. Everything is natural, everyone wears street make-up, nothing is overlit, and it looks great.



Mayor Jean Drapeau, of Montreal, with producer Ralph Weisinger, of Avon Productions. Mayor Drapeau described how valuable PR was for his city.

"The idea," says Weisinger, who served as writer-director, as well as Director of Photography on the film, "was to give a composite impression of public relations and of dedicated people doing an important and necessary job. We felt that the more realistic the film could be, the more the honesty and dedication to public service of good public relations would come across."

The primary viewing audience for the film is organizational management,

especially in the business corporation. Understanding of the public relations role is of vital importance in that sector, according to the Foundation. Other key audiences include public relations practitioners, themselves, and college students.

Modern Talking Picture Service is distributing *Opinion of the Publics* and prints are being made available to audiences from all offices of the company in the U.S. and Canada. In addition to the business groups mentioned above, the film will be circulated widely to community groups, schools and television stations.

Thus far, in preview showings, and before business management groups, the film has created a great deal of favorable response. Philip H. Dougherty gave it a fine send-off in the New York Times, and Robert Barbour, in the PR Reporter, reported that in a series of queries his publication undertook, the film rated either "darn good," or "excellent" by everyone—an extraordinary tribute!

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They and the historic era from which they come are the subject of the film documentary, *900 Fine*, to be shown throughout the United States on television this winter. Produced by Associated Producers, Inc., of Washington, D.C., *900 Fine* reveals the style of Nevada boom towns and mining camps—a life style as flamboyant, bawdy, and blustering as is imaginable. The Old West is here in all its dubious splendor—complete with bustling, beruffled women; hard-drinking, fast-living prospectors; slick professional gamblers, lawmen, horse-standers, and outlaws—all creating a swirl of life at the center of which is silver. Silver; feverishly searched for

continued on page 10



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the camera eye

BY OTT COELLN



Films of Britain and Germany Take 10 of 23 Awards at 13th International Industrial Film Festival

In the 13th year of its successful tour of various European cities under the auspices of The Council of European Industrial Federations, the annual International Industrial Film Festival came to Holland for the first time on November 20-24.

Held this year in the modern facilities of Amsterdam's RAI Congressentrum, the Festival was made possible by the combined efforts of Dutch employers and industrial federations joined by that country's industrial film producers and principal distributors.

119 films were submitted by 13 participating countries for competition in the eight primary categories of the Festival. With the exception of nine entries from Japan and a similar number from the United States, all the rest represented eleven Western European lands from Scandinavia to Italy and Spain. France, West Germany, Great Britain and the Netherlands each had the maximum of 15 films entered in this year's competition.

The big winner at Amsterdam was Great Britain with two first prizes, one of the two Grand Prix, two second prizes and a third prize. Britain's trophy total of six awards was followed by West Germany's acquisition of four trophies: a first prize; two third prizes and the other Grand Prix of the Festival.

Films of Denmark, France and the Netherlands were successful winners of three awards apiece, each gaining a first prize while France also took two second prizes and the Netherlands' films winning a second and a third prize. Danish entries also received one first prize, a third and captured the annual Inforfilm award for the film with the best international distribution potential.

Italy's entries won one first prize; Finland was tied as a third prize winner (with the Netherlands, in Category C); both Sweden and Switzerland captured the remaining single awards: each winning a second prize to round out the total of 23 prizes awarded at this year's Festival.

As at Florence in 1970, the United States was again shut out of the winner's circle. But so were the five entries from Austria; the seven films submitted by Japan; and the three entries from Spain.

The quality of judging at Amsterdam followed the high standards set at previous events with both competence and experience with the industrial film well represented among the 28 members of the International Jury in addition to the Jury president and vice-president from Holland. U.S. members of the judging group this year were Dan Kater, vice-president and general manager of Modern Talking Picture Service, Inc. and Anthony A. Sellner, sales development manager, Dorsey Laboratories.

But the film's the "thing" and this year's entries at Amsterdam showed a strong trend toward international trade concerns of the competing European lands, especially among the prize-winners. Concerns about water resources, the future of rail transportation v.s. highway over-building were reflected in the prize lists. There was a notable turn toward the use of the medium to *sell something* rather than simply image-building. The categories E-F-G, restricted (respectively) to science and health (E); employee training and motivation (F) and safety education and accident prevention (G) had excellent entries which followed, if not exceeding, previous winners in those lower-budget but highly-important areas.

Great Britain's first prize and Grand Prix winner in Category A, *A Pretty Good Arrangement*, was unusual in several respects. In previous years this category prize, and often the Grand Prix, has been captured by films of great "image" quality and cinematographic excellence. But up came London's Building Societies Association (similar to U.S. Savings & Loan companies) with a visual interpretation to the general public on how a building society works. A comparative newcomer to the prize lists, Abacus Productions Ltd. of London, shared top

honors on this good film.

The other Grand Prix went to the first prize winner in Category G, *Au Auto*, sponsored and produced by Profil-Film Frank Tietz of Cologne, Germany. This 20-minute color film showed in a most realistic and somewhat ironic way, the relation of the driver to his automobile and its effect on highway accidents.

Techniques of film production demonstrated in a film of high quality won a first prize for the Italian entry *Scenotecnica*, produced and sponsored by the Istituto Luce of Rome. This picture took highest honors among the 19 entries in Category B.

Category C, with the highest Festival total of entries (29 films), was won by a Danish film, *Sit-Down—Sit-Down*, sponsored by a Danish furniture manufacturer and produced by I. Dam Film, Copenhagen. This first prize winner, intended to stimulate interest abroad in Danish furniture, also received the Inforfilm jury award as offering "the best possibilities for international distribution."

A promotional film, *RC 200*, sponsored and produced by Poclair S.A. Le Plessis Belleville was the top prize winner in Category D; in Category E devoted to films on science and health matters, Great Britain again scored top honors with a first prize to *Bacteria*, sponsored as part of the continuing science film program of Unilever Ltd. and produced with superb technique by Rank Short Films Group of London.

The important Category F, devoted to films for employee training and motivation, had a familiar winner as Caillon Audiovisual Media's production of *Make the Difference*, for KLM Royal Dutch Airlines, received the first prize.

The Category G first prize winner (and Grand Prix recipient) *Au Auto* has been previously mentioned as the Festival's best among accident prevention films.

We've noted before and underscored again the Festival proclivity toward submitting entries on 35mm, which certainly tends to get bigger and better projection, especially in auditorium showings, at events of this kind. Make what you will of it, but in Amsterdam 17 of the 23 prizes went to films shown in 35mm v.s. six 16mm print

All except one first prize and both Grand Prix winners were submitted on 16mm stock and in color, of course. Jury members are only human and it takes a lot of content value to overcome the obvious image difference on that big screen!

This column expresses a personal word of appreciation to U.S. jury member Tony Zellner, Dorsey Laboratories, Lincoln, Nebraska who represented both CINE and the Industrial Audio-Visual Association at Amsterdam this year and dispatched special airmail reports from which this Business Screen report has been prepared.

Free Enterprise Needs to Tell the Complete Story With Films

Significantly, the President of the Council of Netherlands Industrial Federations, Mr. S. C. Bakkenist, devoted the greater part of his address welcoming delegates to the International Industrial Film Festival in Amsterdam to a key objective of that event and of the factual film: "to explain the position of industry in a free society and its social problems."

U.S. industry and its trade groups are no strangers to what this European leader calls "the rough passage these days . . . with the wind of criticism strong and the waves of politics high."

His message to the hundreds of Eu-

ropean industry representatives: "industry often fails to inform and clarify public opinion on its aims and activities."

Noting the excellent TV commercials in this vein of information sponsored by such companies as Humble Oil & Refining, for one, can we reasonably expect to get the complete story through in those costly, brief "shotgun moments? Is American enterprise failing to consider and widely, wisely the need to deliver real understanding to the countless thousands of influence groups meeting morning, noon and nightly in clubs, lodges, union halls, and classrooms all across the U.S.?

Commercial television is limiting and costly; public-service telecasts, including film prints made available to hundreds of public and educational television stations is "open" and far more convincing to the people who count: thought-leaders throughout the land.

Production excellence is at hand from among dozens of highly-creative film makers; distribution of informational motion pictures of real value is fully accountable and vast in dimension. *What are we waiting for?* Any public relations' executive can get the facts from the national and international film distribution companies.

Xerox' Restraint Sets Example for Commercials in "America"

Alistair Cooke's current television series, *America*, is being sponsored by the Xerox Corporation. Beyond the obvious interest of viewers in this 13-part weekly NBC program and its factual, scenic and tasteful presentation of this country's historical antecedents, a special word of commendation is due the sponsor for limiting commercials to a brief two spots at the beginning of each show and two after the close.

We trust that its rating popularity will remind us, too, that the subject matter is boundless and other approaches await other sponsors. And, at the conclusion of these showings, we're hopeful that 16mm prints will be made available to schools, etc.

Areas Where Films Are Needed Show Up in the Public Prints

The public prints are an important reference source for the sponsor and producer looking for areas where more films are needed. A recent New York Times' News Service release (Nov. 1972) revealed that the national shortage of physicians is expected to worsen. Bill Buckley Jr. devoted a recent column commentary on the "Rapidly

continued on page 44

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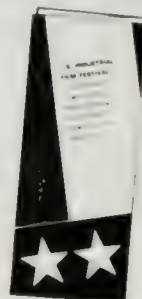
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PARADOX: The "indispensable man" is one person along without whom you can easily get.

Recently I did something new for me . . . I got sick. I've always been blessed with good health, and except for an occasional headache or cold, I haven't actually been sick in bed since my teenage appendectomy. And suddenly in the middle of my busiest week in the year I found myself laid low by the flu for more than ten days. Dizzy, wan, pale, abdominal distress, aching bones, so weak I could hardly raise my head to cough and sneeze. Now why this recitation of dreary symptomology . . . and from a patient who spends one third of his time writing medical films?

Well frankly, because it was all so new to me. Like most healthy people, I always looked upon illness as some mysterious moral weakness which affects *other* people, who must have done something to deserve the sickness. My own visits to the doctor were for routine physical exams, at the end of which he told me to go out and enjoy life, but first lose twenty-five pounds. Invariably I followed half of his advice. And you can easily tell from my picture above *which* half of his advice I followed.

For no reason very clear to me, this has been the busiest year of my life . . . and it all came due at the same time. When I accepted the assignments in the first place, they were pretty well spaced out in a perfectly reasonable manner. But then, some projects were delayed, others were moved ahead . . . and some were emergency projects, tossed in at the very last minute. Anyway, all of a sudden, four complete

films, three scripts, and four sales conventions all came due within the same ten week period. In actual fact, I attended two mixes and four interlocks within the same five working days. It was the week following that week in which Father Flu gave me my comeuppance.

Being sick in bed is a very humbling experience. The first thing you discover is that the world goes on without you . . . "Indispensable man" though you are to all those producers and clients. How do they manage without you? Well, in many ways.

A writer friend sits in on an input session in your place and records it all on a tape cassette. A producer presents your script to another client, much to your surprise, since you never thought he could read *silently*, let alone out loud! (Furthermore, he does a very good job, and sells the script for you, finding many values in it you had not realized were there until he mentioned them to the client.) A quiet, workmanlike, scholarly film editor who had always been very laconic and retiring in your presence, presents an interlock to a client, explaining why things were done the way they were instead of the way originally promised in the script, and also gives "The - World - Famous - Stanford - Sobel - Pre - Interlock - Speech - Of - Explanation - Of - What - You - Are - About - To - See - And - What - You - Are - Not - About - To - See - Plus - Miscellaneous - Apologia", without which no interlock showing is ever really complete. (Obviously, he had heard it so many times before he had memorized it, and all that time I thought he was just shy and retiring.)

And then to climax the week a complicated, programmed, multi-media show came off perfectly, even though everything had gone wrong during rehearsals when I was present. My associates called to tell me how well everything had gone as soon as the show was over. Elated, they pointed out to me that when I was home sick in bed, the programmer picked up every signal, the Carousels dissolved on cue, no slides got jammed, the colored lights danced to the proper frequency ranges, the house-lights went down to half and stopped without flickering, nobody fell through any screens while snapping on the valences, and all four quadraphonic speakers balanced on the first tape.

And, they gleefully repeated over the sound of my teeth chattering from fever and chills, all this happened so perfectly while I was home in bed goofing off!

I also learned something about doctors, today. My doctor is a good friend. He's young, superbly qualified, deeply concerned with the broader issues of health-care, and good-looking enough that we used him as the lead in a medical film where he played his own professional role . . . a skilled and knowledgeable internist. He's also a superb poker player and a regular member of our group. However, he's always being called to the phone in the middle of the game for consultations, and it's not unusual for him to have to leave the game to go over to the hospital, and that happens even when he's not on call and has someone else covering for him.

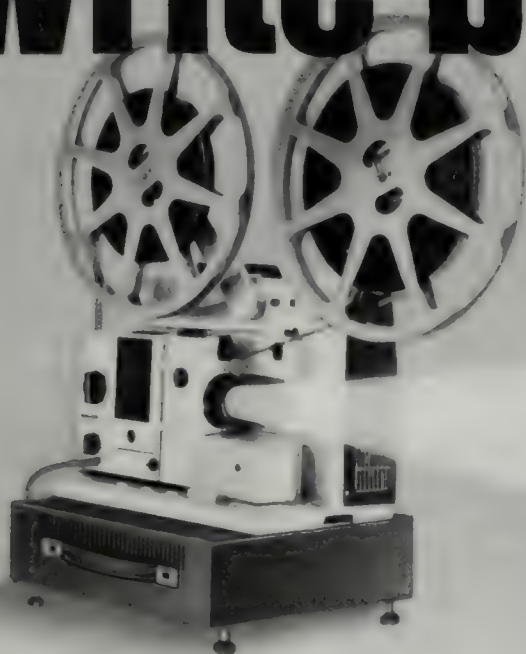
Good friend though he is, I learned that nobody talks to doctors, although sometimes they talk to *you*. Every time I tried to reach him I spoke either to his answering service, his nurse, or his receptionist. When he finally called me back directly I asked him who all those people are that he has to talk to during our poker game and his answer was crushing . . . "Oh, but Stan," he said, "those people are *really sick*!"

You might think that this traumatic experience changed my life in some way. I thought at the time that I would myself. But here we are, just a week later, and what has happened? I'm back to the same kind of schedule. This morning I began with breakfast with an out-of-town client at his Manhattan hotel, which meant that I had to leave my house at 6:30 a.m. Then we had a mix at 9:00 a.m., at 11:00 a.m., I went to the office and answered phone calls and mail, lunched with the TV Academy people worked on a script from 2-4 p.m. worked with an art director and client on a storyboard from 4-6 p.m., finished at the office at 7:00 p.m., came home and had a late dinner, and here I am writing this column at 11 p.m.

So what did I learn from the experience? I learned two things: Number One: Nobody is indispensable except to himself, and Number Two: need a vacation! I also made an important resolution . . . I'm going to go on a diet . . . next week. □

Stanford Sobel is a hard-working writer, he says, who free-lances in New York and also writes this column of "Paradox" for each issue of Business Screen.

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You can leave the lights on and let your audience take notes, when you show films with the Bauer P6 Automatic 300. Because this superb portable 16mm sound projector features a metal-arc lamp, which is up to four times as bright as conventional projector lamps.

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focus on communitronics

BY HUBERT WILKE



GUIDELINES FOR GOOD SOUND

by Irving W. Wood

Today nearly everyone realizes that audiovisual media are playing a very significant role in the communications process in business and education. The ever-increasing need to assimilate information, to evaluate information and to react with valid decision-making, depends upon the quality and effectiveness of the communications process—especially that part that relates to seeing, hearing, and being heard.

WHY ARE SPEECH REINFORCEMENT SYSTEMS NECESSARY IN THE FIRST PLACE?

The large room, hall or auditorium requires electronic voice support to cover the often considerable distances involved, and to provide an adequate sound level at the ears of the listener to ensure good hearing.

Properly designed reinforcement systems can provide good speech intelligibility in most acoustically difficult spaces, even those with long reverberation times, such as concert halls, and churches, where the architectural acoustics are optimized to support the musical requirements rather than speech.

It would seem that in most small-to medium-sized rooms, the unaided voice should be sufficient for intelligible communications without electronic amplification. This is generally true, especially where the architect has established and maintained suitable acoustic guidelines.

However, the converse is often true, and the reasons are:

1. Even with the best-laid plans, acoustical perfection is still an elusive quality because most spaces reflect a number of compromises between functional requirements, esthetics, space allocations, and budget.
2. Some people have difficulty projecting their voices, or they tire easily and cannot maintain adequate loudness.
3. Although they are often unaware of the fact, many people have varying degrees of hearing impairment, and

it does not improve with age.

4. Ambient noise, non-uniform acoustic absorption, and inadequate reflective surfaces within a room can degrade speech intelligibility.

It is not uncommon to experience hearing difficulty even in very small conference rooms where the energy distribution of heating, ventilating and air-conditioning noise masks the upper speech frequencies. A voice reinforcement system is not a panacea for room acoustic design oversights. But it can prove helpful when direct remedial action in room design is not esthetically or economically feasible, and it can greatly benefit those whose speaking or hearing ability is a little less than "average".

We often hear that a room does not require a reinforcement system because of the "excellent architectural acoustic design." It is our experience that most of these spaces DO need audio support systems. If the necessary architectural details are not designed, coordinated and installed as part of the original room construction they are added later at considerable extra expense and with minimal esthetic consideration.

Electronic reinforcement should be seriously considered for any space where effective, effortless voice communication is mandatory. An increasingly important benefit of such design is its easy adaptability to telephone conference use, interconnecting a remote telephone, or two or more conference rooms in the same building or between cities.

A major objective in the design of reinforcement systems should be to make them "aurally invisible." That the reinforced speech should be as natural, unobtrusive and effective as the original speech, so that the listener will not be particularly aware of its contribution (unless it is inadvertently turned off). Ideally every listener in a room should hear the person speaking with the same intelligibility and loudness that would occur if the two were conversing face to face. This degree of speech clarity and loudness should be maintained regardless of the actual separation between

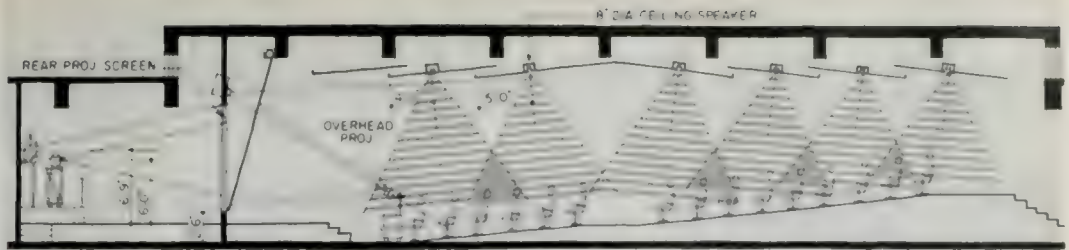
All too often in the past, the audio aspects of an a-v installation were treated as a stepchild to the more apparent and glamorous visual requirements. Fortunately, we sense a change. Clients either are becoming more aware of what the current state of the audio art can accomplish or are just plain tired of straining to hear words of wisdom emanating from within large group conferences or 25 to 30 man board meetings.

There are many projects wherein we have found a greater challenge in solving the audio than the visual requirements. And, in most such situations the intricacies of the audio layout are not readily apparent to the listener. It may be said, not entirely in jest, that if there is anything more difficult than designing an audio amplification system that can't and shouldn't be heard—it is writing about it.

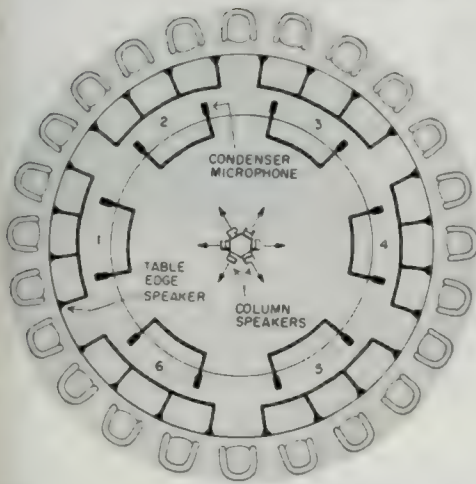
Our colleague, Irv Wood, has done both and in the accompanying columns shares with you some thoughts and guidelines based on his twenty-three years of experience as an engineering specialist in sound systems. The actual application of his work is evident in major assignments for such clients as AT&T, Continental Oil, DuPont, G.E., Exxon and the New York State Theatre at Lincoln Center.

H. W.

Hubert Wilke is president of Hubert Wilke, Inc., an international organization specializing in communications facilities design and programming consultation.



In low-ceiling rooms a series of low-level loudspeakers should be used, with sufficient overlap to give uniform sound for the listeners, as illustrated above.



Special speech reinforcement systems have been developed for use in boardrooms. The problem is to get sufficient amplification without developing feedback. Illustrated at left is a table divided into zones for differential amplification.

between the person speaking and the listener.

Too often, the typical sound system in use today amplifies the entire sound spectrum rather than just those selective frequencies required to enhance naturalness and clarity. This results in the usual "public address system" quality of sound; a booming, frequently muffled, but indistinct sound usually riding on the very edge of acoustic feedback.

Unfortunately this is the sound quality that most frequently comes to mind when one considers the use of electronic amplification, and it is understandably the reason why many facilities, which could have benefitted from the use of a properly engineered system, have done without it.

One of the most effective new techniques available to the system designer is the 24-section $\frac{1}{3}$ octave-band equalizer, which permits critical tuning of the entire electro-acoustic system for optimum sound quality and freedom from acoustic feedback.

For optimum directional effectiveness, the sound should appear to originate from the person talking. This is best achieved by means of a single cluster of overhead horn loudspeakers oriented with a generous overlap of individual horn coverage patterns to ensure uniform sound pressure level throughout the area of seated listeners. The cluster must be carefully located to reduce acoustic coupling to open microphones, and the inherent loss of gain before feedback. A loudspeaker horn cluster is suitable for use only in the large room, hall or auditorium, where there is adequate floor-to-ceil-

ing height to permit complete coverage of the audience.

With very long or wide, low-ceiling rooms, the designer has to turn to a pattern of ceiling loud speakers usually referred to as a low-level or distributed speaker system. More speakers are required for uniform coverage than one may realize. The lower the ceiling height, the greater the number of speakers required to provide uniform sound coverage. The reason is that ceiling speakers, like downlights, have a specific angle of coverage, and as with downlights, if the mounting centers are too far apart, the resulting pattern will be irregular and the variation in sound level will be excessive.

For critical applications where only a minimum sound level variation can be tolerated, a speaker sound dispersion angle of 60 to 80 degrees (depending on the type of speaker selected) is projected for a 50 per cent overlap coverage pattern at ear level (4 ft. for seated listeners). An alternate row offset pattern is preferable if the reflected ceiling plan permits. This tends to fill the diagonal holes in the projected sound coverage pattern.

REQUIREMENTS FOR EFFECTIVE PRODUCTION OF MOVIE SOUND TRACK AND AUDIOTAPE IS DIFFERENT FROM LIVE SPEECH REINFORCEMENT

When a facility is designed for preset-automatic or remote-control operation, it is often advisable to provide two partially or completely separate sound systems; one especially equalized for speech reinforcement, and often incorporating separate ceiling speakers; the other for wide band program re-

production often including the capability to playback two-channel stereo or quadraphonic material.

The main difference between live speech reinforcement and prerecorded music-program reproduction is that the latter, which has no open microphones to contend with, is free from acoustic feedback and, therefore, is capable of any desired playback sound level.

It is particularly desirable to maintain a directional effect for motion picture sound. The loudspeaker should be located on-center, as close to the projection screen as possible. Ideally it is located directly behind a stretched perforated screen. Because of space or other considerations, it is sometimes located directly above or below the screen. In any event, it is important that everyone be able to "see" the speaker location in order to hear the higher frequencies effectively. Since good hearing and good viewing are equally important for effective communication, the communications facilities consultant should wherever possible participate in the preliminary space planning and allocation to insure the proper selection and utilization of available space, to optimize the client's communications objectives. □

Irv Wood is a senior associate of Hubert Wilke, Inc., and a leading authority on sound systems.



Awards • Awards • Awards • Awards



The award winners at this year's INTERNATIONAL FILM & TV FESTIVAL OF NEW YORK were selected from the largest number of competitors in the Festival's history. Over 2,000 films and commercials were submitted from companies and individual producers in the United States and from nearly every country in Western Europe, as well as from Japan, Canada, Australia and many Latin American countries.

The Awards Presentation Banquet on October 27 was a lively evening of dining, dancing and entertainment attended by nearly 800 guests—the Festival Banquet's largest attendance to date.

As in previous years, the evening started with the distribution of bronze and silver and gold awards, which was followed by, first, the Triple Threat Award, which was given to William



Van Praag, and then the six Grand Awards, which were presented by Herbert Rosen, the organizer and Chairman of the Festival.

The greatest number of awards was captured by Benton & Bowles which received, among others, a Grand Award and three Gold Awards for their entries in various categories.

This year's Festival was additionally remarkable for the participation of representatives of no less than 23 countries from all parts of the world.

Here, left, Charles Ticho, of Fred Niles Communications Centers, receives a Gold Award from actor Jim Dukas for the multi-media production, *Today's Man Makes Tomorrow*, made for the Insurance Company of North America.

On the right, John Holmstrom, Ford Motor Company, receives a Gold Award from actress Gretchen Wyler.



A new award was made this year by THE COLUMBUS FILM FESTIVAL. Called The President's Silver Cup, the award is given by unanimous determination of all category chairmen. Here (l to r) Daniel Prugh, president of the Film Council of Greater Columbus; Paul Yoachar, producer/director, WBNS-TV, Columbus; and Ohio Astronaut John Gler accepting the award to Wolper Productions for the film *Appointment with Destiny*.

Coming up next...

The U. S. INDUSTRIAL FILM FESTIVAL has announced that entries are now being invited for the sixth annual awards competition and should reach festival headquarters prior to March 1, 1973.

The festival is said to be the largest international event devoted exclusively to selection and recognition of 16mm industrial films, filmstrips and 35mm slide programs. The festival this year is accepting both 16mm and 35mm filmstrips.

Invitations printed in fourteen languages are being sent out worldwide by the festival. In 1972 entries were received from 19 nations with 7 nations sharing in first place "Gold Camera" awards.

Entry forms and a brochure describing the festival may be obtained by writing the U. S. Industrial Film Festival, 4415 West Harrison Street, Hillside, Illinois 60162 U.S.A. Overseas entrants may cable FILMFEST:Hillside.



Presentation of Golden Eagle and Cine Eagle certificates by the COUNCIL ON INTERNATIONAL NONTHEATRICAL EVENTS took place in Washington, D.C. on November 10. Here (left) Robert Kelley, of Modern Talking Picture Service, receives Gold Medal from Giancarlo Cararra-Cagni, Counselor of the Embassy of Italy, for the film his company distributes, *What Man Can Imagine*. The film won the



XV Golden Mercury Prize at Venice. It was produced by Keith Merrill Associates for Kaiser Steel Corporation.

On the right, Lowell Wentworth, director/editor of the film *Ohio... It's the Beginning*, accepts a Golden Eagle from Dr. William G. Carr, president of CINE. The film was produced by The Film Group, Inc. and was sponsored and distributed by the Ohio Bell Telephone Company.

Eleven of the thirteen award winners used Arriflex cameras!

Again, for the fourteenth consecutive year—more winners* filmed with Arriflex cameras than all other makes combined! We are proud that Arri motion picture equipment continues to enjoy such a high degree of preference by professional cinematographers.

*Eleven of the thirteen winners in the 1972 awards used Arriflex cameras and during the past fourteen years, Arriflex scored in 171 of the total 219 awards.

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"BRUNING 875"

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"HAULAGE SAFETY IN LOW COAL MINES"

Producer — Samuel Sappo

Dept. of Travel Industry, Government of

British Columbia

"ISLAND EDEN"

Producer/Director — Norman Keziere

General Mills, Inc.

"IT'S A CRIME"

Producer — R. N. Harvey Director — G. Lindberg

Los Alamos Scientific Laboratory

"COMPUTER COLOR GENERATIONS"

Producer/Director — Mario Balibrera

McDonnell Douglas Corp.

"DIAMOND IN THE SKY"

Producer —

Thomas R. Carlisle Director — Vincent J. Griffith

Naval Missile Center, Code 5621

"TUFFY, THE SEA TEACHER"

Producer — Wallace Southard Director — Leon Rosch

Naval Weapons Center

"MAN FROM LOX"

Producer/Director — S. M. Shelton

Union Pacific Railroad Co.

"AGRICULTURE ON THE MOVE"

Producer/Director — Ralph R. Burrell

United Delco

"LIVE WIRE WORLD"

Producer — J. W. Bostwick Director — Robert Senglaub

a-v man



Elliot A. Macklow, Chief, Motion Picture Service, National Oceanic and Atmospheric Administration, U.S. Department of Commerce, is Business Screen's **AV-Man** in this continuing series of profiles of leaders in the industrial audio-visual world.

Some of the busiest Audio-Visual Men in the country today are those working in the big Federal agencies in Washington. Our national government has used film and other audio-visual devices with great effectiveness almost from the beginnings of projected media.

One A-V Man who has done an exceptionally fine job of serving the government, who has won the respect of his peers, and who has provided audiences all over the country with entertaining and informative films for many years is Elliot A. Macklow, Chief, Motion Picture Service, of the Department of Commerce's National Oceanic and Atmospheric Administration.

NOAA's Motion Picture Service works quite a bit differently from most governmental film production and dis-

tribution facilities. More than 75 percent of the motion pictures it produces and distributes *are not* financed by the Federal Government but by outside organizations (industries, manufacturers, processors, trade associations, foundations and states). For example, one of NOAA's most recent motion pictures was sponsored by one trade association, twenty states, and one hundred members of industry. This type of sponsorship is one of the major factors making the NOAA motion picture program unique.

NOAA's government-industry cooperative procedures, of necessity, are complex. Many Government agencies have tried outside-financed motion picture production; relatively few have been successful. In brief, the procedures under which NOAA operates are based on a few important guiding principles:

- Mutual government-sponsor trust is combined in an extremely close and delicate relationship.
- Mutually advantageous selected subject matter content must be of importance to the general public.
- Stringent, intelligent, competent Government motion picture technical supervision is utilized.
- The motion picture to be produced must be a good, long term business investment for the sponsor(s).
- Follow-up motion picture utilization studies are always made so that there is good post-production reporting of usage, showing calculable investment returns to the sponsor.

Another major contributing factor making NOAA's motion picture service unique is that it is a complete motion picture service. It:

- Conceives the concepts for a motion picture.
- Arranges financing.
- Writes and supervises all motion picture contracts and agreements, always using commercial contractual motion picture facilities.
- Totally supervises every phase of production.
- Distributes, free of charge, about 10,000 prints of 30 titles which it has produced through a nationwide NOAA distribution system of 200 film libraries.
- Arranges for specialized methods of distribution, eg, television, theatrical, convention and foreign distribution.
- And most important, makes extensive film distribution and utilization studies reporting back to the sponsor(s) periodically.
- Arranges low Government-cost print purchase and takes care of all motion picture administrative matters protecting the sponsor's cash investment as well as the Government's investment in time. As a result of this,

NOAA has an almost 100 percent record of repeat business with every sponsor.

Statistics show that the average business film brings about a seven-year investment return. NOAA films, produced more than 25 years ago, are no more active than ever. NOAA seems to know how to plan them that way.

Elliot Macklow, who is in charge of NOAA's film activities, has had a thorough background in all phases of audio-visual applications. After majoring in Natural Sciences and Education at the College of William and Mary, he went on to an M.A. in Audio-Visual Education at Columbia University. He taught natural sciences in New York, Miami and Darien, Conn. at the high school and junior college level. He was Educational Director of the Army Air Force's School of Meteorology at Chanute Field, Rantoul, Ill., and was Director, Comad School of Optical Technology. ("Yes," he says, "I've even ground my own lenses.")

Macklow feels that it is important before making motion pictures for primary use in educational institutions to do some teaching with films.

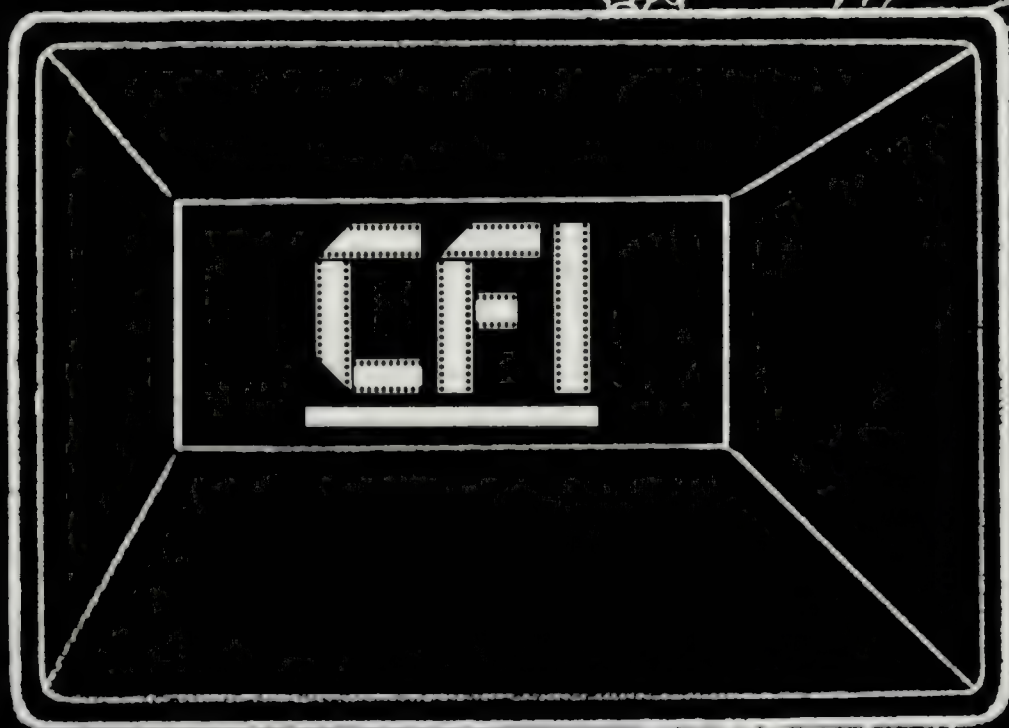
"This experience does not have to be gained as a formal classroom teacher," he says, "although that is helpful. It can also be gained more informally as a scout, P.T.A., civic or religious organization leader. With this preparation I launched into 27 years of Government film making. Twenty-six years have been in the same job, constantly broadening its scope. Twenty-four years in the Department of Interior, then in the Department of Commerce where the job, itself, was moved, and moved with it."

Not only his formal education and previous work but all his avocations have contributed to Macklow's effectiveness on the job. All of his hobbies seem to be part of his audio-visual work. In music, he attended the Juilliard School of Music, studying piano; he held a Philharmonic Scholarship for three years on flute; and he played saxophone and clarinet in his own dance band at college. In electronics he built his own hi-fi equipment before the word was invented; he is an amateur radio enthusiast (his call letters are WA4GHC in case some of our ham readers would like to give him a call). He won his first photo contest at the age of twelve. Another hobby lies in the theatrical staging of light operatic productions. Combine all these "extra-curricular" activities and you have almost all the requisites for good film making.

Even at home, Macklow and his family live and enjoy the audio-visual

continued on page 1

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The "Creative" Film—

How well does it serve the client? How important is it in 1973?

by LEE R. BOBKER

Over the past decade, as the art of film has reached maturity, much lip-service has been given to the entire question of "creativity" vis-a-vis the sponsored film. Many sponsors and producers, happily entrenched in a quicksand of financial success, were still holding fast to a convenient philosophy that the art of filmmaking, as evidenced in such landmark films as *McCabe & Mrs. Miller*, *Garden of the Finzi-Continis*, *Shame* and *Clockwork Orange* has no real or justifiable place in what they imagined to be an entirely different field. "We're not in the entertainment business," they testily argued and went back to their illustrated lectures and didactic celluloid manuals. Indeed, a major film consultant or "counselor" in New York has built a highly successful business on the expressed philosophy that art has no place in the sponsored film.

Prior to the mini-recession of early 1971, this debate was largely academic. Those who felt that "creativity" and filmmaking were inseparable (a small minority of the industry, unfortunately) worked at their craft and carved out personal and particular reputations while the "big business" boys of the field built studios, played at being Hollywood producers and delivered to the leaders of American business the most dreadful films ever made. Since prosperity was the motivational force, no one during the late 60's even stopped to evaluate these films or to investigate audience reaction. However, when the financial ax fell in 1971 and the sponsored film was deemed an expendable luxury, the question of "creativity" became a focal point for many agonized budget reappraisals.

"If . . .", the iconoclast asked, "all the millions, yes, millions of dollars, that had been spent on sponsored films were really doing their job, why was the sponsored film now being universally deemed an expendable luxury?" The casualty list in early 1971 among the major producers of

those straight no-nonsense, non-creative disasters, shocked the whole industry. The small high-quality, highly creative producer fared much better. The reason was relatively simple.

Under the pressure of impending financial catastrophe (depression, that dirty word never used by R. Nixon's Council of Economic Advisors), the leaders of the American business community had begun to look at the films they had been buying . . . and they were horrified. The standard "sponsored" film producer, faced with cutbacks and cancellations of a product he thought would be in demand forever, and having nothing in the way of talent to fall back on, simply folded up.

Then, due to the election year necessity of shoring up the economy by whatever means necessary, we were, as they say in the Bible, "all saved". But nothing ever again would be the same *because* that word "creativity" was once again spoken aloud. As the stock market now breaks through 1000 with a vengeance and the rosy

glow of favorable forecasts emanates from the glass towers of our commercial centers, there is no hysterical rush to get back to producing those awful films again. Quite to the contrary, the day of the straight sponsored film is probably over. Few, if any, top executives of major corporations will today accept the dull lecture, the formula film, the stolid narrated tranquilizer. As with all change, the sins of the past will linger on for a few more years in the person of those remaining producers who won't or can't make an artistic creative film. Firms like the film consultant company mentioned earlier will go on digging up (and it's quite an excavation) clients who are still willing to accept the "nothing" film but by and large, a major revolution has been accomplished.

Today—the intelligent client sets one standard for his film investment—and it is creativity. He has learned that it is the only criterion by which his film investment can be measured. H

Lee R. Bobker is a teacher, author, film maker, and president of Vision Associates in New York.



Few, if any, top executives of major corporations will today accept the dull lecture, the formula film, the stolid narrated tranquilizer."

Now that despite the impressive set of numbers provided by the distribution of the sponsored film, a far more important set of questions need be answered. It is no longer of paramount concern whether the film was seen by 5 or 50 million people. The old definition of per capita cost is no longer a yardstick. In our new-found wisdom we know that the linked question of audience impact and *quality* of audience are far more important. Finally, it has been recognized that audiences do not make any distinction between the adjectives we used to use to apologize for a shoddy dull film. To paraphrase Miss Stein, "a film is a film is a film is a film." For today's audiences this is the reality. A film made for IBM or Eastern Airlines must in its artistic achievement compete with the creative merit of *Five Easy Pieces*, *Hounddog*, or *Chloe in the Afternoon*. If they fail to do so the client, in return for his substantial investment in producing prints, and distribution, will reap a harvest of anger and antipathy. If his film is dull and didactic, the audience will make the connection to the company as a whole. Recently, a major oil company using a film consultant service, produced a motion picture that in its narrative was virtually illiterate and covered, like a shroud, almost 80% of the film. The structure of the film was infantile as it plodded from location to location proclaiming the excellence of the sponsor and all his works. To add insult to injury, a monochromatic ballad was added accompanying the weaker sections of an already weak film imitating the folk ballad of circa 1958 when Burl Ives and Richard Dyer Bennett were the only singers on the YMHA circuit. Ecology and all the dynamic social upheaval of a quarter century were ignored. More important, the film was greeted with jeers and catcalls on several college campuses. The client, never questioning the efficacy of his \$250,000 investment, was happily counting audiences.

Today, and for the foreseeable future, the sponsored film will focus on the words *artistic integrity*, *creativity*, *imagination*. The major buyers of these films know now that they must rely

on the filmmaker who can intellectually understand the message he is trying to communicate, who can emotionally identify with that message and who has the talent to create a sponsored film that is a true work of art.

It is, in the final analysis, "creativity" that justifies the film. This imposes on the filmmaker a very heavy responsibility. Scripts must really be written and researched . . . no vague superficial obfuscations designed to get "approval." No longer treatments, picture plans, film analyses or other semantic excuses for lack of talent. Direction and camera work must reflect the tremendous technical advances being made in the field. One has has only to view the cinematography of Vilmos Zsigmond in *McCabe & Mrs. Miller* and *Deliverance* to catch a glimpse of what can be done with current film stocks and cameras. We no longer need to hide our creative laziness under a blanket of dull narration since our sound equipment now makes essential lip synchronization under any and all conditions. Music is modern so we can close the door forever on the conventional stock library score that sounds like something from the old WPA Group Theater. Editing has taken off—so sponsored films need not look like they were cut by a kindergarten child doing an ordered exercise.

"Creativity" is the central factor behind the tremendous success of recent films produced by IBM, Coca Cola, Eastern Airlines, Planned Parenthood, The Franklin Mint, H.E.W., U.S.I.A., Armstrong Cork & Tile, Kaiser and AT&T. Creativity is the basic trademark by which we can recognize the work of Guggenheim, Owen Murphy, John Peckham, and others and it is no coincidence that they are consistently among the busiest and most successful producers on the current scene.

Film is an art and this is true regardless of the kind of film. If this is true—creativity is what the client is buying. He will, in the decade ahead, buy fewer films but he will demand that they be artistic and creative—and he will begin (hopefully) to pay close attention to the effect the film is having on audiences. □

SLIDE SYNC CASSETTE RECORDER

Combine a Telex Slide Sync Cassette Recorder with a remote controlled slide projector and create your own tape-slide presentations. Record both the audio program and sync pulses (advance or stop) separately or simultaneously and you're ready to present, instruct or train with a synchronized audio/visual program. Effective with one person or one hundred and easy to produce, erase, play and repeat program segments.

That's right, REPEAT. A single Review button adds the unique capability to instantly repeat any portion of the program maintaining perfect tape and slide synchronization. It's great for emphasizing, studying, training, drilling, or testing. Other functions provide complete control for tape and slide projector including remote focus, slide advance reverse, tape start/stop, instant pause, tone and volume controls, tape fast forward reverse and end-of-tape sensing.

With the Telex Slide Sync Cassette Recorder you can record both audio and sync channels, add the sync track to a pre-recorded cassette or use the unit as a standard monaural recorder/player. You can monitor while recording and add narration through a built-in P.A. system to supplement the program without recording. All this combined with heavy-duty industrial design make this unit the most versatile slide sync cassette unit ever! Also available as a player only. Made in the U.S.A. and warranted for a full year.



PRODUCTS OF SCIENTIFIC RESEARCH

TELEX®

COMMUNICATIONS CORPORATION

9600 ALDRICH AVENUE SOUTH
MINNEAPOLIS, MINNESOTA 55420

CANADA: CHURCH & DWIGHT ELECTRONICS LTD.
Caledon, Ont. L7R 4P1, Canada
RADIO SHACK, 4300 W. Main St., Minneapolis, MN 55412
U.S.A. & INTERNATIONAL: TELECOMMUNICATIONS CORP.
Attn: Box 50, Minneapolis, Minn. 55401 U.S.A.

SCENARIO FOR AN "NG"

or

"What Every Young Film Director Should Know About Locations But Was Afraid To Ask"

by John P. Rimo

John Rimo is Supervisor, Audio/Visual Media, at Bell Laboratories, Murray Hill, N.J.

ACT I

Scene 1

VIDEO

E.S.
Brightly lit, maybe too
brightly lit assembly line.

M.L.S.
Typical film crew surrounded by
jungle of stanchions, stands and wires.

C.U.
Typical industrial director.
Looks anxious.

M.S.
Typical film crew.

M.S.
Director looks business-like.

L.S.
Plant goes dark.

M.S.
Typical crew.

L.S.
Typical shop steward.
Fire in each nostril and smoke
from both heads. Running fast.

E.C.U.
Director looks helpless and uneasy.

A bad dream . . . maybe a good dream because now you'll distribute that for that's been cluttering up your drawer for the past year.

God, you hate to do it—another piece of paper. But what's better, for you look like a paper-shuffling producer or for good ole George to look like a fo shuffling director. So pass out the paper already. "Miss Blue, take this please To all members of the motion picture unit. From this day forward and even six ways, before you move into an area, you will case the joint and fill out this form

AUDIO

Typical factory sounds.

FIRST MEMBER:
"Hey Manny, did you work last week?"
MANNY:

"Yeah, we did a thing with Newms for the Heart Fund. Nice guy. Did you bring the cards?"

DIRECTOR:
"O.K. you guys, let's get this scene in the can before lunch."

CREW:
Much laughter.

DIRECTOR:
"Give me speed . . .
Roll 'em . . . action."

EVERYBODY:
"What the hell!!!!"
Women scream.
Machines groan to a halt.

FIRST MEMBER:
"I told you not to put that last 750 on the same line, meathead!"

SECOND MEMBER:
"Come on you fink, ya never said nothin."

Pounding feet.

DIRECTOR:
"I can't believe I stopped the whole thing."

ACT II

Scene 3

Typical assembly line.

Typical film crew
surrounded by same equipment.

Typical factory sound.

FIRST MEMBER:
"Whatever happened to what's-his name?"

SECOND MEMBER:
"Who?"

TITLE:

SHOOTING DATES:

LOCATION:

LIGHTS: SCOOPS SPOTS OTHER

200W

500W

1000W

STANDS:

EXTENSIONS:

POWER AVAILABLE:

HOW MANY CIRCUITS?

TYPE OF OUTLETS: U TYPE GROUND CROW FOOT TWO PRONG OTHER OUT-

LETS ON SAME CIRCUIT IS ADDITIONAL POWER NEEDED?

SHAPE SIZE LOCATION OF WINDOWS

HOW MANY SETUPS AND HOW FAR AWAY ARE EACH?

TRANSPORTATION: COMPANY RENTAL

DO YOU NEED A LETTER OF INTRODUCTION? YES NO

IS IT A SECURED AREA? YES NO

IF YES, IS ESCORT NECESSARY? YES NO

WHAT TIME DO THEY BREAK FOR LUNCH?

IS IT POSSIBLE TO SHOOT AT NIGHT?

ETC. ETC. ETC.

L.S.
ame director looks apprehensive.

travelling shot.

D. running and shouting.

U.
irector looks very anxious.

S.
irector and AD talking.

irector shuffling his feet.

FIRST MEMBER:

"You know, the guy who stuck his fingers in the socket and said 110 or 220."

MANNY:

"I'll bet he got a charge out of that . . ."

FOURTH MEMBER:

"Manny, for God's sake!"

DIRECTOR:

"O.K. guys, how does everything look?"

AD:

"Hold it—hold it. George I got to talk to you. Remember you said yesterday, that the assembly line people ought to spruce up a little because we're shooting tomorrow?"

DIRECTOR:

"What—what is it?"

AD:

"Well, take a look at the girl in the fifth seat."

DIRECTOR:

"Holy cow, a fur stole. Let's see that form. I thought it covered everything we might run into. But a fur wrap on the assembly line? Save the lights, guys."

BUHL UNIQUE PROJECTION SYSTEMS...



8mm IMAGE AMPLIFIER

Doubles the image size or cuts the projection distance in half.

Easy to use universal design.

The Image Amplifier can be used with just about all models of Super '8' projectors.

The SUPERWIDE...

35mm SHORT THROW LENS

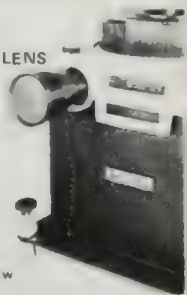
Near 'life size' images.

One foot of throw equals one foot of screen width!

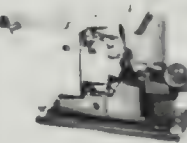
Performs well for sub-miniature or half frame slides.

Buhl has Superwides for all popular slide projectors.

Superwide lens shown here is on Buhl's 1,200 w HI-LITE Projector.



BASE MOUNTED SYSTEMS for WIDE ANGLE REAR PROJECTION



ECU-RP Lens System with Sealed Internal Mirror.

Mounting Base permits either right or left hand projection.

Four locking/leveling feet on base for positive projector alignment.

BUHL OPTICAL COMPANY

Dept. BS273 1009 Beach Avenue
Pittsburgh, Pa. 15231
Phone: (412) 321-0078

BUHL

If you want
the sock, the
sophistication and
the sizzle of
multi-image, you
have to pay the
price.



\$465.

Working on tone pulses from your stereo tape recorder, our Quadra Que four-channel programmer runs any combination of four projectors to give you a faultless mix of slides, filmstrips and motion pictures. And if you run fewer than four projectors, you can use Quadra Que's automation to program anything from the house lights to the popcorn machine.

Quadra Que gives you important *exclusives*, too. Remote control, for example. Toggle-action programming switches. Compact, ultra-reliable integrated-circuit design. And 15-amp power outlet for your movie projector.

Want capability that grows with your ambition? Just add

our companion Quadra Que 2 programmer, and get a total of eight channels, all still automated from a single track on your tape recorder.

Then there's the exclusive that may mean more to you than all the rest: programming sophistication without temperature. Even with the least expensive tape recorder, Quadra Que works perfectly every time.

If you're going into multi-image, go easy. See Quadra Que in action at any Spindler & Sauppé dealer, or write Spindler & Sauppé, 13034 Saticoy St., North Hollywood, Calif. 91605 (phone: 213-764-1800) for full details.



Spindler & Sauppé



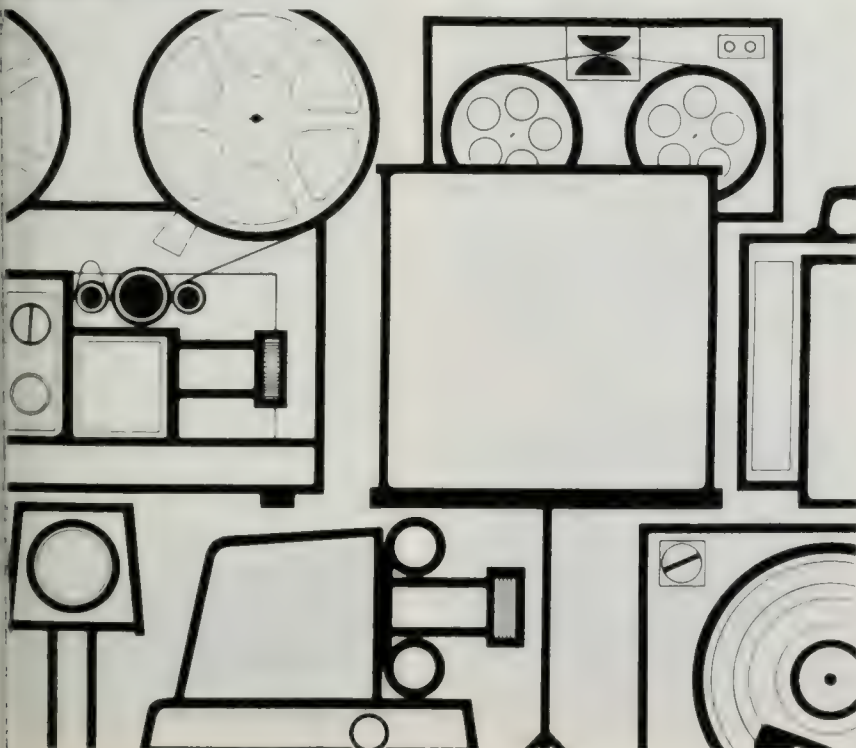
QUADRA QUE

NAVA PREVIEW

Here are some of the significant pieces of audio-visual projection equipment and related accessories which will be on display at the National Audio-Visual Association convention in Houston, January 20-23. Items illustrated were chosen as those especially useful for today's varied business and industrial programs.

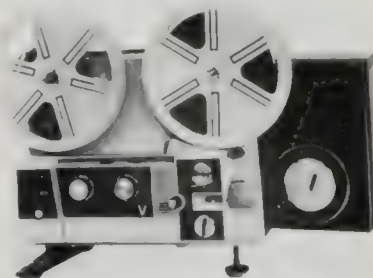
Today's buyer of audio-visual equipment can expect to see the greatest variety and options of equipment ever offered at the NAVA show. Modern design techniques and emerging technologies in materials, components and operational characteristics all combine to provide the potential industrial buyer with a wide variety of selection. Basically, the buyer can expect lighter weight, smaller size, brighter images and a tremendous flexibility with emphasis on ease and simplicity of operation from most of the 1973 equipment. Whether motion picture, slide, filmstrip, audio or video recorders or overhead projectors, buyers can expect the best in materials, workmanship and design in the equipment shown on these pages.

It should be noted that these equipment listings represent those supplied by the various exhibitors at the NAVA convention as the star items they will have on display, and are not intended as a complete directory. For a complete list of all currently available audio-visual equipment, we recommend the excellent 464-page NAVA Equipment Directory available from the National Audio-Visual Association, 3150 Spring St., Fairfax, Va. 22030.



Super 8 Projectors

DE JURE AMSCO CORP. will show a new Versatile Insta-Valometer Dual 8 movie projector offering automatic single-frame advance at various speeds and



"still" projection with 100% illumination. Instant stop-action. Northern Blvd. at 45th St., Long Island City, N.Y. 11101.

EASTMAN KODAK COMPANY will feature the new Supermatic 60 Super 8 sound projector at its exhibit. A unique, low profile design, instant loading of projection cartridges, two-way projection



—on to a large screen or on a built-in 6" by 8" Ektalite projection screen, 5-watt audio output are some of its features. List price is \$460. 343 State St., Rochester, N.Y. 14650.

FAIRCHILD INDUSTRIAL PRODUCTS DIVISION'S exhibit will have a full line of its "70" series on display, all



NAVA PREVIEW

with Super 8 magnetic sound and in a variety of cases. Freeze Action Control on all of the "70" series permits instant stopping of the film at a desired frame and with no change in light level. Can be activated by optional remote control cord. 75 Mall Drive, Commack, N.Y. 11725.

MPO VIDEOTRONIC PROJECTOR CORP. will show a new, smaller, lighter projector—the Compact—measuring only 14½" x 10½" x 5½" and weighing 15



pounds. Built-in screen, or can project on a wall or external screen. Cartridge load. 305 E. 46th St., New York, N.Y. 10017.

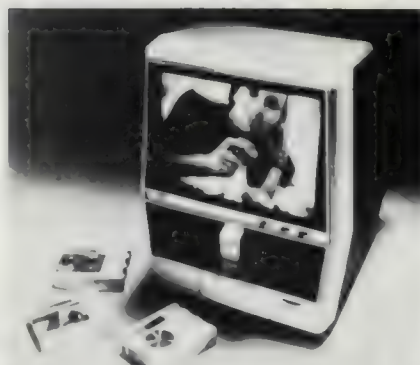
NORELCO TRAINING & EDUCATION DIV. will demonstrate the PIP system Super 8 projector which combines the



features of filmstrip and movie projection and permits animation, slow-downs, speed-ups pop-ons, freeze frames, all with sound sync. 35 Abnett Ave., Morristown, N.J. 07690.

OPTISONICS DIVISION OF ELCO CORPORATION will exhibit the new Optimatic sound/motion picture projector with self-contained screen. It is fully automatic, uses continuous loop Super 8 cartridges with instant stop. Weighs 11 lbs. 1758 West Grant Rd., Tucson, Ariz. 85705.

RETENTION COMMUNICATION SYSTEMS, INC. will display the RCS AV Set which combines Super 8 film and



magnetic tape and rear-screen projection. 2 Penn Plaza, New York, N.Y. 10001.

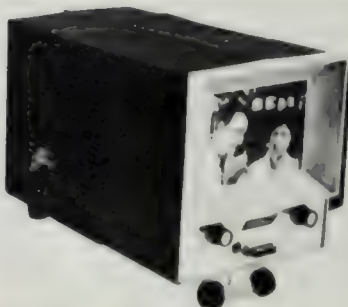
TECHNICOLOR, INC. will exhibit the latest addition to its broad line of Super 8 projection systems, the Showcase. It is a compact, rear-screen, sound projector in an attache case. Uses standard Technicolor continuous play/rewind cartridges. Weighs 17 lbs. Available with optical or



magnetic sound, and with stop motion. 299 Kalmus Drive, Costa Mesa, Ca. 92626.



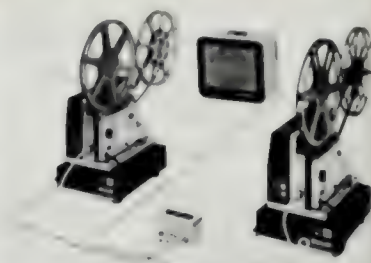
HPI Filmstrip Viewer



Optimatic Projector

16mm Projectors

ALLIED IMPEX CORP. will show a broad line of Bauer projection and production equipment, including the P6 16mm projectors. The P6 Automatic 300



features a metal-arc lamp up to four times as bright as convention lamps. Other features: auto threading, optional change-over unit, fail-safe, switch. 168 Glen Cove Rd., Carle Place, N.Y. 11514

Filmstrip Projectors

DU KANE CORP. will feature a new Response Cartridge Cassette Commander among its broad line of filmstrip projectors. Automatic advance, and a provision for stopping the program to "hold" for



discussion or response are features of the new projector. Both response mode and normal operation may be used. Projector utilizes the Du Kane compact 35mm filmstrip cartridge. 2900 Du Kane Dr., S. Charles, Ill. 60174.

HUDSON PHOTOGRAPHIC INDUSTRIES will show a new line of inexpensive filmstrip viewers with 20 sq. in. built-in viewing screens. 2 S. Buckhout St., Irvington-on-Hudson, N.Y. 10533.

LA BELLE INDUSTRIES, INC. will show a broad line of sound filmstrip projectors, including the currently most popular model, the Courier 16, which uses the Commpak Slip-in Cartridge for automatic instant program changes. Cou



16 weighs only 15 lbs., has built-in screen, remote start/stop, permanently synchronized sight/sound, continuous loop, programmed stops for user participation. *Oconomowoc, Wis. 53066.*

HITACHI SALES CORP. will have an automatic 35mm single frame projector, Model SPR-770, on display at its exhibit.



cassette sound is used. Built-in 23½ sq. in. screen. 48-50 34th St., Long Island City, N.Y. 11101.

Slide Projectors

SENGER COMPANY'S GRAFLEX DIVISION will have an extensive line of slide and filmstrips projectors on display including the new Caramate, a 35mm air-screen sound slide projector with

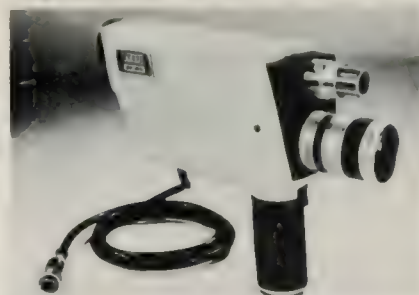


Built-in screen. Synchronized cassette sound, record and playback, 9" x 9" screen, up to 140-slide capacity. 3750 Monroe Ave., Rochester, N.Y. 14603.

OPTICAL RADIATION CORP. will introduce a new high-intensity slide projector, the Xenographic 500, six times brighter than conventional 500-watt tungsten projectors. 4000 lumens output. Does not require special ventilation or permanent installation. Based on Kodak Ektagraphics projector with Optical Radiation light source. 6352 N. Irwindale Ave., La Jolla, Ca. 91702.

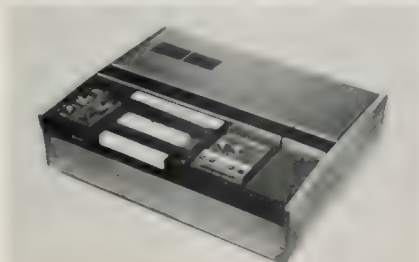
Video Equipment

AKAI AMERICA LTD., will show its new color video tape camera, CVC-150, weighing just 5½ lbs. and retailing for



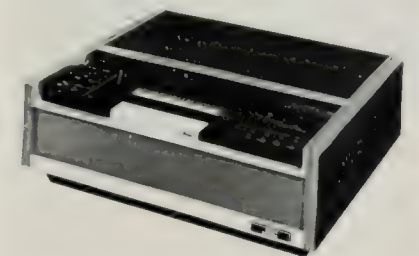
\$3495. Compatible with all color video tape systems now in industrial use in the U.S. Lens is a 6 to 1 zoom. F2. Sensitivity range is 33 to 1. 2139 East Del Amo Blvd., Compton, Ca. 90220.

CONCORD COMMUNICATIONS SYSTEMS will show its entries into the ¾" Video Cassette market, Model VUP7510



Player and Model 7500 Player/Recorder, both compatible to the U-system. 40 Smith St., Farmingdale, N.Y. 11735.

JVC INDUSTRIAL DIVISION will demonstrate its CP-6000 U-VCR U-system ¾" Video Cassette Recorder/Player. Unique features are an optional timer, remote control, memory counter which



O.R. Xenographic 500

NAVA PREVIEW

provides automatic search, electronic editing. 58-75 Queens Midtown Expressway, Maspeth, N.Y. 11378.

PHILIPS BROADCAST EQUIPMENT CORP. will show its new record/play video cassette unit, Model N1481 Norelco VCR. Special features are light weight



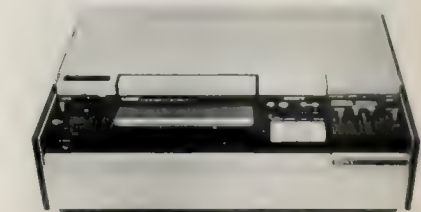
and compactness or portability. Uses ½" tape at a speed at 6.75 ips. Unit is an N.T.S.C. version of the N. V. Philips European VCR. One Philips Parkway, Montvale, N.J. 07645.

SHIBADEN CORP. will introduce a new ½" EIAJ-standard cartridge video recorder, the SV-530. Will accept all previously recorded ½"-EIAJ tapes loaded into new cartridges. Features automatic



threading, piano key controls, automatic rewind, tape footage indicator, camera input, drop-out compensator. 5825 Brooklyn-Queens Expressway, Woodside, N.Y. 11377.

SONY CORP. OF AMERICA will demonstrate the latest version of its U-system video cassette recorders and players. The switchable NTSC-PAL U-matic permits



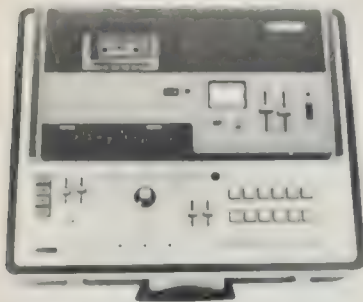
both American and West European systems to be played on the same machine. Two independent audio channels may be used for bi-lingual programs. 47-47 Van Dam St., Long Island City, N.Y. 11101.

Programming Equipment

COLUMBIA SCIENTIFIC INDUSTRIES will show an expanded version of

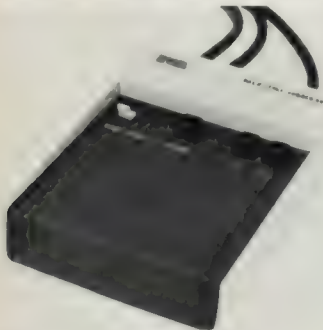
NAVA PREVIEW

its Media Master 1200 multimedia programmer. The new model programs up to 9 projectors rather than 5 and is available with a programmable dissolve rate



option. Special effects permit dissolve, flash and animate control of two projectors and fade control of a third. 3625 Bluestein Blvd., Austin, Tx. 78762.

SPINDLER & SAUPPE will introduce a low-cost dissolve unit at NAVA, the Selectro Dissolve Model 730. Capabilities include fast "cut" and medium dissolves, provision for mixes, flashes, pop-ons and animation effects. Other features:



remote operation, "glow circuit" for extended bulb life, ready light after dissolves, reverse button for backing up both projectors simultaneously. Selectro Dissolve lists at \$275. 13034 Saticoy St., North Hollywood, Ca. 91605.

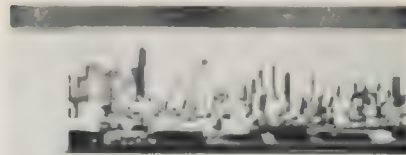
Screens

DA-LITE SCREEN CO. will show the new popularly-priced Da-Lite Electrolet completely automatic screen. Clean lines



make it adaptable to any room or office decor. Available in 50" - 60" - 70" square sizes in beaded or matte surfaces. Warsaw, Ind. 46580

DRAPER SHADE AND SCREEN CO. will feature the Rolleramic Electric Screen which comes in 20 sizes up to 20'



by 20'. Available in beaded or matte surfaces. Spiceland, Ind. 47385.

POLACOAT INC. will exhibit the new miniature "Twinscreen" designed for table or desk top placement and for either front or rear projection. Crease-resistant front or rear projection screens snap on



to black anodized aluminum framework. Comes in handy leatherette case. Price is \$49 and up. 9750 Conklin Rd., Cincinnati, Ohio 45242.

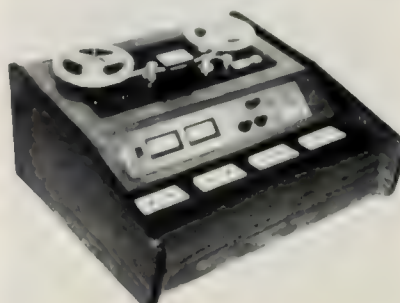
Cassette Duplicators

INFONICS INC. will demonstrate the new System 200 modular-unit cassette duplicator. Available with reel-to-reel and



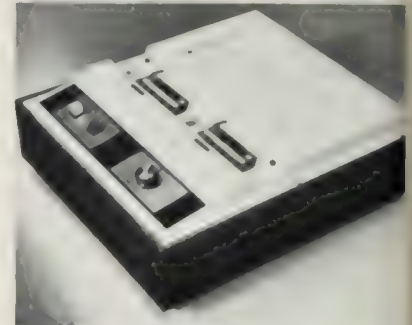
cassette master and slave modules—fully automatic for unattended operation. Capable of 10-15,000 Hz frequency response on cassettes. 1723 Cloverfield Blvd., Santa Monica, Ca. 90404.

PENTAGON INDUSTRIES, INC. will feature its Model C-1323 "Editor" Tri-Master Duplicator which works reel to cassette, cassette to cassette, and cassette



to reel. Half-hour reels to cassette can be made in less than 1 1/4 minutes. 4751 Olcott, Chicago, Ill. 60656.

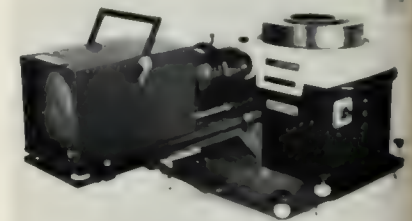
TELEX will show a desk-top Cassette Copier I (master) and Cassette Copier (slave) that provide simple, quick operation for non-technical personnel. Each Model I makes one copy, which can



Model II (slave) will make two more copies. Two buttons and a track select provide complete control; all other functions are automatic. 9600 Aldrich Ave. South, Minneapolis, Minn. 55420.

Projection Lenses

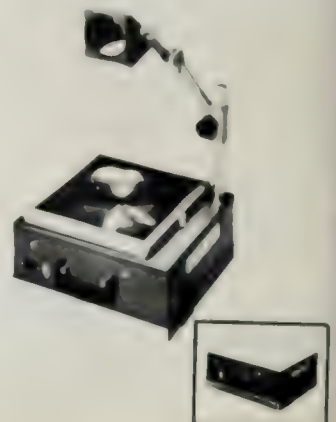
BUHL OPTICAL COMPANY will demonstrate a new long-throw projection system delivering screen widths from 5' to 20' and projection distances from 10' to 200'. Called a "Screen Filler" the system



consists of a slide projector, prime lens Buhl's variable power optical module as a base for aligning the components. Permanent capabilities. 1009 Beech Ave. Pittsburgh, Pa. 15233.

Overhead Projector

T. M. VISUAL INDUSTRIES, INC. will feature its new Carri-Vue overhead projector which quickly folds down into its own compact case to fit under an a



lane seat. Weight is 18 lbs. Stage area is standard 10" x 10". 600 watt quartz lamp. 25 West 45th St., New York, N.Y. 10036.

Cabinets and Storage Equipment
RET FORD MANUFACTURING CO.
 will show "Mini-Pak" mobile equipment tables which ship disassembled for econ-



omy but offer similar rigidity to welded tables. 9715 Soreng Ave., Schiller Park, Ill. 60176.

ACK C. COFFEY CO. will have a new **LUXOR Media Center, Model LMC-100,**

picture parade

continued

brutally fought over, torn from the earth through mining, and then, finally, minted into coins that are today worthy collector's items.



Ron Van Nostrand, producer-cameraman and **Dick Norling**, assistant cameraman of Associated Producers, Inc. on location with "900 Fine".

The film, narrated by Burgess Meredith, was created for the General Services Administration of the United States for the purpose of making the public aware of the historical signifi-



with versatility for interfiling of several types of media on one shelf. 104 Lake View Ave., Waukegan, Ill. 60085.

NEUMADE PRODUCTS will feature a Video Tape Storage Cabinet for Half Inch Tape, Model HVT-225-G. Holds 225 Half-inch video tapes in their con-



cance of these valuable keepsakes of our American heritage. These mementos will be available for purchase by the general public on a bid basis through the General Services Administration in 1973/1974.

Urban Honolulu: Underside of Paradise

Da Kine Sandbox?, a Model Cities film on a multi-racial urban slum called Kalihi-Palama in Honolulu, features a spontaneous voice track of seven local citizens getting down to the nitty gritty problems of their community.

The visual trip playing over these voices gives viewers a candid look at the other-side-of-the-tracks in paradise where 33,000 citizens scramble to survive. The elusive answers to problems such as substandard housing, a lack of jobs, poor education and overpopulation are vigorously pursued by both the camera and the multi-cultured voices of these seven super-aware citizens of Kalihi-Palama.

Five months in the making, *Da Kine Sandbox?* was conceptualized and scripted by Michael Dougherty and filmed, edited, scored and mixed in Hawaii by George Tahara of Cine'-Pic Hawaii with his assistants Tiki George and Teri-tai. It was produced for the Office of Social Resources, City and

NAVA PREVIEW

tainers on six tiers. Has 12 dividers and clips plus two convenient pull-out retrieval shelves. 720 White Plains Rd., Scarsdale, N.Y. 10583.

H. WILSON CO. will show newly designed audio-visual tables, mobile cabi-



nets and mobile learning centers. 555 West Taft Dr., South Holland, Ill. 60473.

Audio-Visual System

HONEYWELL, INC. will demonstrate a new series of modular audio-visual remote control systems designed to be installed in conference, board and training rooms. The system is newly patented and operates touch-tone signals, either local or long distance. Can also be connected to a computer for programming purposes. P.O. Box 1010, Littleton, Colo. 80120.

County of Honolulu from a Department of Housing and Urban Development grant.

Never Underestimate the Power of Film

When I was in Los Angeles last month, a friend, convinced that I must not miss all the educational experiences of the big city, took me to an establishment on the Sunset Strip called the Classic Cat.

This is a bar with waitresses in considerable deshabelle, and with a little platform on top of the bar for go-go type dancing.

Next to the platform, attached to the wall, is a continuous movie projector showing films of football, boxing, surfing, etc., on the wall opposite the bar.

At one point in the proceedings, my friend nudged me and said, "look at that—wouldn't that make a good illustration for Business Screen?" Here was the go-go dancer on her little platform, stark naked—bottomless, as they call it in L.A., there was the projector grinding away on the wall right by her left elbow, and sitting at the bar right at her feet were four guys looking in the opposite direction from her, watching the sports films. Fantastic!

B.S.

continued on page 34

WHY VISUALS?

Industrial Audio-Visual Association Meeting in Orlando stresses the need for more understanding of the basic tools.

Amidst all the brouhaha about the expensive and glittering new hardware now available to industry, A-V men were warned by key speakers at the Industrial Audio-Visual Fall meeting in Orlando, Florida, October 16-19, that the basic tools were still a most important key to effective visual presentation and should not be down-graded by more glamorous media. In a meeting planned by program chairman Calvin R. Gould of Martin Marietta Corp., IAVA men heard such speakers as Bill Walton, of IBM; Bill Buch, Lederle Labs; Russ Landgraf, of Marine Midland Bank; Ray Hollingsworth, United Air Lines;

and members of Martin Marietta's visual aids department describe new ways to get the most out of such standard tools as slides and overheads.

You can't get A-V men together for long nowadays, however, without discussion coming back to a new basic—videotape. Lee Coyle, of Ohio Bell, spoke of an exciting new video program his company is undertaking to step up employee efficiency, while Dave Kennett, also of Ohio Bell, described some of the technical problems the company has experienced and how they have been overcome. He had some good advice and warnings of pitfalls to avoid for neophyte videotape users. Jim Damon, IBM World Trade Corp., spoke of his experiences with the Sony U-Matic cartridge system, and Eugart Yerian, Holiday Inns, described his company's experiments with in-house broadcasts of cartridge video movies at various Holiday Inns. Lots of systems have been tested; almost all have had one shortcoming or another so far.

John Bussler, of Watkins Johnson Co., spoke of the new requirements for industrial security, and demonstrated how to go about "de-bugging" a conference room.

A day's excursion to inspect the visual communication facilities of the Tupperware Company, and of the Na-

IAVA President Harold Read, Liberty Mutual Insurance Co., speaking at opening session.



tional Aeronautics and Space Administration at Cape Kennedy, occupied one day of the three-day meeting.

Rounding out the meeting on the final day were talks on production techniques for the Norelco PIP system by Robert Hennkens, of M&C Company, St. Louis; a panel discussion on A-V dealers; and technical papers by Cal Gould on Diazo processing; precision slide mounting for dissolve use by Al Murdock, of Ford Motor Co., rear screen projection by Byron Benton, of Polacoat Inc.

New members who joined IAVA at the meeting were: Irwin W. Cook, R. J. Reynolds Tobacco Co., Winston Salem, N.C.; Norman E. Kenyon, Michigan Consolidated Gas Co., Detroit; Frederick W. Lloyd, American Republic Insurance Co., Des Moines; J. R. Matta, Westinghouse Electric Co., Pittsburgh; and Warren R. Williams, Dana Corp., Toledo.

"Are Audio-Visual dealers dependable when it comes to setting up a remote meeting?" Calvin Gould, Martin Marietta Corp., and program chairman, poses question to members, along with panel members Bill Dikeman, Penn Mutual Life, and Hal Fischer, NAVA dealer in Orlando.



"Some of them are all right, but some of them are a bunch of banditos!" Gerard Hall, National Cash Register Co., cited examples of shabby performance by A-V dealers in failing to provide promised services, overcharging and incompetence. Hall went on to say, however, that not all dealers could be tarred with the same brush. Some had provided excellent service. "You just have to know your dealers," he said.



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New Films

Bondit Corporation is using a new product demonstration motion picture, "Diaseal", made by **Pelican Films**,



of New York. The film shows how the Bondit Diaseal process joins materials together by resonating the molecules of a bonding agent with radio high

frequency. Sales presentation will be on Super 8 cartridge projectors.

National Carl Schurz Association, a German-American cultural organization, is presenting a new film, "Anywhere You Go", which seeks to counteract some American attitudes of ignorance and intolerance towards people of other nations. Distribution nationally is by Modern Talking Picture Service.

National Fire Protection Association is distributing two new films, "Bomb Threat! Plan, Don't Panic" and "Instant Arson-Testing Firebombs and Incendiaries" produced by **William Brose Productions**, of Hollywood. Films are concerned with the handling of bomb threats and with testing and demonstrating molotov cocktails and other incendiary devices for industrial fire prevention programs.

The Aluminum Association, New York, has a new film, "Aluminum Building Wire Installation Tips", which demonstrates that aluminum conductors are not difficult to install, but must be handled with different techniques than copper.

American Oil Company will soon present a new sales training package for dealers produced by **Fred Niles Communications Centers**, Chicago. The all-media presentation will stress

methods of gaining higher sales volumes with Amoco oils.

Deere and Company recently used 30-foot high "Tower of Visuals" for product introduction to consumers.



product dealers at Deere's Administrative Center Auditorium at Moline, Ill. Eleven projectors were used by producer **Ken Saco Associates**, New York.

Insurance Institute for Highway Safety is showing a new film, "Booby trap", which points out the man-made

FOR RENT

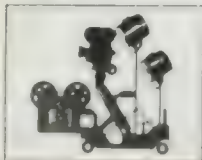
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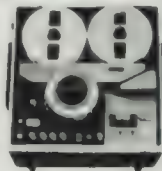


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hazards along the highways which kill thousands of drivers each year. **Harvest Films, Inc.**, New York, is the producer. **Winnebago Industries, Inc.** is celebrating the National Parks Centennial year with a new film, "Traveler, Traveler", made by wild-life film producer, **Bob Davison**. Film tours five of our most spectacular parks—Grand Teton, Yellowstone, Bryce Canyon, Zion and Grand Canyon. Distribution is by Audience Planners.

Information Service of South Africa is released "For the Love of an Eagle", about a young woman who befriends a South African black eagle and its newborn eaglet through kindness, patience and understanding. Distribution via Association-Sterling Films.

National BankAmericard, Inc. has a new film in national distribution, "Think of It As Money", produced by **Keith Merrill Asso.**, Cupertino, Calif. Film takes a panoramic look at the impact of bank cards on our society.

Dale Carnegie & Associates highlights the story of its founder in a new film "Dale Carnegie—A World of Confidence", produced by **Canyon Films, Inc.**, Phoenix, Ariz. Featured by Art Linkletter, Lowell Thomas and Mrs. Dorothy Carnegie.

U.S. Plywood Company has an an-

swer to the housing crisis in "Mod Mod Modular", produced by **Jack Fennimore**. Film focusses on the rapid growth of the modular housing business. Distribution by Modern Talking Picture Service.

The Maryknoll Fathers have produced a new film, "Campamento", on the founding of a "revolutionary" shanty-town on the outskirts of Santiago, Chile. Surprise: no priests or church buildings may be seen. Point: such a community could well be the first assignment of a Maryknoll missionary.

The Travelers Insurance Company is showing what it thinks about "No Fault Auto Insurance" in a new film of the same name produced by **Fred Niles Communications Centers**, Chicago.

De Beers Consolidated Mines has spectacular footage of volcanoes erupting—the source of diamonds—in a new film, "A Very Special Stone" produced by **Gerald Holdsworth Productions**. Distribution is by Association-Sterling Films.

Compassion, Inc. is a group dedicated to caring for orphaned children. "The Children of Compassion" is a new film showing how the Rev. Everett Swanson began his work in Korea in 1952 and how Compassion now

helps 23,000 children throughout the world. Modern TV, a division of Modern Talking Picture Service, distributes to TV stations.

Leisure Village is showing "The Freedom Years" about its housing developments for retired people. Film is designed for security analysts and financial specialists. **Pelican Films, New York**, is the producer.

National Gypsum Company is sponsoring a new film on Tectum II, a new insulating material, to be produced by **Fred Niles Communications Centers**.

Ford Motor Company takes its audiences behind the scenes in "A Car Is Born", produced by **Wilding, Inc.** Film



shows the advanced resources and vast amounts of capital required to design, engineer and manufacture cars and trucks.

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new products review

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Lighting Equipment

CENTURY STRAND INC. has announced the Featherlite 1800, a new lighting kit for motion picture and TV use. Weighing 31 lbs. and small enough to go under an aircraft seat, the Featherlite



1800 kit contains two 600w quartz focusing spots, one 600w quartz focusing broad, three quartz lamps, three heavy duty stands, cords, switches, extensions, gaffer grip, barn doors and scrims for each unit and an aluminum carrying case. 3411 W. El Segundo Blvd., Hawthorne, Ca. 90250.

Camera Accessories

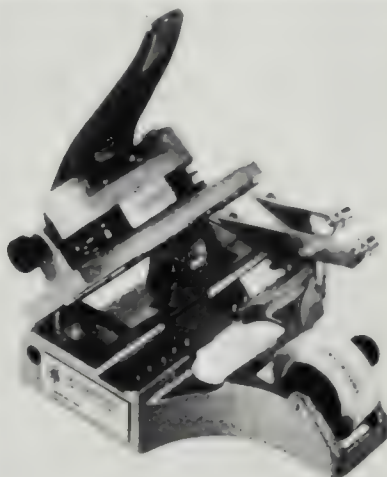
RONFORD LTD. stainless steel and aluminum tripods in various sizes, with professional fluid heads, offering from two to 15 increments of fluid damping are now available from: (in the east) *Camera Mart*, 454 W. 55th St., New York, N.Y. 10019; (in the midwest) *Victor Duncan, Inc.*, 11043 Gratiot Ave., Detroit, Mi. 48213; and (in the west) *Alan Gordon Enterprises, Inc.*, 5362 North Cahuenga Blvd., North Hollywood, Ca. 91601.

ECLAIR CORP. OF AMERICA is now exclusive distributor of Zeiss 10-100mm Vario-Sonnar lenses with Eclair CA-1 mounts. The 16-element lens is said to offer image quality equalling that of fixed focus lenses. ECLAIR has also announced a new 400 ft. magazine for use with ACL cameras. All the features of the familiar 200 ft. model—fast, silent, accepts day light load or core-wound film, clips directly to ACL—are contained in the 400 ft. magazine. 73 S. Central Ave., Valley Stream, N.Y. 11580.

COMMUNICATION ARTS INC. has introduced a new crystal sync motor control interchangeable on all motion picture cameras. Light weight. Fits Cine 60 belt. Switchable 50/60 cycles. Out of sync warning light. Box 478, Bernardsville, N.J. 07924.

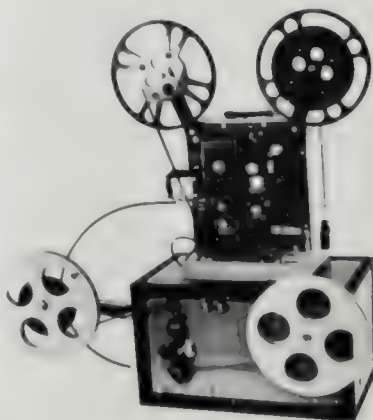
Editing Equipment

GUILLOTINE SPLICER CORP. has a new model 16mm professional splicer for precision tape application which permits butting film with tape dimensioned to



exact frame-line depth so that splices cannot be seen on the screen. Price is \$160. 45 Urban Ave., Westbury, N.Y. 11590.

W. A. PALMER FILMS, INC. has introduced a new magnetic film transport, Model PIA, which works with various models of Super 8 and 16mm projectors. It records and plays back separate 16mm



magnetic track in sync with projected motion pictures. Model PIA has its own motor but is connected with a flexible shaft to the projector. Forward or reverse operation in perfect sync is possible. 611 Howard St., San Francisco, Ca. 94105.

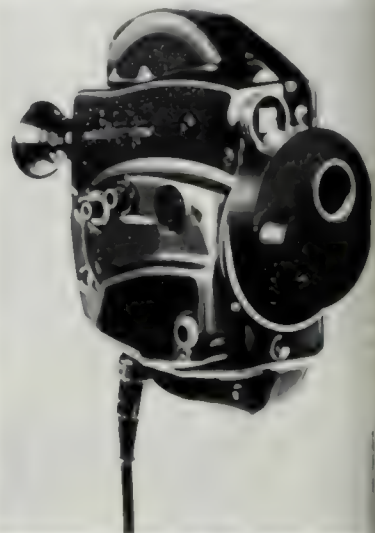
HAMTON ENGINEERING ASSO. have a new "Edistick", an inexpensive, light weight guide for editing Super 8mm film and full-coated 8mm magnetic tape. 735 Providence Highway, Norwood, Mass. 02062.

Video Tape

MEMOREX CORP. has developed the first domestic chromium dioxide tape cassette for the 3/4" video cassette recorder. The new chromium dioxide tape is said to provide higher output over conventional ferric oxide tape at high frequencies. *San Tomas at Central Expressway Santa Clara, Ca. 95052.*

Cameras

CINEMA BEAULIEU has announced the availability of a new 16mm "Euratom" medical motion picture camera designed particularly to operate under typ-



cally difficult medical film lighting situations. "Euratom" variable density d automatically adjusts to proper exposure. 14225 Ventura Blvd., Sherman Oaks, Ca. 91403.

TV Camera

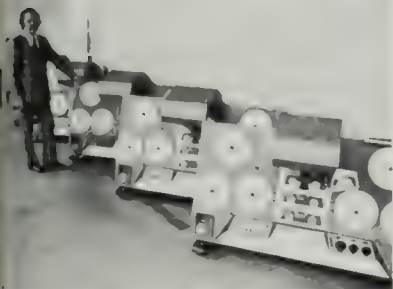
PHILIPS BROADCAST EQUIPMENT CORP. has been demonstrating a new moderately priced three-Plumbicon tube color TV camera, Norelco LDH-1T, using light triaxial cable instead of conventional multi-conductor cable. Camera head c



be separated from C.C.U. by as much as 4,000 ft. without video compensation, making it particularly useful for medical schools, industrial studios and video tape production firms. *One Philips Parkway, Montvale, N.J. 07645.*

Largest Sales of Moviolas in History

Magnasync Moviola Corporation has announced the largest single sale in its 50-year history as 55 M-77 console editors were sold to The Camera Mart, Inc., in New York, for \$500,000.



Samuel "Chick" Hyman inspects the latest shipment of M-77 Moviola consoles. Record deal will bring 55 M-77's to New York.

L. S. Wayman, president of Magnasync/Moviola and Samuel "Chick" Hyman, president of The Camera Mart, who included the deal early in November, said that every major area of film making

in New York will absorb the new equipment.

Hyman pointed out that his company now has five factory-trained maintenance and repair men, and a complete supply of spare parts available to service the new Moviola horizontal editing machines.

Shipping of the Moviola consoles began last month. They are moving out to editing rooms all over the East almost as fast as they come in, Hyman said.

New Low-Cost Private Television Industry Launched

Plans for a nationwide system of hundreds of private, low-cost color television networks for use by business, institutions and government bodies have been announced by Microband National System, Inc., of New York. Microband, which has signed affiliation agreements covering more than 150 MDS applications and, as individual stations are granted licenses, will soon be able to offer customers interconnected MDS (Multipoint Distribution Service) on a national basis.

MDS operates in the 2150 MHz microwave band and involves omnidirectional transmission of microwave

signals to any number of points with approximately a 25-mile radius. The system encodes television signals so that they are picked up only at certain pre-designated reception locations.

Programs can be originated live, on film, on video tape, or with any other visual communications media from either remote locations or from central MDS origination studios and can be seen in color or in b/w.

Short Takes

Jack R. Rabinus, Marketing Director of WRS Motion Picture Laboratory, Pittsburgh, died October 24 after a short illness. As cameraman, writer, producer and director his credit line was on almost 400 TV commercials and over 100 industrial motion pictures. He had been with WRS since 1969.

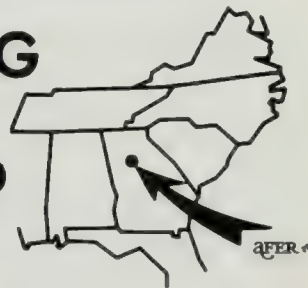
Robert Finchout, Group Vice President of Association Sterling Films, said that nine out of ten motion picture theatres are now playing sponsored shorts. His remarks were made at a breakfast showcase presentation of the

continued on page 41

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life. He and his wife Roslyn, of 3 years, live in Alexandria, Va. with their son, Mark, who is an Audio Electronics Technician in the Foreign Service Institute of the Department of State. Mark is also a ham (W4GHA) and in the family tradition is also a musician, playing an electric organ.

As Chief, Motion Picture Service NOAA, Macklow is actually a Chief with very few Indians. Together with a capable Secretary Administrative Assistant, Ann Manning, and a Film Librarian, Marian Baillie, Macklow's department serves all of NOAA, which is made up of The National Weather Service, The Environmental Satellite Service, The National Marine Fisheries Service, National Ocean Survey, Environmental Data Service and other assorted organizations. He is mainly responsible for publicly distributed motion pictures since his group is within the Office of Public Affairs, headed by Stanley Eames. Macklow also provides consultation on technical films for use within NOAA.

N OAA has one of the best battalions in the country for national and international awards—about sixty awards for thirty productions. And beyond this, NOAA films are recognized in the film and education communities for a consistently high standard of excellence.

Macklow believes that a needed film has little difficulty in finding an audience, especially if the film was planned and produced with the audience and its needs constantly in mind. His problem is never finding an audience but rather having enough prints to be able to serve the public demand, which has always been high and is constantly growing.

Macklow's relationship with the professional motion picture production community is excellent. He feels that potential Government motion picture contractors should not have to invest considerable time or money for the privilege of bidding for government work. "We are complimented that a relatively large number of companies bid on our contracts," he says. "I am in favor of that. Often all that is required from the potential contractor is a suggested price. If possible, I like to stipulate a suggested price range in the invitation. Of necessity, price may be the first factor in the 'Government selecting-out procedure.' Then come the qualifying procedures in which only a few potential contractors are involved. In my industry-sponsored contracts I prefer to use a procedure where we stipulate the exact price a contractor has. We have \$45,000 to spend—will you provide for this sum?



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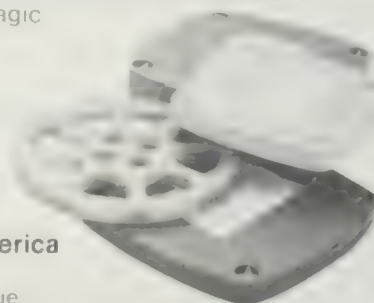
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money?" The motion picture industry seems to appreciate this technique. Government procurement officers probably cannot permit this procedure. Endorse more governmental use of commercial contractual audio-visual services and even less governmental in-house production."

Talking about Government films in general recently, Macklow pointed out that during the middle 1930's U.S. Government films like *The River*, *The Flow that Broke the Plains* and many others pioneered and led the way in the non-theatrical film field. "This was partially true even through World War II," he said. "But on the average, today, Government films (and many of my Government colleagues will not like this) tend to imitate, rather than lead. This statement is made as a challenge to Government film makers to dare them to be more innovative, creative, yes, and even controversial. Some years ago I made a private, informal, unscientific study and found that a Government insignia at the beginning of a film 'turns audiences off', particularly school audiences. This is the saddest commentary on the reputation of the average Government film. Many of our audiences have commented, supposedly as a compliment, 'NOAA films don't look like Government films'. To me this is a left-handed compliment. Government film makers must strive to counteract present public attitudes regarding Government motion pictures.

"Of course, I'm talking about Government films on the average. We have excellent Government films and talented Government film makers. Often Government or industry films fall short of their goals because of the 'environmental climate' in which the film maker must work. This climate usually strongly reflected in finished productions. To a great extent, the film maker can exercise considerable control of his work climate. If he can't, he should look for a new environment. Many film makers make no effort to affect their 'environmental work climate'. They complain that 'they will not let me be creatively innovative' . . . it's easy to sit back and complain and make excuses, rather than to understand, influence and even train the 'they'. The above is probably equally true in industry as it is in government.

"Government audio-visual activity has been on the ascent during my whole Government career," Macklow says. "And I see no peak to this ascent. There are always will be new audio-visual media and multimedia. As a boy I read Aldous Huxley and I am certain that someday we will have the 'Smell-s' and 'Feelies' as he described them,

continued on page 40



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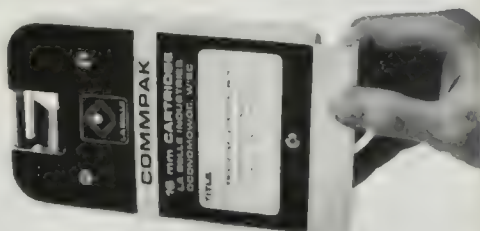


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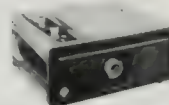
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a-v man *continued*

along with our pictures and sound, through electrodes working on our nervous systems, so film editors had better make provision for at least a couple more heads on their editing equipment.

"In the early days," he continued, "audio-visual activity, particularly motion pictures, was considered a luxury. In some instances it still is, and therefore it is the first item to go with any kind of austerity. But it is fast being realized by both Government and Industry that *effective* audio-visual activity, particularly motion pictures, is a necessity, a timesaver, a money saver, an operational tool, but please pay special attention to that word 'effective' audio-visual activity. Otherwise, like any other tool, it is a waste and *should* be the first to go.

Looking back at some of the high points of his career, Macklow remembers with particular satisfaction the 14 years in which he represented the Department of Interior on the Government Interagency Committee on Auditory and Visual Materials for Distribution Abroad. "In 1951," he says, "I was elected by my Government motion picture colleagues on the Committee to represent the United States at the Edinburgh International Film Festival. This was one of the nicest, of many

nice things, the Government has done for me during my Government career. This selection of Government festival representatives by colleagues is no longer in existence. It should be reinstated. During the Festival I spent three weeks in Edinburgh, averaging only about three hours of sleep a night. I lost about fifteen pounds—that did me good—talking, seeing films, exchanging film ideas with the world's best motion picture documentarians. These three weeks probably contributed more to my value as a Government film maker than any other three weeks in my life. Probably no one realizes it, but CINE, born much later, was conceived during those three weeks, and I claim to be the father. Recently Dr. Carr, the President of CINE, endorsed this paternity. To explain, the Edinburgh Festival was receiving junk films from the United States. Anybody could send one. There was no U.S. clearing house for non-Government United States films. On my return from Edinburgh, in my official report, I recommended that an organization like the now defunct Film Council of America take over the screening chore. They did so for several years and then CINE inherited the responsibility.

"In this same Edinburgh report" *continued on page 3*

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trical short subjects for advertising, R and industrial people.

Writer/director **Larry B. Marks** has opened new offices at 211 E. 51st St., New York.

E. Robert Velazco has moved his music and effects service, Musifex, Inc., from New York to 1022 Wilson Blvd., Arlington, Va.

Robert T. Kreiman, President of Deluxe General, Inc. announced that his company has reached an agreement in principle to purchase Precision Film Laboratories, New York, from its current owner, Royal Business Funds. Burton "Bud" Stone will continue as President of Precision, reporting to Raymond A. Gaul, who will be Chief Executive Officer, as well as a Vice President of DeLuxe.

Optonics Division of Elco Corporation, Tucson, Arizona, manufacturer of audio-visual projectors and slide synchronizers, has sued Optasound Corp., New York, which makes motion picture sound synchronization equipment, for trademark infringement.

Plastic Reel Corp., Carlstadt, N.J. has won a patent infringement suit against Hollywood Film Company in connection with Plastic Reel's Pliomag line of film shipping cases.

U.S. Department of Commerce's Office of International Trade Promotion, Washington, D.C., will again stage an Audio-Visual Marketing and Training Aids Exhibition in Sydney and in Melbourne, Australia, May 14-24, 1973. U.S. manufacturers of A-V equipment are invited to participate.



Jamieson Again Heads ACL—Four of the five officers of the Association of Cinema Laboratories were re-elected at ACL's recent convention in Los Angeles. Above, **Bruce Jamieson**, second from right, ACL's president and head of Jamieson Film Company, Dallas, confers with his officer colleagues on 1973 planning. Left to right, **Preston B. Mergin**, executive secretary; **Findley J. Quinn**, president of Quinn Laboratories, Ltd., Toronto, newly-elected secretary; **Frank M. McGeary**, president of Motion Picture Laboratories, Memphis, vice president; and **William H. Smith**, president of Allied Film Laboratory, Inc., Detroit, treasurer.

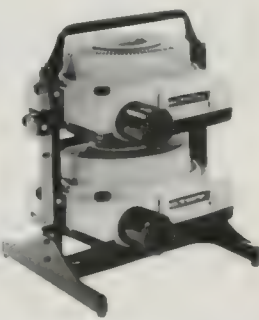
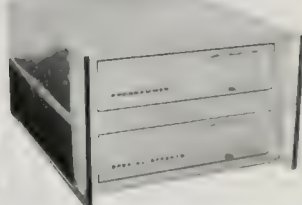
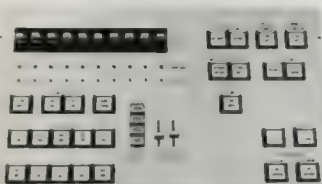
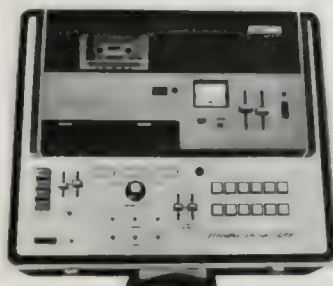
The Social and Economic Statistics Administration of the Department of Commerce is again conducting an economic survey of motion picture production, distribution and allied film and tape services. All companies, in both theatrical and non-theatrical ends of the business, will receive the census forms in early January. The census is a major source of detailed information concerning the motion picture and tape industries in the U.S. Statistics gathered will be available by late 1973.

Sony Corporation has announced that it will produce more than 100,000 U-matic Videocassette machines dur-

ing 1973. 40,000 units were manufactured in 1972, 20,000 of which were sold in the U.S. and Canada.

Dr. Richard J. Goldberg, Chairman of Dymat International Corporation, has announced that scientists of his company have used a dye-transfer process to produce Super 8 color prints, said to be of high quality with excellent registration, utilizing low-cost materials on non-silver base film. Patents have been applied for. Development of equipment and mass-production techniques is now being undertaken. □

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feedback

LETTERS TO THE EDITOR

More on Federal Film Procurement

Dear Sirs:

Your editorial in the November/December 1972 issue of *Business Screen* on government bidding procedures for films caught my eye since a contract with which I had a great deal to do (writing work scope, reviewing proposals, monitoring performance, giving technical advice) was cited as a particularly horrible example. I refer to the Agency for International Development RFP issued June 2, 1971, and presume some further light on that one might interest you.

We got out the RFP as soon as was humanly possible, given the date when we first had the idea and the bureaucratic procedures through which we were obliged to go internally in order to obligate funds before the end of the fiscal year, meaning June 30, 1971. No one would have been more pleased than I to have had the RFP available sooner and I personally apologized to every filmmaker who interested himself in the contract. Most importantly, in terms of one of your piece's major implications, we damn well had *not* made up our minds about a contractor in advance.

In the end there were no fewer than 26 solid proposals. Not nibbles but proposals. Including a sample of work that was relevant to capability to make films under developing country conditions. I personally reviewed them all, spending at least an hour on each and far more on many. I also screened every film, always with one or more of my colleagues. I then chose eight proposals as acceptable to the concerned technical office and convened a panel of persons professionally knowledgeable in the film subject (family planning). This group reduced the number to five that were then certified to our contract office as acceptable. The low bidder among the five, Dick Young Productions, Ltd., received the contract which was signed at the eleventh hour on June 30. All in all a very arduous business.

Notwithstanding the circumstances of haste and our requirement for what amounted to a treatment, fully half the bidders later phoned or wrote me to say they thought they had received a fair shake. Which is a good time to point out that no proposal ideas were later "borrowed."

For what it is worth, AID had done very little film contracting and, quite frankly, I had not been involved

in any myself although the bidders uniformly seemed to think we had done a good job of saying what we wanted. The point is that I am not sure whether the AID example was an isolated instance, and thus untypical, or did indeed represent a more general government practice. You would know better than I.

In any case I am not really quarreling with the editorial. I hope it does some good and I have shot it along to our contract people. God knows that from my viewpoint there must be a better way than plowing through 26 proposals, nights and weekends, in the waning days of a fiscal year.

Edgar A. Comee

Agency for International Development
Department of State

Dear Sirs:

Your editorial in *BUSINESS SCREEN* for November/December was most appreciated. As a film company who bid on all three proposals which you discussed, we have grown very frustrated with the procedures outlined in your editorial.

Scott G. Anderson
Concept Films, Inc.
Washington, D.C.

Dear Sirs:

Your editorial in the November/December issue has stirred the hope that *Business Screen* might become the Nader Raider of the communications film industry. Your to-the-point remarks about the wastefulness surrounding the bidding for government production opens the door to discussion of other questionable practices in our industry.

One such—a blood relative of the ogre you discussed in your editorial has been on my mind for some time. I would like to initiate a discussion on the subject and would be interested in hearing the views of other producers and those who contract for the services of producers. Competitive bidding has led to abuses in the non-government production work, too.

Ed Schultz
Cinemakers Inc.
New York, N.Y.

Ed. Note: Ed Schultz will lead off discussion of procurement practices in our next issue. He'll be joined by other producers, and by industry sponsors who procure film production.

feedback *continued*

Eager Young Filmmaker Strikes Back

Dear Sirs:

We are *not* going to renew our subscription to your magazine for the following reasons:

1) Your magazine is for people and audio/visual firms over 65 years old, I'm sure. The letters you print from these people are unbelievable, and reflect a growing resentment on the part of these "older" firms for new and young ideas and talent. So, apparently, you are not interested in adding new perspectives to the business, but rather in keeping the new competition out, and old ways in. The sure way for the industry to die is to discourage any newcomers to enter the field as you are plainly doing.

2) We are a young firm doing very well and do not care for the idiotic advice of the old cronies you seem to invite letters from.

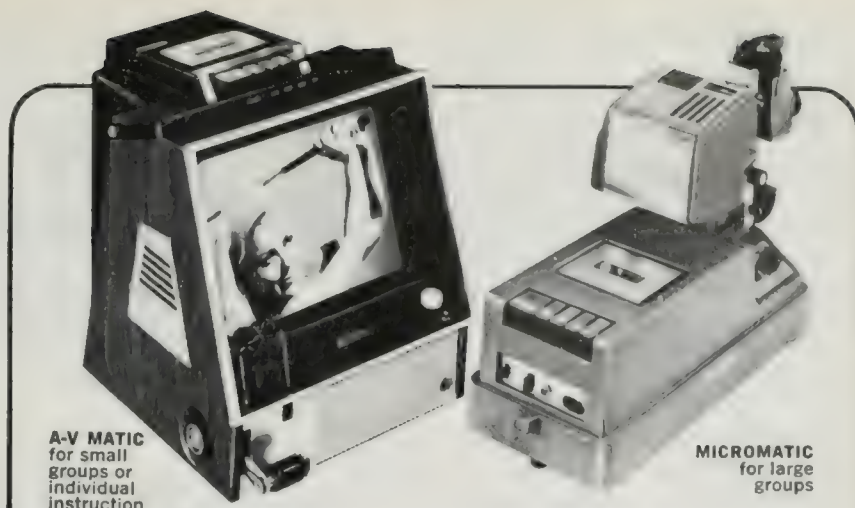
So, cancel our subscription, and here's to all the "Eager Young Filmmakers" that you are afraid of. After all, when you try to cancel out the competition, the product suffers, and we don't want that to happen here.

Constance M. Alter
Film Group, Inc.
Alexandria, Va.

a-v man *continued*

commented that the effectiveness of film music used in production from other countries far surpassed the film music of U.S. productions. While over the years we have closed this gap, I feel we still lag. Many producers catch in' music after all other parts of the production have been completed. By this time, most of the budget has been spent; the time for production delivery is overdue; the sponsors are impatient for the finished product and so we film makers tend to short-change the important musical score. The answer is to plan the music from the beginning and keep it in mind during all production procedures."

In thinking back on his career, Elton Macklow thinks that one of its greatest rewards is that every work day has been different, challenging, interesting. "Many people in Government and industry work day after day, year after year, with little in the way of tangible achievement," he says. "But when making films, there it is on the screen—your triumphs and your mistakes, larger than life for the world and for you to see. After every film, before the public gets to see it, I say 'I like it' and for me that's what counts. Thus far, the great majority of the audience has liked them, too—hecky for me!" □



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SOUND EFFECTS

camera eye continued

Eroding Will to Work" which he notes is "becoming a formal preoccupation of American business." Films could help.

The Wall Street Journal carried a three-part series of articles on old people in America . . . "to be old and poor is to be alone, afraid, ill-fed and unknown." All too few films have dealt with the problems of and the help we need to give our older people.

President Nixon seems bent to war on "permissiveness" among our people. Are we slack and undisciplined? But James Reston, in a recent nationally syndicated column, asks whether Mr. Nixon's definition is precise enough or too partisan. Scotty Reston said "he has left the country with the impression that he thinks the welfare system is a mess, which it is . . . but he doesn't carry the good fight against selfishness and permissiveness all the way . . ."

Finally, it's obvious that old trade and political barriers vis-a-vis China and the Soviet Union are coming down. *Films speak an international language* visually; there's only a need for Mandarin or Russian sound tracks to help crack more barriers toward real international understanding.

Once, awhile ago, we traded films on modern surgical/medical techniques with professional groups in the Soviet Union. Let's trade *more ideas*, show our land and see the other fellow's.

"The Habit of Winning" Shown in Film by Former Pro Players

A couple of years before the untimely passing of professional football coach Vince Lombardi, the Dartnell Corporation sponsored an inspirational, motivating film on his leadership principles. Literally thousands of prints of this subject been purchased and used throughout America.

A logical sequel titled *The Habit of Winning* has been produced under the general direction of former all-pro Packer guard of those championship years, Jerry Kramer. Seven former Packer stars who have since become successful in business relate their success to the habits formed in those winning years on the Lombardi teams.

Willie Davis, at 37, today faces the pressures of business where the pressures of the past were faced on the football field. He and other stars such as Paul Hornung, Jimmy Taylor, Fuzzy Thurston, Max McGee and Henry Jordan relate their experiences to Kramer.

Vince Lombardi's voice comes through at the start and at the film's conclusion; his philosophy echoes throughout.



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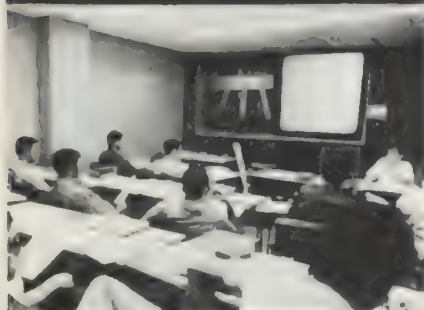
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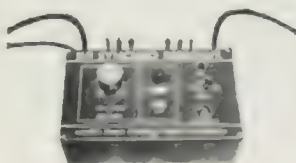
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elected Vice President of Modern Talking Picture Service. He serves as Account Executive in Washington, D.C. and Director of Public Affairs for the company . . . **Louis J. Maltese** has joined the staff of Cue Recordings, New York, as Director of Sales . . . A new Field Sales Manager of Cinema Products, Los Angeles, is **Abbott Sydney**, formerly a Vice President of Arriflex Corp. of America . . . **Richard M. Murphy** has been appointed President of Hollywood Valley Film Labs, Burbank, Ca. He was formerly with Technicolor, Inc. . . . **Sol Spiegler**, former Accounts Administrator, has been promoted to Office Manager of Hervic Corporation/Cinema Beaulieu's Eastern Regional Branch at Lake Success, N.Y. . . . New Marketing Services Supervisor at DuKane Corp.'s Audio-Visual Division is **John Tilton** . . . **Harold Hinkle** has been named Vice President in charge of plant operations for Movielab/Hollywood, Inc. . . . **Nadine Covert** has been appointed Administrative Director of the Educational Film Library Association. She succeeds Esme Dick. Miss Covert has been a film librarian at the New York Public Library. □

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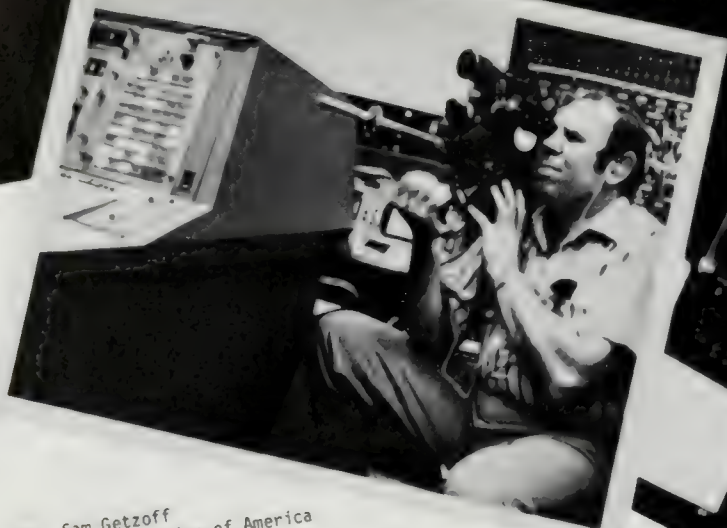
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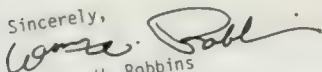
Enclosed are some production stills, shot while making Apollo 16 -- "Nothing So Hidden ..." as part of our contractual support to the Manned Spacecraft Center. We've also enclosed some film clips of the Mission Control Center at Houston.

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Business Screen

THE VISUAL COMMUNICATIONS MAGAZINE

MARCH/APRIL 1973 • VOLUME 34 • NUMBER 2

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Bill Jersey, during
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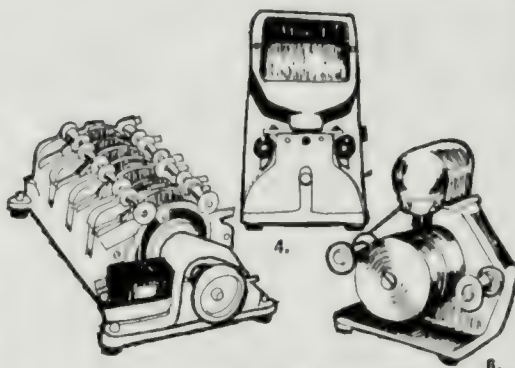
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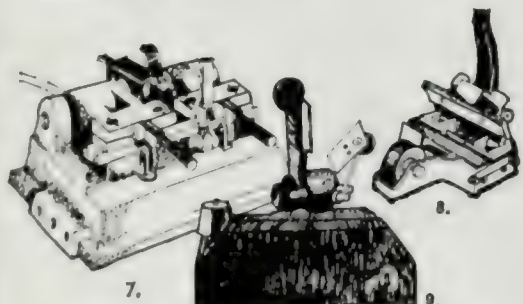
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the audiovisual calendar

APRIL

International Audio-Visual and Communication Exhibition, April 2-7, Par des Expositions, Porte de Versailles Paris. Info: SDSA, 14 rue de Presle 75704 Paris, France.

Society of Motion Picture & Television Engineers Semiannual Technical Conference and Equipment Exhibit, Apr 8-13, Regency Hyatt House, Chicago Ill. Info: Jeffrey B. Friedman, SMPTE 862 Scarsdale Ave., Scarsdale, N.Y. 10583.

Association for Educational Communications and Technology Annual Convention, April 8-13, Las Vegas, Nev. Info: Fred Wehrli, Convention Coordinator AECT, 1201 Sixteenth St., N.W., Washington, D.C. 20036.

U.S. Industrial Film Festival, April 26 Sheraton Blackstone Hotel, Chicago Info: U.S. Industrial Film Festival, 441 West Harrison St., Hillside, Ill. 60162.

MAY

The Sixth Motion Picture Seminar of the Northwest, May 4-5, Seattle, Wash. Info: Tom Kirkman, Exec. Sec., P.O. Box 1068, Seattle, Wash. 98111.

Annual Spring Meeting of Industrial Audio-Visual Association, May 14-17 Houston, Tx. Info: G. L. Johnson, IAV, Program Chairman, Panhandle Eastern Pipeline Co., 3000 Bissonnett Ave. Houston, Tx. 77001.

The American Film Festival, May 22-26 New York Hilton Hotel, New York. Info: Educational Film Library Association 17 W. 60th St., New York, N. Y. 10023

AUGUST

American Management Association's 9th Education & Training Equipment Exposition, August 7-9, Americana Hotel, New York. Info: Clapp & Poliak, Inc. Exposition Management, 245 Park Ave. New York, N. Y. 10017.

OCTOBER

Society of Motion Picture & Television Engineers Semiannual Technical Conference and Equipment Exhibit, Oct 14-19, New York Hilton Hotel, New York, N.Y. Info: Jeffrey B. Friedman, SMPTE, 862 Scarsdale Ave., Scarsdale, N.Y. 10683.

NOVEMBER

CINE Annual Awards Ceremonies, Nov. 13-15, Ramada Inn, Washington, D.C. Info: Mrs. Anita S. Price, CINE, 1201 16th St., N.W., Washington, D.C. 20036.

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REVIEWS AND PREVIEWS OF NEW VISUALS

Films: Key Factor in New York Stock Exchange's Public Information Campaign

Fred Fugue, inventor, showman, businessman supreme, is the animated mythical hero of the New York Stock Exchange's new motion picture, *The One Man Band That Went to Wall Street*, now going into national distribution to general audiences, television and theatres.

One-Man Band follows the multi-talented Mr. Fugue's rise from obscurity to tycoon, commenting with good humor on the opportunities and pitfalls confronting an ambitious young entrepreneur. Along the way, he invents the Fugue Inflatable Theatre and the Fugue Remote Entertainment Device and learns how to attract the capital needed to finance his extraordinary ventures—by incorporating, by going public and ultimately, by qualifying for a listing on the Big Board.

Engagingly interwoven with the narrative are easy-to-understand facts about the history and operation of the Exchange, requirements for companies to become listed on the Exchange, the relationship between broker and investor and the all-important role of the stock specialist in the auction market on the Exchange trading floor. All of this is done with the clarity—and fun—made uniquely possible by animation.

The One-Man Band That Went to Wall Street was produced for the Exchange by Potterton Productions, Inc., of Montreal. Potterton is a contributor to *Sesame Street* and *Electric Company*, and was involved in the production of the Beatles' *Yellow Submarine*.

The film is the latest in a series of seven educational films produced by the Exchange since 1952. It is estimated that the films have played to audiences of some 250 million.

The Exchange, because of its uniquely central position and importance in the securities industry, has shouldered the responsibility of educating the general investing public during the last two decades. The Big Board film program has been an important factor in this campaign to explain the complex process of in-

vesting in layman's terms, introducing potential investors to the stock market, and giving them further basic information and guidance once they get there.

While it is difficult to evaluate the results of the film program in this campaign with a high degree of precision, the statistics available indicate great success. Some 250 million people have seen the seven films released since 1952; the number of investors has increased from 6.5 million then to 32 million today.

Eugene Miller, NYSE Senior Vice President, Public Relations and Investor Services, says, "There is no doubt in my mind that our film program has played a considerable part in the increased number and sophistication of investors."



Who else but Fred Fugue, once an itinerant performer, and now head of a huge entertainment corporation, could fill a stadium at the annual shareholder's meeting?

Audiences have seen these Exchange films on television, in theatres, and at investor, school, social, fraternal, business, religious and military group showings. They also have been shown at resorts and in airports around the country.

The Exchange's films are produced by its Public Information and Press Relations Department, under the direction of Assistant Vice President George B. Bookman. "While each of our films," Bookman says, "reflects the changes in movie-making styles over the years, our general approach remains constant. We receive considerable feedback from our member

firms and sources here at the Exchange about the information needs of potential and novice investors. With the aid of a film specialists, permanent on staff, we aim at producing films with both information and entertainment value. The two really cannot be separated."

Bernard Landou, who has headed up the Big Board's film and broadcast activities for the past six years, under scores Bookman's remarks. "Audiences have become so visually sophisticated—the average television set is on several hours a day—that nothing less than the best production values will do. We make informational films about the Exchange, but they have the same 'class' look that purely entertainment films have."

Exchange films, including the new *One-Man Band*, are distributed by Modern Talking Picture Service, with the exception of the television distribution of two older NYSE films which is handled by Association-Sterling Films.

Eugene Miller, in commenting about the future of the NYSE film program, says, "The Exchange is deeply committed to the use of film in public education and information. Broadening individual share-ownership, adding liquidity and continuity to the securities market is particularly important under today's stock market conditions. The wide appeal and effectiveness of film will be significant in making individuals more knowledgeable about the investing process and the Exchange marketplace."

Case History of Successful Canadian Pacific Film

Multiplicity, produced for Canadian Pacific by Crawley Films, Ltd., had a dual purpose—to serve as an educational guide to employees outlining the new corporate organization of Canadian Pacific, and to portray to the general public the nature of the overall Company operations in the field of transportation and resource development. Into one film it brought together CP Rail, CP Ships, CP Air, CP Transport, CP Hotels, CP Telecommunications, and various activities of CP Investments.

The film had its premiere at last year's meeting of Canadian Pacific in Montreal. The company then ordered about 100 prints, in English and French, and in 35 and 16mm. Ha-

continued on page 5

Who produced 31,000 strip shows in 6 days?

Just who you might suspect... Color by DeLuxe.

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BY OTT COELLN



"Rating" the Film Festivals

In any game, everybody wants to be a winner. And in the film awards "games" there are certainly plenty of ways to win and a lot of events for players to enter.

The "dealers" in some of these "award-games" have become pretty professional about it, too. Laying on lavish banquets, making sure darn near everybody (who can afford one) gets some kind of medal, etc. But we're not sure that such prizes are worth the prices that are beginning to add up and, most recently, to earn the scorn of overseas observers who have attended some of these "parties" we've been holding.

This column has long ago provided some valuable clues on what we believe to be *cardinal principles* to use in judging the worth of film award prize-givings. But for new generations of players who have arrived on the scene since our last admonition-session, here we go again:

A. We believe that the first real measure of awards-contests is that Festival sponsor(s) attain *non-profit recognition*. The Internal Revenue Service is the sole judge of that status.

B. Public pre-entry announcement of qualified jurors is an essential, so that all entrants may determine the validity of those who will judge their films.

These principles are brief and simple. Let us apply them to present U.S. and overseas events you may consider entering. Here are the U.S. festivals which meet our criteria:

1. The National Safety Film Contest, sponsored by the authoritative National Committee on Films for Safety, is aided by the National Safety Council. Those who judge the nation's best safety-education films include top people in various safety-oriented organizations. After pre-screenings by specialists in specific subject areas at the National Safety Council, the finalists are judged by men and women who *know their subject matter*. The Bronze Plaques and other awards are publicly presented each year at the National Safety Congress. It's an *honor* to be a winner here!

2. The Annual Chicago International Film Festival, directed by Mi-

chael J. Kutza, Jr., is "broad-scope" in its program aims, including entertainment feature films, short subjects, tv commercials, etc. as well as Business/Educational Films. Wisely, this event went *non-profit* in status some years ago. And here is what Mike Kutza has to say about that event's approach to the subject of special interest to us:

"The Business & Industrial and Educational areas have expanded to such a size that they are now totally a separate festival at a different location and free to the public. They are (separately) held at The Museum of Science & Industry and at The University of Chicago. 1973 promises to be even more impressive in all areas.

"... We are a non-profit event; we do not stage giant award banquets that force the entrants to pay for their dinner just to receive their awards, etc. We feel there are more benefits to presenting their films FREE to the public, to teachers and to the business community, than holding it all in a stuffy hotel with no one at all screening the films, a practice of many of the festivals these days."

The man-in-charge said it himself. Let's look at a few other events which merit your participation, when you have something worthy to enter:

3. The American Film Festival, long sponsored by the members of the Educational Film Library Association and owing much to its dedicated founder, Emily Jones, is another not-for-profit event which primarily serves the educational field but recognizes the business-industrial sector with its annual "Blue Ribbon" awards. Don't expect lavish trophies and dancing girls but you do get honest recognition and fair judgment, from the viewpoint of educator-jurors.

4. Overseas film events are served by the Council on International Non-Theatrical Events (CINE) and the world's foremost business-industry showcase, Europe's annual International Industrial Film Festival, is one of those events which is cleared through CINE, on behalf of the official U.S. entering body, the National Association of Manufacturers.

CINE long ago received IRS clear-

ance to receive contributions as a most legitimate non-profit organization. Not all overseas events are as worthwhile but CINE *evaluates*, has observed abroad when possible and concentrates its entries among the *best* overseas events.

Regional screenings by qualified jurors are followed by Washington-based "finals" before any film receives the "Golden Eagle" and is sent overseas to compete for individual Festival prizes. No CINE volunteers are paid anything, not even their travel expense to Washington. CINE's experienced staffers work on tight budget aided by the National Education Association whose former president, Dr. William Carr now heads this fine organization. CINE has *earned* the utmost support of all of us.

Among regional Festivals, the long and devoted service to our media by the hosts of the Columbus (Ohio) Film Festival merits a final word of commendation. Sponsored by the Film Council of Greater Columbus (an also non-profit in character), it brings together many segments of this University city for careful judgment of all entries before the final giving of its annual and prized "Chris" award.

Atlanta, Georgia tries to do the same thing. Presumably organized to at least break-even if not to profit, we doubt that it has ever achieved either goal. Since our name has been used as an "advisor" without renewal or recent permission we note with regret that we have not been kept up to date on any of its recent plans or programs.

But we've given you some "clue" to what we believe to be support of participation-worthy Festival events. If you have any further doubts ask any of the leading distributors of business films; if you're abroad ask your country's member of the INFORFILM group, represented in the U.S. by Modern Talking Picture Service, Inc.

Now if you find yourself in the middle of the dancing girls, trying to pay for and eat a hotel dinner you didn't want while you wait to be called up for the medal you "won" don't say we didn't tell you.

Front Office Gives Top Awards Audience-Winning Films

The most valuable film awards of 1972 were not engraved on silver plaques or parchment scrolls—they were bestowed on hundreds of business and government-sponsored motion pictures by the free choice of club, lodge and community program makers; by program directors of commercial and educational television stations; and by the people who book films for showing to local cinema theater audiences throughout these United States.

A single national (and international) distributor of these films, Modern Booking Picture Service, has furnished a column with our requested analysis of 1972 audience results in all principal channels served:

a) Booking by request to community audience groups, owning their own and having ready access to 16mm and motion picture projectors.

b) Bookings of requested films to Modern terms "Resort & Campground Cinema" largely made during summer/winter vacation periods shown on 16mm sound projectors.

c) Bookings to "hard-top" and drive-in theaters with paid attendance.

d) Bookings by television station program directors for day and night showings, largely of 16mm prints.

e) Bookings of television "spots" consisting of less-than-a-minute news clips, public-service spots mailed to TV stations.

f) Showings in air terminal theaters, operated by Modern in principal U.S. cities and called "Skyport Cinema."

The combined audience, computed assigned reports of users or through audience measurement data (TV only) and by television rating services and audience results of TV commercial coverage, added up to an astounding 3 billion sponsored film viewers through Modern's channels of distribution in 1972. The exact audience total provided by the Service was 3,458,000,104 adults and young people.

With some 1,500 titles in distribution last year, Modern made 1,414,225 bookings to non-theatrical audiences in 1972 for a total of 3,165,800 showings to an audience of 130,250,873. To advantage to the sponsor-client in the multiple use of a "booked" print held by groups or in schools for several showings during the available period of use; the distributor charges only for the original booking. This non-theatrical audience (16mm projector-equipped groups) was comprised of 1,441,033 men, 8,902,378 women, 557,842 boys, and 38,972,207 girls.

Theatrical Bookings: 1972

Modern booked sponsored films into many theaters during 1972. A total of 30,638 35mm print bookings were made and these short-subject pictures were shown a total of 165,614 playdays for a total of 286,623 showings. The total theatrical audience, computed by paid admissions, accounted for a total audience of 37,838,518 persons in 1972.

It is noteworthy that such films must be of real audience interest; no theater operator risks the wrath of his paid patrons by using blatantly commercial or dull theatrical fare, especially when he is under no compulsion to fill the screen with other than the pay-to-see attraction. It is, therefore, a very high compliment to be selected by managers to appear on theater programs and many highly-interesting short subjects have received special marquee mention and unusual community response as patrons have indicated their approval of informative and entertaining content.

Television Bookings: 1972

There were 73,279 "free choice" bookings of sponsored film subjects through Modern in 1972 with 85,942 certified telecasts, reaching a measured and computed total audience of 2,627,573,000 viewers.

Here again, to attain program directors' approval and requests, such tv-directed short subjects must have public-interest value and excellent production value. Our subsequent in-depth analysis of the kinds of films the audience preferred in 1972 is revealing.

Skyport Cinema: 1972

The seven major-city air terminal "Skyport Cinemas" set up and maintained by Modern across the U.S. reach influential travelers during "between plane" waiting periods where they provide restful lounge quarters while dispensing interesting and relevant film fare.

Through these facilities, Modern made a total of 77,941 showings in 1972 for an accountable viewer audience of 1,519,813 men, women and young people.

Resort & Campground Cinema: 1972

An in-depth analysis of this Modern channel of distribution, wherein the resort or campground site may be supplied with 16mm sound equipment as well as carefully-selected 16mm programs shows that there were 61 resort circuits in operation at 1,279 locations during the past year. These summer/

winter, etc. resort audiences accounted for 176,176 bookings to reach 8,623,900 viewers in '72. Worth noting: families with spendable income able to vacation in such places comprise a most valuable sponsor audience in an extremely receptive, after-hours mood for such showings. They are largely "family" audiences and there were an average of 46.8 viewers at each showing. The "family" aspect is emphasized by the statistics showing that total adult viewers were 4,832,500 persons (25.6 out of the 46.8 viewers per showing) for a total adult percentage of 54.7 per cent. Here's more analytical background:

370 campground locations accounted for 53,297 showings to 3,037,100 viewers with an average per-show attendance of 57 persons. Of these, adult viewers comprised 1,512,200 or 49.7 per cent.

Formal resort inns at 909 locations accounted for the 1972 total of 122,879 showings to a total viewer audience of 5,586,600. Here, the attendance at each showing averaged 45.5 persons. The adult percentage in such audiences logically rose to 57.7 per cent as a total of 3,320,000 adults sat in on these sponsored film showings last year.

Television "Spot" Mailings

Extremely brief (often under than a minute-duration) news clips or other public service spot films comprise what Modern calls "a fast-growing segment of our services" and are handled by direct mailing to TV stations, usually requiring no return handling of the print.

During 1972, Modern dispatched 27 such titles to 1,963 stations and registered a total of 8,683 telecasts with estimated viewership of 661,657,700.

It's a comparatively inexpensive, generally successful, means of delivering an important or timely public-service message to the American public.

Distribution Audience Winners

The awards trophies garnered by sponsored films in 1972 will be great to admire but the greatest prizes of all for the managements and government agency heads responsible for film titles (and for the men and women who created and produced them) are in '72's audience figures!

Take public-spirited Kemper Insurance Company's recent films for example: through 13,794 community audience request bookings of that firm's *The Dangerous Years*, Modern accounted for a total of 1,414,242 viewers. The same sponsor's other titles in distribution, *The Noble Breed* (1,047,223 community audience viewers) and *It takes a Lot of Help* (1,446,083 viewers) brought a very gratifying total community audience

to Kemper of nearly 4 million persons in a single year'

Armour-Dial helped the cause of good grooming in 1972 and was rewarded with a total of 1,113,320 viewers of *Good Looks Here and Now* through Modern's community audience distribution last year.

What did theater managers think their audiences would consider worthy program fare in '72? Texaco, Inc. was a popular favorite with 2,489 theater-bookings for a total cinema audience of 3,183,014 persons who saw that company's film, *Magic Trails*. Also extremely popular was The Equitable Life Assurance Society's film, *Voices of Chicago*. Another 14 short subject titles each had theatrical audiences in excess of one million theatergoers.

The most successful television short-subject of 1972 appears to have been Exxon's (formerly Humble Oil & Refining Co.) film, *The Challenge of Santa Barbara* which accounted for a total audience of 18,755,800 viewers. The United States Office of Education film, *The Right to Read*, reached 17,278,900 viewers via Modern. J. C. Penney Company's title, *Wheelin' Easy*, had a total of 17,678,100 viewers in 1972.

Volkswagen of America's well-produced film on international trade, *In Spite of Walls*, now in its fourth year of distribution, continues among the leaders in TV audiences with 424 telecasts and 10,820,400 viewers.

The "Award" That Really Counts

It's the audience achieved by your film that really counts in the front-office. Prizes are dandy to fill office walls and to impress management, whether in government or private industry. But what did the picture do out there across-the-land or with specific groups for whom it was created?

Tens of thousands of influential groups meeting day and night are real judges in 16mm distribution; film program directors in the 509 U.S. VHF commercial television stations; the 186 UHF stations on the commercial side and the 93 VHF and 131 UHF tv stations in the educational field are the real prize-givers if your film merits their showing.

And the nation's 35mm hard-top and drive-in theaters remain open-minded about *really good* short subjects sponsored by business.

Coming up fast is the audience opportunity among 2,880 CATV Systems being urged to do more local programming.

The winners in 1973 will be those sponsors with films moving to their real objectives: the audiences which will judge the message. Frame your computer-analysis of distribution re-

sults on your wall.

Deere & Co.'s "Farming Frontiers" Hits the Road for Dealer Showings

The 1973 edition of *Farming Frontiers*, nationally-sponsored by farm implement manufacturer, Deere & Company, is on the road again! This annual film program, devoted to a "review of the latest developments and research in agriculture" is presented by John Deere dealers throughout the land.

Regional representatives of the parent company help set up showings at optional morning, afternoon or evening hours. In our "home" territory (Missouri's South-Central Ozarks country) the Stubblefield Implement Company at Alton held a morning program, topped up with a serve-yourself lunch and door prizes: the West Plains'

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AT
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DOOR PRIZES AND REFRESHMENTS
SPONSORED BY

OZARK TRACTOR & EQUIPMENT CO.
WEST PLAINS

Deere dealer, Ozark Tractor & Equipment Co., staged the show at the Richards R-5 school in the evening, furnishing refreshments and door prizes.

It's the way films work, out there where they help sell farmers and ranchers on better ways to produce and better machines to produce with.

14th Int'l Industrial Film Festival at Biarritz in June

The world's foremost showcase of the industrial motion picture, Europe's annual International Industrial Film Festival, will move to Biarritz on the South Atlantic coast of France for its 14th event in June of 1973. CINE (the Council on International Non-theatrical Events) will again cooperate with the official U.S. entrant agency, the National Association of Manufacturers in the selection of U.S. entries. A maximum of 15 films may be submitted for all eight categories of the Festival.

The 13th Annual was held in Amsterdam, Holland last fall with only eight U.S. entries submitted. This prestigious event, which brings together entries from all Western European countries as well as those of

Japan and the U.S., is sponsored by Council of European Industrial group is the Conseil National du ronat Francais, the French equivalent of our own N A M.

U.S. Film Advocating Abortion Shelved After Protest Campaign

And while we're on the subject of government film spending, it appears that an official U.S. film, which includes a segment advocating legalized abortion and was slated for distribution to schools and colleges, has been temporarily shelved after a heavy letter-writing campaign by anti-abortion forces.

The "Abortion" sequence is part of the filmed version of the Presidential Commission on Population Growth and the American Future \$170,000 project. It was first shown in Washington last November on public television after the three commercial networks had previously refused to carry it.

Slidefilm on "Better Water" Brings Help to Rural America

Sometimes you can deliver vitally useful information via the comparatively inexpensive 35mm slidefilm medium. There's solid evidence of that in *Better Water for Rural America*, recently produced by the Commission on Rural Water and Demonstration Water Project (DWP) for the guidance of local and national groups who want to assist rural Americans to get better water and waste disposal facilities.

Communication Experts Belong on the Company Executive Team

SHAREHOLDERS will be comforted to note that the growing majority of chief executive officers of leading American business companies have come up out of the ranks of financial, legal and purchasing departments, with a goodly number of engineers now at the helm. That's good from the viewpoint of profits that make jobs, pay taxes and help insure economic health.

Meanwhile, out in the real world where markets are threatened by racial-boycotts, balance sheets affected by pollution-control costs, deferred to help pay for welfare hand-outs sans job requirements, today's hard-won black ink can't be too red all too easily when both public and employees are lead into ignorance and misunderstanding by demagogues of both labor and politics.

Our point: every corporate president's "cabinet" had better have a capable, active and strong communication's officer. The V.P. for Public Relations and the V.P. for Employee Relations are the two men you must have on your team, Mr. President.

Seven out of ten rental cameras are Arriflexes. Why?

Every rental agency has a reputation to protect. Camera breakdowns would ruin it, of course. And they'd rather have their gear out on rental than in the repair shop or on the shelf. That's the secret.

Reliability?

So it's their business to know which equipment is the most dependable. Arthur Florman, President of F&B CECO, says: "It's the backbone of our rental departments for many years, Arriflexes have proved themselves trouble-free and simple to maintain."

Familiarity?

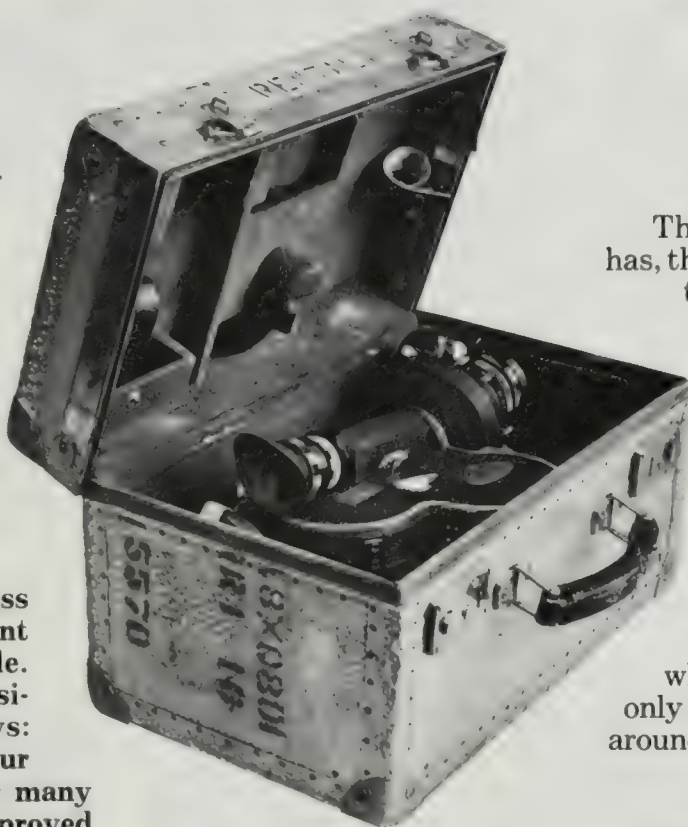
Director of Photography Fuad Said uses seventy-two Arriflexes in his Academy-Award winning Cinemobiles. Says Mr. Said: "Everyone knows how to use an Arri. You can hand one to a production crew anywhere in the world, and they'll be ready to go."

Service?

Film maker Gerry Feil lost an Arri 16S when it was swept

away by a torrential river in the uncharted jungles of New Guinea. His short-wave radio request for a replacement was relayed to the Arriflex factory by telegram.

A new camera with the correct motor, cables and lenses, plus proper customs documents, arrived at Port Moresby in New Guinea *three days later*. Service like that impresses rental agencies concerned with "down time."



Versatility?

The more *uses* a camera has, the more people are likely to rent it. For example, people have used the Arri 16S for hand-held footage, animation, time lapse, microscopic study, shooting titles, kinescope recording, and on a sound stage, (blimped), shooting lip sync.

Not bad, for a camera whose basic body weighs only six pounds and lists for around \$2680.00.

Toughness?

You've probably heard it said that such-and-such is "not a rental camera." This means, simply, that it can't stand up to the treatment it gets from rental users, day after day. Well, obviously, the Arriflex camera can. *It's worth thinking about.*

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paradox

BY STANFORD SOBEL



PARADOX: Overhead is underhanded

One of the major concerns expressed in letters to me is that of pricing scripts. Producers ask how much I charge, writers want to know how much they should charge, and clients are interested in finding out whether they are overpaying for scripts. It's a fascinating subject with all kinds of ramifications. One of the most important ramifications is the question of overhead . . . which has to be included in any pricing structure.

If you ask an accountant what overhead is he'll include such obvious items as rent, typing services, wages, telephone, stamps, all the normal fixed and variable cost of doing business. And, although some people will not allow these costs to writers, most people will admit that it's fair to charge for them. I still have a very small number of customers who insist that a writer doesn't really have any overhead, but somehow manages to keep every penny he collects.

Actually, the true definition of overhead, unique to writers is as follows:

"Overhead is everything a writer does when he's not productively engaged in writing."

Now if that seems simplistic to you, let me take you through a few of the implications. Notice the last three words of the definition: ". . . engaged in writing . . ." And many people confuse writing with typing. The two are

separate and distinct, although they are related for many writers. When I was young, I shared an office with Gordon Miller, a very inventive and original writer, who wrote all his scripts in longhand on legal pads, arguing logically that Shakespeare never used a typewriter, so why should he. (I answered that he *would* have if he had worked for Wilding.)

In my own case, since my handwriting is illegible, I have always done all my writing of every kind, including most revisions, on the typewriter, and I have had a typewriter since I was in high-school. In fact, my first typewriter was a gift from three of my high-school teachers who felt that I might have something interesting to say, if only they could read it. It was a wonderful, "antiquey" old Oliver, which was truly portable.

The keyboard had only three rows of keys and each key had three characters, and there were two shifts, an upper and a lower. The entire keyboard could fold up against the platen. In a suitcase, it took up less space than a miniature cassette recorder does today. I used it until I wrote a play on it my senior year at Michigan, which won a Hopwood award. I bought a new typewriter with some of the prize money, and gave the Oliver to a young lady in appreciation for . . . but that's another story and a different column . . . probably in a different magazine.

Anyway, one difference between *typing* and *writing*, is that by the time I sit down to type the actual first draft of a script, I have already done a great deal of the writing . . . in my head, of course. And in most cases I have made some notes about the script on file cards or a notebook that I keep instead of money in my pocket.

Jack Rowles, who, like Gordon Miller, is no longer with us, used to say that the most valuable time a writer spends is when he's sitting back in his chair, staring out the window, and, in fact, he once wrote an ad like that which ran in this magazine some years ago. At my home we have many good-natured jokes about writing and one of them has to do with my work habits. Coming home from school, the children often see me lying prone on the couch with my feet high over the end and my eyes closed. One day a

neighbor boy observed this and asked my oldest son, "Why is your dad sleeping like that?" "He's not sleeping," was the disgusted answer . . . "He's working on reel two . . . whatever it is."

My family assumes that I am writing, even when I just sit and stare because they know I am always trying to solve some creative problem. It has been my own experience that only a few people in our industry even sit down and *think* about what they are doing . . . actually face the problem facing them. I find, for example, practically no producer ever knows what it is he wants to accomplish with his business . . . they almost never have long term goals for their own company. And . . . they resent anyone bringing up the subject.

Sometimes people who call the office are referred to me at home, almost invariably they assume I am "taking the day off." But, in fact, my home is a working environment. It is where I do most of my productive writing . . . thinking, problem-solving . . . and creating. I am fortunate in having conditions myself to work in almost any environment, but my office in New York is the most difficult situation in which to write. Most of the time I spend there is, in fact . . . you guessed it . . . "overhead".

This overhead includes such activities as screening films for prospective clients . . . attending recordings and meetings . . . reviewing storyboards with designers . . . casting with clients . . . talking on the telephone with agents and other writers and people looking for work and young people who want to get into filmmaking profession . . . reading scripts to clients . . . arguing with producers about how much certain scenes will cost to shoot . . . waiting for the elevators . . . outrunning little old ladies with umbrellas to beat them to cabs at 4 p.m. . . . trying to get a reservation for a flight that's oversold . . . and, of course traveling to jobs out of town. In the calendar year of 1972 I was on an airplane or train a total of 60 days out of the year. I don't mean commuter trains, either. I'm one of the unfortunate New Yorkers who has to drive to work. So I like

continued on page 17

Stanford Sobel writes "Paradox" for each issue of *Business Screen Magazine*, works in his freelance office in the high overhead district of Park Avenue.

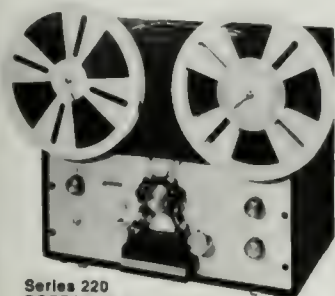
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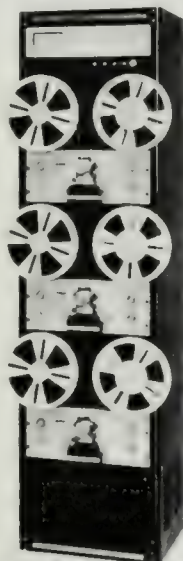


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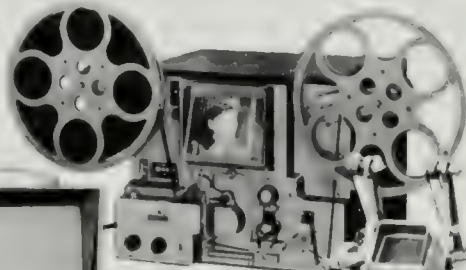
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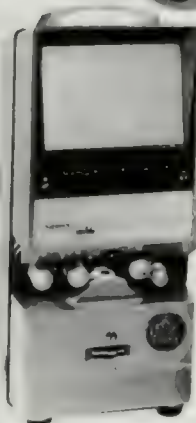
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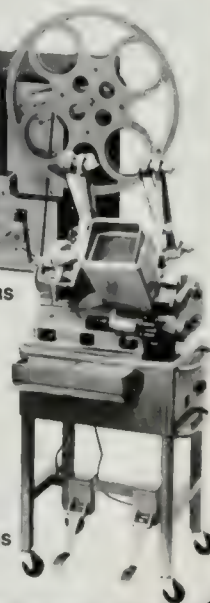
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focus on communitronics

BY HUBERT WILKE



TIMES SQUARE ON THE CEILING

by Raymond H. Wadsworth

Thinking about a brief introduction to the accompanying article somehow reminded me of an old song. It is a haunting refrain with the implausible title of "Dancing on the Ceiling". My guess is that it came to mind only because nowadays that's about the only thing we don't try to do on the ceiling.

In retrospect it is hard to imagine that there was a period of time when the only thing on a ceiling—was the ceiling. After Mr. Edison extinguished the gaslight era, ceilings began to house new forms of lighting. And that was the beginning of the end of the simple ceiling. Ceilings have never been the same since, and there appears to be no end in sight.

With the increase of competition for ceiling space, it is time for the A/V interests to stand up and be counted. If not counted, at least, recognized.

With this in mind, our Senior Associate, Ray Wadsworth turns his attention to 6 ceiling mounted microphones, 24 loudspeakers, 8 sprinkler heads, 7 air conditioning diffusers, 24 wall washers, and banks of high intensity directional lamps as he welcomes you to the hottest spot in town—Times Square on the Ceiling!

The ceilings of today's corporate activity rooms are, square foot for square foot, probably the busiest of any of the surfaces that enclose the space. It is paradoxical that the design of such important areas as board rooms, committee rooms, management information centers, conference rooms, and meeting rooms, should evidence such little appreciation for the importance of the functions that have to share the ceiling.

It's quite usual to hear the client ask the space designer to give him a change in ceiling appearance for his meeting rooms—something a little more imaginative than the monotonous building-standard tile squares found in all the corridors and general office areas. The same goes for the lighting—must the client have 200 footcandles of building-standard eye-straining fluorescent lighting pouring down over the conference table?

The answer to these kinds of questions is, of course, quite logical from a practical standpoint—building standards have been introduced not only to save money, but to simplify construction and produce uniformity of design and appearance. In the case of ceilings, however, it is unfortunate that standards are developed for the less important areas, then automatically applied to other areas as well. While fluorescent lights, for instance, are perfectly satisfactory for general office areas, and corridors, they leave something to be desired in board rooms, seminar rooms, management information rooms etc., where the use of audiovisual systems is contemplated. In these instances, there are many reasons why building standards are not optimum. A flexible, fully controlled lighting system is a must for important activity rooms. For this reason alone, incandescent lighting is

preferable. It is true that fluorescent lighting systems using the newer solid state controlled rectifier solid state dimming devices can be very satisfactorily controlled in regard to dimming but there are still the drawbacks: special ballasts (preferably remotely located) for use in such dimming systems, non-uniform light tube response as the circuits are dimmed, certain tubes which are prone to flicker when reaching the permissible lower threshold of brightness, and frequent maintenance to replace blinking or off-color tubes. In addition, fluorescent tubes require rather large fixtures, which occupy a good portion of the ceiling space.

On the other hand, incandescent lighting consumes more wattage when it hurts—that is in the lamp filaments themselves, for equal levels of illumination and this produces more conditioning load. The difference air conditioning load is not as great as is often supposed however. Typically, in a board room measuring 28 feet long 28 feet wide with a ceiling height of 10 feet, the substitution of incandescent lighting for fluorescent would amount to about ¾ ton of refrigeration, thus increasing the room sensible heat gain from 3½ tons to 4¼ tons of refrigeration. This is a small penalty to pay in exchange for the benefits gained.

The point here is that in a room where the audiovisual function is of prime importance, a compromise between using fluorescent lights and providing excellent viewing environment with infinite light control on an incandescent system should not have to be made—the room function should dictate the kind of lighting to be used.

No less could be said about the need for loudspeakers in the ceiling. If there is one thing that turns a signer off, it's the thought of "ruining" a non-building-standard ceiling with two dozen loudspeakers. Here he acceded to the client's request—designing a beautiful ceiling for an exciting multi-purpose meeting room only to have the AV consultant tell him that 24 loudspeakers are required.

Hubert Wilke is president of Hubert Wilke, Inc., an international organization specializing in communications facilities design and programming consultation.

to the ceiling! Up to that point lighting fixtures and beveled ceiling squares were the only matters of concern. But that's not all! Now it turns out that ceiling-mounted microphones, eight sprinkler heads, seven air conditioning diffusers, 24 wall washer fixtures, and banks of high intensity directional lamps for television pick-up are also being housed in the ceiling.

It might be a good idea to stop here, and take a closer look at the junctions (and the reasons therefore) that are causing such a headache of conflict with the aesthetics of the ceiling.

The Ceiling Itself

Finished spaces, except for those classified as work areas such as certain TV studios, TV control rooms, storage areas, mechanical and electrical equipment rooms and the like, require a finished ceiling. In recent years, ceiling space has become so important, especially in activity rooms such as those mentioned earlier, that the acoustic tile grid system has become very popular. With this system not only is access possible, but penetration for the installation of any items designed for ceiling mounting is easily handled.

The hung ceiling of composition material serves another important function—and that is control of the internal room acoustics. This has also been achieved by the use of acoustic plaster. However, this material is becoming increasingly harder to obtain due to environmental restrictions connected with the use of asbestos in its manufacture.

Where ceilings are designed to take advantage of the sculpted look, with beveled panels and smart light fixture arrangements, the appearance becomes of prime importance. While manufacturers of ceiling systems have recognized the need to start incorporating specialized air conditioning slots to permit uniform and draftless distribution of conditioned air, they have not been so mindful of the needs for ceiling loudspeaker installations.

Ceiling Mounted Loudspeakers

Loudspeaker enclosures, with their perforated flush ceiling plates, have always been considered an intrusion into the ceiling space. Consider the thought of the AV consultant, who can't put a loudspeaker in the screen, well above the center of the screen, which is where it belongs, because the ceiling height has been made so low that it cannot accommodate anything more than the four feet required below the screen, plus an undersized screen height of four feet, plus six inches above the screen for adequate

trim.

Even if it were good practice, which it is not, he could not place a speaker on each side of the screen, because sliding panels open to show the screen and consequently come to rest directly in front of the loudspeaker locations.

Normally he does not like to put the speaker below the screen if audience seating is rather high density, because sound projected around the knees is not the best arrangement. The client doesn't like the idea of rolling a portable speaker into the room, and the space designer doesn't like a piece of furniture functioning as a loudspeaker. So where can the speaker be located? In the ceiling! Now, normally this does not seem too bad, except that the 55 degree angular cone of sound leaving a ceiling speaker doesn't have a chance to spread very much in traveling the short five or six feet downward to the listener's ear level. Consequently, a dozen or more speakers are needed to adequately blanket the listening zone with low volume sound. Only in this way can we achieve high intelligibility—which after all is the main purpose of the sound system.

There are two advantages that accrue from the use of ceiling speakers used to carry the program sound, such as 16mm film sound and audio tape sound. The first is that we have a built-in system just right for voice amplification of lectern speech, and secondly, we likewise have a perfect speaker system to distribute conference call telephone conversations for group participation. In passing, it must be said that some realism is lost when watching a film and hearing the audio from above rather than from the image, but for all but the largest rooms, the ceiling system is very satisfactory.

It is worthwhile to note that manufacturers have come out recently with very handsome speaker grilles and well-designed enclosures—but the problem is to get the space designer to accept them as a vital part of the ceiling.

3. Ceiling Mounted Microphones

There are many instances where ceiling mounted microphones are necessary, for such purposes as monitoring what is going on in the room, voice pick-up from a conference table, and for conference telephone pick-up. Here again, the ceiling is not always the best location, but other arrangements are unacceptable for one reason or another. For example, some clients want nothing on a board room table that would detract from its appearance, such as twenty or so microphones. Others will not permit con-

cealing of even miniature microphones if it means cutting holes in a \$25,000 table. In other cases, a specially configured table is not practical from a budget standpoint.

It is fortunate that microphones can be mounted rather unobtrusively in a ceiling—but they do contribute to the general confusion of that sacred place.

4. Lights

Lights, of course, are one of the reasons for having ceilings. They usually occupy from 50% to 100% of the ceiling area, and take precedence over everything else in the ceiling. The pattern of lighting fixtures in the ceiling is, of course, inviolable, especially in perimeter areas of a building, which can be seen from the street. When adjacent rows of fluorescent fixtures are used, there is often not more than two rows of tile squares between, and this makes a problem, in attempting to center an 8" diameter loudspeaker hi-hat in the center of a 12 x 12 tile and maintain symmetry.

5. Air Conditioning

Many of the newer distribution systems are featuring continuous slots in the ceiling and, of course, the combination of light fixtures combined with air passages are finding increasing use. While these devices look neat and compact from below, the ductwork that serves them occupies much of the above ceiling space, further limiting the placement of loudspeaker ceiling enclosures.

6. Sprinklers

While not usually a problem in the average room, there are many cases where an entire floor in a new building is set aside for an audiovisual complex, with training rooms, large meeting rooms, etc., which causes an occupancy density that exceeds the fire code allowance unless the floor is sprinklered. Naturally this happens in the very spaces where ceiling loudspeakers are needed for good audio.

From a consideration of all that goes on above our heads, there is probably one point of agreement—and that is—the ceiling is certainly a busy place. □



Ray Wadsworth is a senior associate of Hubert Wilke, Inc., and a leading authority on audiovisual projection systems.

a-v man



Lee P. Coyle, Division Information Manager, Ohio Bell Telephone Company, is Business Screen's **A-V Man** in this continuing series of profiles of leaders in the industrial audio-visual world.

As with many people in industrial visual communications, Lee Coyle backed into the field. Ohio Bell wanted to produce an industrial development film, and he was selected as the project supervisor. To hide his ignorance he was instructed to follow the director around and look earnest. That lucky break occurred nine years ago. He has been an A-V man ever since and has developed a deep affection for visual communications.

"I've been a newspaperman, a teacher, a writer, an editor, and constructor of annual reports," he said recently, "but never have I been more delightfully involved than I am now. Few communicators ever get the opportunity to develop and make full use of the talents demanded by A-V media. For though visual communications gives free play to the imagination, it also imposes the rigid discipline of achieving a sensitive balance among words, sounds, and visuals."

Before becoming involved with industrial communications, Lee Coyle

was a college English teacher, and he has been balancing his interests in the academic life with his business career for many years. Luckily, in his case, both sides have complemented each other. While serving in Ohio Bell's public relations department, and presently as Division Information Manager, he has at the same time earned a Ph.D. at Western Reserve University, has published two books on American literature and is currently working on a biographical novel about Mark Twain. He has been a lecturer on visual communications before many industry groups, and has written a number of articles on such disparate subjects as William Dean Howells, multi-media presentation, Mark Twain, and video cassettes.

After broad experience in all phases of public relations work for Ohio Bell, Lee Coyle is now manager of the company's Visual Communications Center, a sophisticated complex which he proposed, designed and staffed. Most of his work in the Center is in CCTV, 16mm motion pictures and slidefilms. His greatest activity is presently in the area of television. The Center is involved in communications in the broadest possible sense and has made significant contributions to employee information, training, news, and has successfully used television to change behavior. As a result of the freedom given Coyle and his staff by an unusually enlightened philosophy of management in the Public Relations Department of Ohio Bell, he has had free rein in the area of experimentation. As a result, the Center has produced some exceptionally innovative programming. Coyle is responsible for software as well as hardware and purposely makes time to write scripts, direct projects and do whatever creative work is necessary to keep himself alive and free of the "pernicious tendency of becoming merely an administrator." He has a top-notch staff of twelve people including engineers, scriptwriters, directors and cinematographers. But the lines of organization are kept loose to enhance both creativity and productivity.

"Our engineers come up with creative ideas," Coyle says, "and our cinematographers direct projects. Scriptwriters are also producer-directors and, upon occasion, cameramen. I try to give each person a crack at whatever he'd like to try his hand at. I share the managerial freedom given to me with my staff and on the whole the response has been excellent. Good people keep earning freedom through high productivity and responsibility."

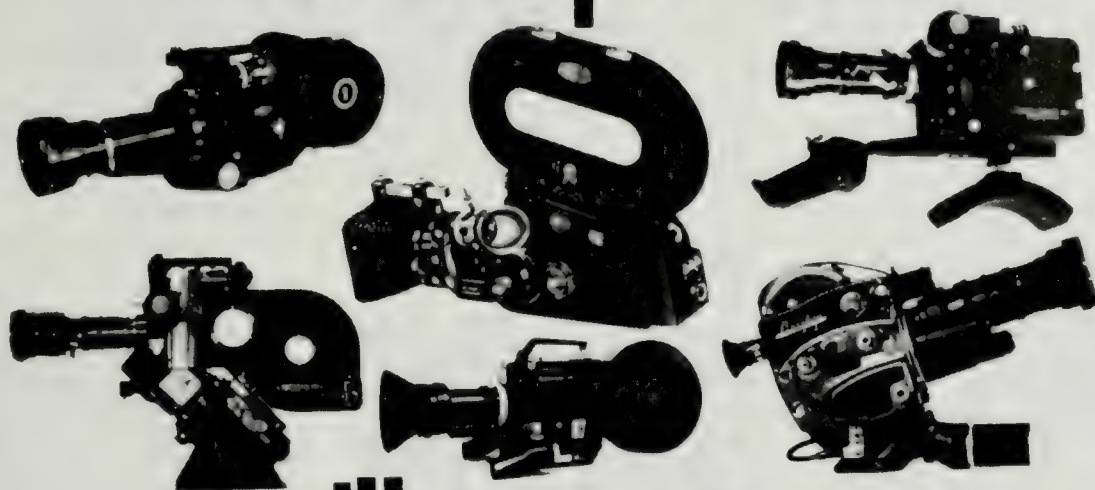
One of the greatest strengths of the Bell System lies in the value it puts on training, and Coyle has been en-

couraged to learn and continue to learn. "The most valuable opportunity I've had to develop myself has come through membership in the Industrial Audio-Visual Association," he says. "It is the only professional organization I've ever belonged to that has won my unqualified respect and dedication. Imagine attending a conference which goes from 8 AM to midnight every day with minimal attrition: the evening screenings; I seldom go to an IAVA meeting without returning with at least one major idea that can use to substantial advantage. I honestly lose much of whatever cutting edge I have were I unable to attend IAVA meetings. The limited size of the Association and the intense devotion of the members to both the software and hardware aspects of A-V have been invaluable to me and Ohio Bell."

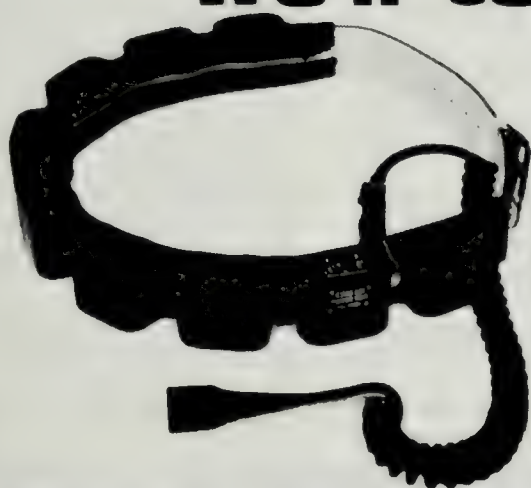
Coyle has won wide recognition for his work in audio-visual communications. His films and tapes have won awards at some seven film festivals. In fact, one appears in Business Screen's "Most Honored Films 1972" compilation in this issue. He is a past president of IAVA and has received its award for "outstanding accomplishment and leadership in the audio-visual field."

Lee Coyle has positive ideas about the position of the A-V man in industry today and his future. "If one thing is slowing the progress of A-V in industry," he says, "it's the imbalance between hardware and software. Ideas have greater value than gadgets, but many instances A-V men have tended to become gadgeteers rather than communicators. The outstanding A-V man has to stand off from the golden machine and reflect deeply on the problems of his business and how he can help in their solution through A-V media. Instead, the tendency is to build electronic pyramids and spend intellectual resources in plots to get quads, programmers, etc. I think the ideal A-V man has got to be part poet and part businessman. He can lead all he needs to know about hardware through IAVA or by other means. What I'm trying to say is that there's just not enough soul in A-V today. But it's coming. As soon as the writers and editors of all those sick and dying industrial publications wake up and reach out for a share of the A-V action, we'll begin to equate the value of ideas and the costs of machine. Then you'll see more than a spurt of A-V activity, you'll see visual media especially color television—assume its dominant role in industrial communications. You'll also witness the emergence of a totally new breed of A-V man. I'm excited at the prospect."

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Doing the Business of Creativity

An Effort At Helping Sponsors and Producers to Understand Each Other And Find a Viable Way of Work Together.

by ED SCHULTZ

Business Screen's Production Review issue a few months back made a strong editorial attack on some of the abuses arising out of the bidding for Federal government film assignments. Beware, for, if you haven't noticed, some of these abuses are leaking out of the government bureaus and spilling into executive suites.

Producers: have you participated in a competitive bid for a corporate image film recently only to discover after much labor, anxiety, and expense that you were pre-selected to be the second or third runner in a race that had already been won? Or perhaps you were the fortunate one in the winner's circle waiting for the official results to be announced?

How do you feel about being required as part of a competitive bid to provide a full film treatment or script—for free?

What do you think of sponsors who think they *may* want to do a film if you or one of several other producers can come up with a good reason why they should, and can show them some really exciting scripts (free, of course) from which they might choose—then they decide they can't afford a film?

Or, isn't it personally satisfying to learn that the result of a film bid you sweated over served a truly functional purpose—to prove to management that producing a film "outside" costs more than the same film produced in-plant?

And now a word for our sponsors:

How satisfying is it when the lowest bidder on your film project gets to the workprint stage and announces there isn't enough money to finish the film?

Or, how do you face the frustration of reading, three, six, or eleven full film treatments you asked producers to do on speculation and not one of them has a price tag you can afford—or an idea that suits your needs?

Or, how do you explain to your chain of command that the film made from what they thought were the best parts of several treatments submitted on spec by several producers has sent every test audience out of the theatre in yawns of ennui or gales of giggles?

Whether or not you consider these things abuses, they are symptomatic of a decline in the sponsor/producer relationship and therefore should be of concern to us all.

Competition has become keener and there are more filmmakers ready to make films than there are films ready to be made. The result is an open bazaar and, like any shopper in the market of Marrakech, the film buyer is at once exhilarated at the exotic variety and fearful of being cheated or being made a fool of. So, defensive procedures are called for. The competitive bid is one such defense mechanism. It is predicated on the assumption

that one is dealing with charlatans—or at least potential charlatans—and the wily fellows must be forced to make their approach at arms' length with sealed bids that can be examined carefully far from the befuddling bazaar. But the defense armor that protects the innocent also masks the guilt. The folklore of business is rich with tales of tacky transactions and double dealings taking place in the shadow of the "free and open market." Even dressed up with the respectful business-ese of "efficiency" and "free and open competition", it still all trundles down to mistrust with a touch of "getting-something-for-nothing" fantasy.

How then can producers and sponsors best protect themselves (and each other) from each other (and themselves)?

The best defense any buyer can have in any market is to know what he or she wants to buy. Otherwise you're

Ed Schultz is president of Cinemakers, Inc., a leading New York film production company.



How can producers and sponsors best protect themselves and each other) from each other (and themselves)?"

set-up for any fast-talking pitchman that happens along.

A film that will cost thousands of dollars to create, produce, and distribute is not exactly an impulse item and deserves some thought.

There is an excellent booklet called *RESPONSIBILITIES OF THE FILM PRODUCER AND SPONSOR**, prepared and published by the Association of National Advertisers, that has recently been revised. This booklet covers nearly every aspect of sponsored film production from "An Analysis of the Need for a Film" to "Maintenance of Prints" and just about everything in between. It spells out in some detail the reasonable performance of sponsor and producer during each phase of production and is **MUST** reading for any new sponsor or producer. It wouldn't hurt the experienced to go through it and check their recent performance against its guidelines.

The booklet points out the sponsor's initial responsibility to analyze the need for a film; to define its objectives; and determine its audience and content. This homework is easily done with the aid of the booklet and puts the sponsor in a far better position to evaluate a producer's suggestions and competence vis-a-vis the specific project. From the producer's point of view, a sponsor who knows what he or she needs, and why, makes it possible to focus attention immediately on solving specific problems instead of wasting time taking guesses at answers that only the sponsor can really know. Less exciting perhaps than having a bevy of producers telling you what to do and why, but, in fact, more efficient.

Defense Number Two is to sort out the reputable producers. Concrete suggestions for this procedure can also be found in the A.N.A. booklet. They boil down to screening the producer's work and checking into his or her reputation. I'll add: talking with him or her to see if the "vibes" are good and that the possibilities are for understanding one another.

With a firm grasp on the "why" and the "for whom" and a list of reputable producers in hand, we approach the starting gate of the competitive bid.

The revised edition will be available in the near future from the A.N.A., 155 E. 4th St., New York, N.Y. 10017, for \$5.00.

In theory the competitive bid is fair and reasonable when bidders are given precise specifications on which to bid. Only a storyboard or script provides sufficient specifications on which a film producer can make a definitive bid. But what happens when the bidder is not only asked to bid, but to provide the specifications? An unorthodox business procedure at least. It solves nothing, of course, since each bidder is selecting his or her own specifications which may or may not be similar to others. The resulting price bids can range all over the lot and the sponsor may not be able to evaluate the relative merits of each bid because the specifications aren't uniform.

This also raises the question of just how much a sponsor has a right to demand, and how much a producer should do on speculation. Every filmmaker—and experienced film buyer—knows that the most significant contribution a filmmaker can make to a sponsor's project is creating the concept, the filmic design that will make that film unique, compel attention, and move audiences to respond. Give it away free? We all know the estimated value of something given away free.

Yet, there is the sponsor standing at the finish line with a film to be produced if only three or four producers would be willing to run the competitive bid race. The qualifications are simple enough: excellent fiscal condition; honorable reputation; proven talent; willing to buy own sneakers and run blindfolded. The blindfold is necessary since it gives the sponsor the ultimate option of moving the finish line—or leaving quietly—if things aren't going well. Have no fear; in spite of the stacked odds, the odds are the track will be alive with producers, freshly sneakered and blindfolded, eager to run. Filmmakers want to make films. Unfortunately, blind competitive bidding is a race that nobody wins—not even the sponsor.

A producer whose bid was too high might have been able to create an excellent film on the budget available if he or she knew what it was. Choosing the lowest bidder and then making "improvements" in the script as it is developed almost always results in additional costs—frequently higher than the highest losing bid. And if none of the bids is "in the ballpark", as

they say, does one start all over again with another group of producers? Efficient?

Forget about money. What about bidding with ideas? Obviously, by definition, the majority of producers involved must lose—although some of their ideas may show up later in the "winner." The sponsor seems to be getting something for nothing—the best ideas of the most creative minds in the business. Maybe. Even assuming that the excitement of the race provokes the participants to do more than their usual best and the resulting film ideas are all very imaginative, are they producible for the price? Do they expose and explore the subject or merely illuminate it? Are the ideas geared to communicate effectively with the film's intended audience, or to impress the sponsor?

Personally, I feel that asking creative people to do any work on speculation is a poor way to work. At Cinemakers we don't ask cinematographers to shoot a few scenes of a film they *might* be hired to do. Nor do we ask artists to submit storyboards on speculation. For one thing, few will do it, and, for another, I'd wonder about the qualifications of those who would. We simply view the individual's previous work, check their references, and talk a little bit to see if our heads are in the same place. If it is a craftsman who works on a fee basis, we ask what it is. If it is an artist or animator whose fee depends upon the complexity of the job, we give as many specifics about the project as we can and ask for an estimate. Frequently we will tell the individual what we've budgeted for that aspect of the production and ask whether he or she can work within that figure.

That's the way I think sponsors should select producers and is, in fact, the way many sponsors do commission their films. It works, but it does require some understanding of film, confidence in one's judgment, decision-making ability, and the *authority* to make decisions. Qualities that are not always encouraged in carpeted corporate corridors.

If competitive bidding has to be the name of your game there are ways to play that are more productive (even ethical) than a dog-eat-dog free-for-all. Ask your list of pre-screened producers to prepare a proposal based upon your predetermined need for a film,

continued on page 37



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Business Screener

PRESENTS

1972's

MOST

HONORED

FILMS

In the next three pages, Business Screen has gathered together the films which have won awards at three or more major U.S. film festivals or contests during 1972.

Winning multiple awards is a good indication that a film not only appeals to one small group of jurors at one particular time, which can be said of some isolated single contest winners but can almost always be recognized as a film that will be consistently appealing to a wide variety of audiences.

Members of Business Screen's staff have seen most of these films during the year. They are of exceptionally high quality, perhaps the best group that we have ever listed in these annual compilations.

We salute these "Most Honored Films" and the people who have sponsored and produced them.



AGRICULTURE ON THE MOVE

Winner at CINE, IP, New York.

Sponsor-Distributor: Union Pacific Railroad Company

Production: Union Pacific Audio Visual Services

Producer-Editor: Ralph R. Burrell

Director: Gene Burson

Writer: Leland Baxter

Camera: Lester T. Wolf

Sound: Jim Aicholtz

Music: Edward Paul



ALASKA THE GREAT LAND

Winner at Atlanta, Columbus, U.S.

Sponsor: BP North America, Inc.

Production: Greenpark Production

Producer: Humphrey Swingler

Director-Writer: Derek Williams

Editor: Brian O'Hanlon

Camera: Maurice Picot

Music: Edward Williams

Distributor: Modern Talking Picture Service



BOMB THREAT! PLAN, DON'T PANIC

Winner at American, CINE, Columbus, New York, U.S.

Sponsor—Production: William Brose Productions

Producer: Patricia Brose

Director-Writer: Bill Brose

Editor: John Glenn

Camera: John Glenn, John De Long

Sound: Martin Halperin

Distributor: William Brose Productions



CAMPBELLO: THE OUTER ISLAND

Winner at CINE, Columbus, U.S.

Sponsor: The Roosevelt-Campobello International Park Commission

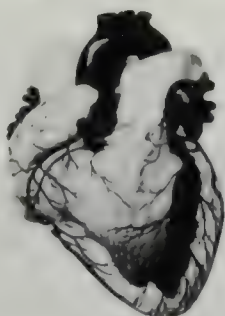
Production: SA Films, Inc.

Producer-Director-Writer: Sidney R. Aronson

Editor: William Fucci

Music: Michael Shapiro

Distributor: SA Films, Inc.



HAVE A HEART

Winner at Atlanta, CINE, IFPA, U.S.

Sponsor-Distributor: University of California at Irvine

Production: Tantalus, Inc.

Producer: Saul Rubin

Directors: Ken Plotin, Kaye Dyal

Writer: Tom Caulfield

Editor: Harry Keramides

Camera: Ken Plotin

Sound: Bernard A. Kriegel

Music: J. Rubin, J. Brasher, S. Hovey



HELLO . . . I NEED TO TELL YOU SOMETHING

Winner at Atlanta, CINE, Columbus

Sponsor: American Telephone & Telegraph Company

Production: Cinegraphique, Inc.

Producer-Director-Writer: Lew Sayre Schwartz

Editor: Tom Carroll, Jr.

Camera: Robert Whittaker

Music: Ernie Calabria, Barbara Calabria

Production Assistants: Juliana Wang, Martin Andrews

Distributors: Bell Telephone Companies, Modern

Talking Picture Service, RHR Filmedia



THE HONEYMOONERS

Winner at Chicago, CINE, IFPA, U.S.

Sponsor: Ac'Cent, via Campbell-Mithun, Inc.

Production: Goldsholl & Associates, Inc.

Producer-Director-Writer: Morton Goldsholl

Editors: Tom Freese, Morton Goldsholl

Actors: Ted Noose, Jeannette Metzger

Distributor: Goldsholl Associates



A MAN'S REACH SHOULD EXCEED HIS GRASP

Winner at Atlanta, CINE, IFPA

Sponsor: National Aeronautics & Space Administration

Production: Bastian Wimmer, Production Supervisor for Nashy Marvin Saunders

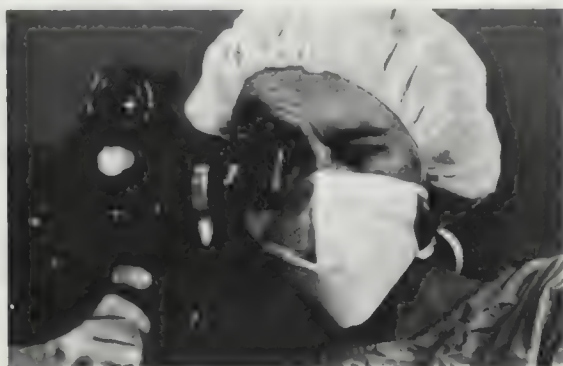
Producer-Director-Editor: Bastian Wimmer

Writer: William Lundgren

Camera: George Voellmer

Music: U.S. Army Band

Narrator: Burgess Meredith



NEWBORN

Winner at Chicago, CINE, PRSA

Sponsor: Johnson & Johnson

Production: Quest Productions

Producer-Director-Camera: Bill Jersey

Editors: Bill Jersey, Vick Losick

Music: Milt Raim

Distributor: West Glen Films



NO SIMPLE THING

Winner at Atlanta, CINE, Columbus, New York

Sponsor: Eastern Airlines, Inc.

Production: Vision Associates, Inc.

Producer-Writer: Lee R. Bobker

Directors: Lee R. Bobker, Mel London

Editor: Irving L. Oshman

Camera: Herbert Raditschnig, Michael Livesey, Jim Longo, Morton Heilig

Distributor: Association-Sterling Films



OF ART AND MINTING

Winner at Atlanta, Chicago, Columbus, U.S.

Sponsor: The Franklin Mint

Production: Vision Associates, Inc.

Producer-Director-Writer: Lee R. Bobker

Editor: Ted Kantor

Camera: Herbert Raditschnig

Distributor: Modern Talking Picture Service



OHIO . . . ONLY THE BEGINNING

Winner at CINE, Columbus, N.Y.

Sponsor: Ohio Bell Telephone Company

Production: The Film Group, Inc.

Producer-Writer: Lee Coyle

Director-Editor: Lowell Wentworth

Camera: Frank Cantor

Music: Norris O'Neill

Distributor: Ohio Bell Telephone Co.



THE PAPER CAPER

Winner at Atlanta, IFPA, N.Y.

Sponsor: Xerox Corporation

Production: Fred A. Niles Communications, Inc.

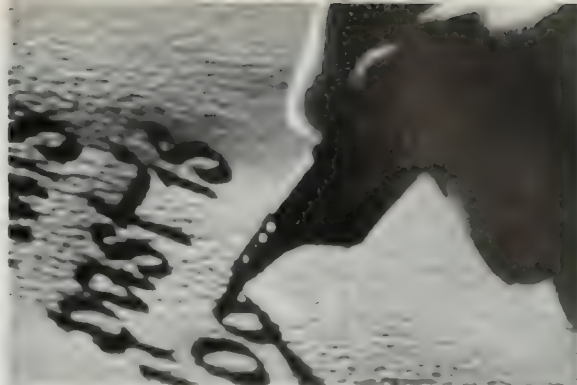
Producer-Writer: Les Rendelstein

Executive Producer: Charles Ticho

Editor: Julian Bergman

Camera: Paul Glickman

Distributor: Xerox Corporation



PAPER: THE PROLOGUE

Winner at CINE, Chicago, IFPA

Sponsor: American Paper Institute

Production: Goldsholl Associates, Inc.

Producer-Director-Writer: Morton Goldsholl

Editor-Camera: Tom Freese

Animation Camera: Mert Knapp

Music: Dick Boyell

Narrator: Don Gallagher

Animation: Millie Goldsholl, Bob Frerck, Bill Langdon, Annalena Keating

Distributor: Goldsholl Associates



THE PUBLIC WILL

Winner at Atlanta, Columbus, New York, U.S.

Sponsor: National League of Cities with A. A. Schecter Asso.

Production: Allegro Film Productions

Producer: Jerry Forman

Director-Writer: Mike Lawrence

Editor: Joe Butler

Camera: Al Rossman

Sound: Daniela Ruffini

Distributor: A. A. Schecter Asso.



THE ROCK AND THE HARD PLACE

Winner at CINE, Columbus, IFPA

Sponsor: The Thirty-Seven Farm Credit Banks

Production: Centron Corp.

Producer: Arthur H. Wolf

Director-Editor: James Pearce

Writer: Mrs. Kenneth Travis

Camera: John English

Sound: David Lutz

Distributors: Farm Film Foundation; Modern Talking Picture Service



THINK LIKE A MOUNTAIN

Winner at Atlanta, CINE, Columbus

Sponsor: U.S. Forest Service

Production: U.S. Department of Agriculture

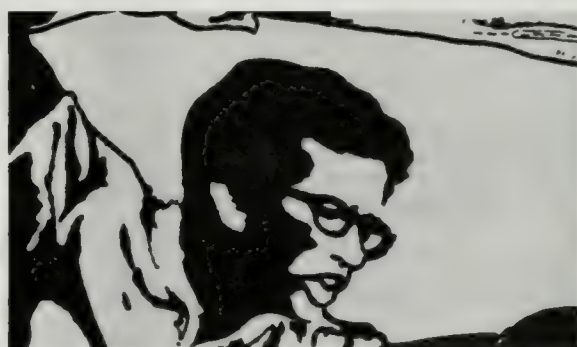
Producer-Director-Writer-Editor: V. Buddy Renfro

Camera: Richard Milstead

Sound: James A. Hall

Music: Sam Bush

Distributor: Modern Talking Picture Service, U.S. Department of Agriculture



TOURNAMENT

Winner at Columbus, IFPA, U.S.

Sponsor: Chevrolet Sports Department

Production: Sports Investors, Inc.

Producer-Writer: Eugene L. Scott and Kimball Prince

Director: Harry Howard

Camera: Fred Hadley

Music: Filmsounds

Distributor: Modern Talking Picture Service

1973 FILM FESTIVAL PLANNING GUIDE

A listing of film festivals and competitions
of particular interest to industrial film sponsors and producers

SUNSET MAGAZINE TRAVEL FILM FESTIVAL

Sponsored by: Sunset Magazine and H. Werner Buck Enterprises.

Dates: Jan. 5-14, 1973 (Anaheim); Mar. 30-Apr. 8, 1973 (Los Angeles).

Location: Anaheim Convention Center, Anaheim, Calif.; Los Angeles Convention Center—Exhibition Center, Los Angeles, Calif.

Deadline for Entries: Nov. 1, 1973.

Eligibility: Films must be produced or released after Jan. 1, 1972.

Categories: Government produced film featuring travel within U.S.; Government produced film featuring foreign destination; Commercially produced film featuring travel within U.S.; Commercially produced featuring foreign travel; any entry featuring sports or outdoor recreation; any entry featuring travel or vacations using recreational vehicles.

Entry Fees: \$25.00 total fee for single entries.

Judging: By international panel of qualified jurors.

Awards: Sunset Magazine Grand Prize Award (\$500.00 plus trophy), and five additional category awards (\$100.00 each).

Get Further Information From: Robert L. Jordan, Festival Director, 1665 West Katella, Anaheim, California 92802.

JACKSONVILLE FILM FESTIVAL

Sponsored by: The Jacksonville Arts Festival

Dates: April 5-8, 1973

Location: Jacksonville Civic Auditorium, Jacksonville, Florida

Deadline for Entries: February 15, 1973

Eligibility: 16mm optical sound or silent films completed since January, 1972.

Categories: Abstraction or fantasy, Animation, Business and Industrial, Children's Films, Documentary, Entertainment

Entry Fees: \$8.00

Judging: Judges will be film-makers, educators, film programmers or coordinators, as will the pre-screening committee.

Awards: Grand Prize, \$300, Second Prize, \$200; Best of Category, \$100 (6)

Get Further Information From: Jacksonville Film Festival, Jacksonville Public Library, 122 N. Ocean St., Jacksonville, Florida 32202 904-353-6421 ex

U.S. INDUSTRIAL FILM FESTIVAL

Date: April 26, 1973

Location: Sheraton-Blackstone Hotel, Chicago

Deadline for Entries: March 1, 1973

Eligibility: 16mm motion pictures, 16mm & 35mm filmstrips and 35mm slide programs produced for industry, associations, government and educational organizations between March 1, 1972 and March 1, 1973.

Categories: Commercially produced, government produced, in-plant produced and university produced films in 25 subject categories.

Entry Fees: \$55.00 for motion pictures; \$35.00 for filmstrips and slide programs.

Judging: On a point basis, considering such factors as effectiveness, audience motivation, clarity, photography and sound.

Awards: Gold Camera Awards in each category. Certificates of Creative Excellence. Special awards.

Get Further Information From: J. W. Anderson, Chairman, U.S. Industrial Film Festival, 4415 West Harrison Street, Hillside, Illinois 60162 Phone: (312) 449-5567 Cable: FILMFEST, Hillside.

15TH ANNUAL AMERICAN FILM FESTIVAL

Sponsored by: The Educational Film Library Association.

Dates: May 22-26, 1973.

Location: New York Hilton Hotel, New York.

Deadline for Entries: January 15, 1973.

Eligibility: 16mm films produced in the calendar year 1972.

Categories: 35 major areas of education, art, culture, religion, ethics, business, industry, health and medicine.

Entry Fees: \$30.00 to \$100.00

Judging: Films are pre-screened by a qualified panel of jurors in each category and finalists are judged again in public screenings at the Festival.

Awards: Blue Ribbon Trophy for First Place in each category, and Red Ribbon Award for Second Place. Also a grand prize, the "Emily" Award.

Get Further Information From: Educational Film Library Association, 17 West 60th St., New York N.Y. 10023 Phone: (212) 246-4533.

SIXTH ANNUAL ATLANTA INTERNATIONAL FILM FESTIVAL

Sponsored by: "Forward Atlanta" (the Atlanta Chamber of Commerce), the

Atlanta Art Alliance, Interfilm.

Dates: Sept. 7-15, 1973.

Location: Fox Theatre, and Stouffer Atlanta.

Deadline for entries: May 31, 1973.

Eligibility: Any motion picture 16mm, 35mm, 65mm, or 70mm, produced in 1972 or 1973, of any length or type.

Categories: Six major divisions for competition: features, short subjects, documentaries, television commercials, experimental films, and television film & specials. There are several sub-categories of competition within these major areas.

Entry Fees: Student films \$10.00 handling charge, each. Documentaries and short subjects are \$50.00 each. Television commercials are \$30.00 each. Experimental films are \$25.00 each. These entry fees include all return postage, insurance, and represent the complete and final entry and judging fee.

Judging: A preliminary panel of 10 qualified individuals in related areas of interest screen entries and select to films in each category for final competition. The final award selections are made by a panel of five international known judges.

Awards: Golden Phoenix for Best of Festival; Silver Phoenix for Best of Category. Gold, Silver and Bronze Medals in individual sub-categories. Special awards for Flight, Peace, Southern and Student films.

Get Further Information From: Hunter Todd, P.O. Drawer 13258, Atlanta, Ga. 30324 Phone (404) 633-4100

INDUSTRIAL FILM AWARDS

Sponsored by: Industrial Photography Magazine.

Dates: September Issue carries results of competition.

Deadline for Entries: July 2, 1973.

Eligibility: Only films produced in-plant. Not for films shot by commercial producers. One film per company limit.

Categories: Sales, Advertising & Public Relations, Industrial Relations, Research & Development.

Entry Fees: \$10

Judging: By Industrial Photography Editors and other selected judges.

Awards: "Indy" Awards in each category.

Get Further Information From: Editor, Industrial Photography, 750 Third Avenue, New York, N.Y. 10017

Festivals are listed in order of the date on which they occur.

6TH ANNUAL INTERNATIONAL FILM TV FESTIVAL OF NEW YORK

Sponsored by: Industrial Exhibitions, Inc., N.Y.
Dates: Nov. 5-7, 1973.
Location: Americana Hotel, New York.
Deadline for Entries: Oct. 1, 1973.
Eligibility: No restrictions.
Categories: Filmstrips, Industrial, TV and Theatre commercials, Public Service TV, cinema featurettes, Multi-Media presentations. 27 categories for industrial films.
Entry fees: Varying, depending on type of entry.
Judging: Balanced panel among advertising, industrial, marketing and production people.
Awards: Grand Award in each section and Gold, Silver and Bronze in each category. Also Special Achievement awards.
Get Further Information From: International Film & TV Festival, 251 West 7th Street, New York, N.Y. 10019

PA "CINDY" AWARDS

Sponsored by: Information Film Producers of America.
Dates: Oct. 31-Nov. 3, 1973.
Location: Riviera Hotel, Palm Springs, Ca.
Deadline for Entries: July 1, 1973.
Eligibility: Entries submitted must have been completed or declassified between Aug. 1, 1972 and July 31, 1973.
Categories: Three groups: Institutionally-Produced, Commercially-Produced, and Government-Produced, with 9 categories in each group.
Entry Fees: \$25.00 for members, \$40 for non-members.
Judging: Judging in preliminaries by panels of film makers and other qualified jurors, in cities of chapter locations. Blue Ribbon panel in Los Angeles selects award winners from top seeded films from preliminary screenings. Finalists selected by Film Competition Chairman.
Awards: "Gold Cindy" for First Place and "Silver Cindy" for Second Place in each category.
Get Further Information From: Film Competition Chairman, Information Film Producers of America, P.O. Box 170, Hollywood, California 90028. Phone (213) 465-4898.

1ST ANNUAL COLUMBUS FILM FESTIVAL

Sponsored by: Film Council of Greater Columbus.
Dates: Oct. 25, 1973.
Location: Columbus Athletic Club, Columbus, Ohio.
Deadline for Entries: August 1, 1973.
Eligibility: Films produced 1970 to date, regardless of length.
Categories: Business & Industry; Health; Mental Health; Travel; Education; Social Studies; Graphic and Cultural Arts; TV Spots (Commercial & Public Service); Filmstrips—all categories; Motion Pictures for Theaters.

Entry Fees: 16mm films under 12 minutes \$30.00; 12 to 25 minutes \$40.00; 26 to 47 minutes \$50.00; over 48 minutes, \$75.00.

Judging: By panels of qualified jurors in each category.

Awards: "Chris" statuette for top award in each category. "Chris Bronze Plaque Award" for runner-ups in each category. (This replaces the Chris Certificate Awards.); "The President's Silver Chris" for most unique film entered.

Get Further Information From: Miss Mary A. Rupe, Secretary, Film Council of Greater Columbus, 83 S. High St., Room 408, Columbus, Ohio, 43215. If unable to reach her call D. F. Prugh, Film Council president, at Center of Science & Industry, 228-6361.

30TH ANNUAL SAFETY FILM CONTEST

Sponsored by: The National Committee on Films for Safety.
Dates: October 29, 1972, during National Safety Congress.
Location: Conrad Hilton Hotel, Chicago.
Deadline for Entries: April 30, 1973.
Eligibility: 16mm motion pictures on safety or accident and prevention produced or released during 1972.
Categories: Occupational, Home, Traffic and Transportation, Recreational and Sports, General. Television and Theatrical subjects, TV shorts and spots are judged separately.
Entry Fees: None, Shipping instructions, labels and transportation costs are pre-arranged by entrants.
Judging: By representatives of 24 co-sponsored national service organizations and professionals in all fields of safety. Preliminary screening in mid-May in Chicago. Final judging in mid-June in Wisconsin. Winners are notified after judging.
Awards: Bronze plaques are awarded to top winners in each category. Awards of Merit are given to other films for special reasons of subject treatment, subject excellence and/or unusual contribution to safety. One plaque-winning film may be designated "Safety Film of the Year."
Get Further Information From: Wm. E. Wendland, Secretary, National Committee on Films for Safety, 425 N. Michigan Ave., Fifth Floor, Chicago, Ill. 60611 Phone (312) 527-4800.

9TH ANNUAL CHICAGO INTERNATIONAL FILM FESTIVAL

Dates: November 2-22, 1973.
Location: Carnegie Theatre, Chicago.
Deadline for Entries: September 15, 1973.
Eligibility: 16mm/35mm/70mm films produced in 1972-73; optical sound, and video tape.
Categories: Feature films, short films, student films, business & industrial films, educational films, television productions.
Entry Fees: Varying with category and length.
Judging: Qualified panels of judges in

each category. Public screening of all winners and finalists at Esquire Theatre and on Educational Television.

Awards: Gold and Silver Hugo awards in each category, cash awards, certificates.

Get Further Information From: Michael J. Kutza, Jr., The Chicago International Film Festival, 12 East Grand Avenue, Room 301, Chicago, Ill. 60611 Phone (312) 644-3400.

CINE GOLDEN EAGLE AWARDS

Sponsored by: Council of International Nontheatrical Events.

Dates: November 13-15, 1973.

Location: Washington, D.C.

Deadline for Entries: (1) February 1, 1972, (2) August 15, 1972.

Eligibility: Amateur films: 8mm-16mm-35mm; professional films: 16mm-35mm.

Categories: Agriculture, Arts & Crafts, Business & Industry, Education, Entertainment/Experimental, Environment, Culture, History, Maritime, Medical, Music, Public Health, Religion/Social & Human Relations, Science, Documentary & 35mm, Sports, Travel, U.S. Government, Amateur (Adult, Student and Youth), Dentistry, Drugs.

Entry Fees: Professional films over 30 minutes, \$55.00; Professional films from 15 to 30 minutes: \$45.00; Professional films up to 15 minute, \$35.00. Amateur and Student films, \$15.00.

Judging: By 30 regional juries of qualified experts and by final juries in Washington.

Awards: Golden Eagle Certificates for films chosen to represent the United States in overseas film festivals.

Get Further Information From: Mrs. Anita S. Price, CINE, 1201 16th St. N.W., Washington, D.C. 20036. Phone: (202) 785-1136

5TH ANNUAL PRSA FILM FESTIVAL

Sponsored by: Public Relations Society of America.

Dates: November 11, 1973.

Location: Honolulu, Hawaii.

Deadline for Entries: September 15, 1973 (Entry forms deadline is September 1, 1973).

Eligibility: Entries are limited to those films sponsored by companies and/or organizations represented in the membership of PRSA, and must have been produced or released between September 15, 1972 and September 15, 1973.
Categories: 10 subject categories.

Entry Fees: \$50.00 per film.

Judging: By a panel of public relations executives and film experts; judging based upon how well film meets public relations objectives as well as technical excellence.

Awards: PRSA Film Festival Award (plaque)—winner for each category.

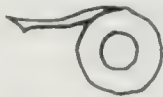
Get Further Information From: Mrs. Rea Smith, PRSA Film Festival, Public Relations Society of America, 845 Third Avenue, New York, N.Y. 10022. Phone: (212) 751-1940.

AUDIO-VISUAL MEETING EMERGENCY KIT

by WALTER H. SMOROWSKY
Coordinator, Audio-Visual, Meeting
and Distribution Services
Standard Oil Company of Indiana

Here is a kit to take to all manner of meetings along with projectors, lenses, extra lamps, recorders, cords, fuses, extensions, mikes, amplifiers, etc. This additional kit is only for unforeseen emergencies that always seem to come up when you least expect them. The whole kit goes into a metal tool box 19 1/2" x 12" x 10"

Masking Tape



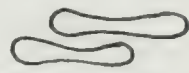
Stapler



Thumb Tacks



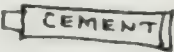
Rubber Bands



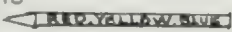
Galvanized Wire



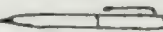
Rubber Cement



Colored Pencils



Felt Tip Pens



Colored Crayons



100-Foot Steel Tape



Small Hammer



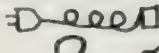
Pliers (Wire Strippers)



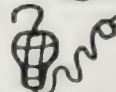
Scissors



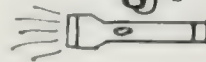
Heavy Duty Extension Cords



Clip-on Light



Flash Light



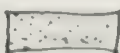
Large & Small Envelopes



Small Pipe Wrench



Sand Paper



Paper Punch



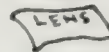
Tin Shears



Adhesive Tape



Lens Cleaning Tissue



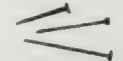
Scotch Tape



Staples



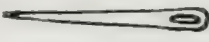
Assorted Small Nails



Twine



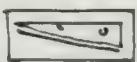
Heavy Darning Needles



Lead Pencils



Pencil Sharpener



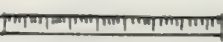
White Chalk



Erasers



18-Inch Ruler



Screwdrivers (Phillips & Regular)



Pliers (Needle Nosed)



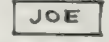
Pocket Knife



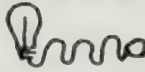
3-Way Plugs



Name Badges



Work-Light on Cord



Gummed Labels



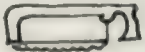
Bottle Opener



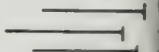
Emery Cloth



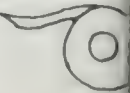
Hack Saw & Blades



Drapery Pins



Friction Tape



Paper Clips



Staple Remover



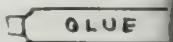
Assorted Small Screws



Heavy Thread



Glue



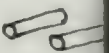
Grease Pencils



Ball Point Pens



Colored Chalk



Art Gum Erasers



6-Foot Folding Rule



Pliers (Adjustable)



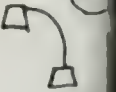
Razor Blades



3-Prong Plug Adapters



Student Reading Lamp



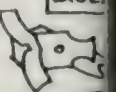
Stationery



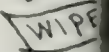
Mailing Labels



Can Opener



Wiping Cloths



Center Punch



Safety Pins



Small Can of Oil



Pipe Cleaners





Why is this man smiling?

What would you do if yours was the most popular professional camera line? So popular, you had to move out of your space? So fast-moving, that sheer demand forced you to relocate in the heart of New York? You'd smile. Knowing this is just the beginning. Knowing you'll soon be announcing other developments that will rock the motion picture industry. Or maybe you'd just stand on a corner, enjoying a good cigar.

eclair

We're moving. How about you?

15th Street, New York, 10036 (212) 869-0490, 7262 Melrose Avenue, Los Angeles, Ca. 90046 (213) 933-7182, Telex Number 14-7208

Industrial TV Groups Merge

The former National Industrial Television Association and the Industrial Television Society have officially joined together to become the International Industrial Television Association (IITA).

The IITA is a user group of specialists in business, industry, education, government and similar organizations devoted to the professional development and use of television and related techniques for communication, training, information, instruction, observation and documentation. The IITA welcomes as members individual users as well as manufacturers, vendors, consultants and students.

With members throughout the US, Canada, Europe and other international locations, the IITA is organized on a regional and local chapter basis. Prominent USA chapters operate in San Francisco, Boston, Dallas, New York City, Minneapolis, Chicago, Philadelphia, Buffalo and Tulsa.

Industrial Management Award to Caterpillar Air Pollution Film

"Something in the Air," a filmed analysis by Caterpillar Tractor Co., of the air pollution situation, has received a First Place Award in the 1972 Ralph M. Landes Film Competition by the Industrial Management Society.



Producer Donald G. Peterson, right, received the award for Caterpillar from Mr. Landes at the I.M.S. Engineering and Management Clinic recently held in Chicago.

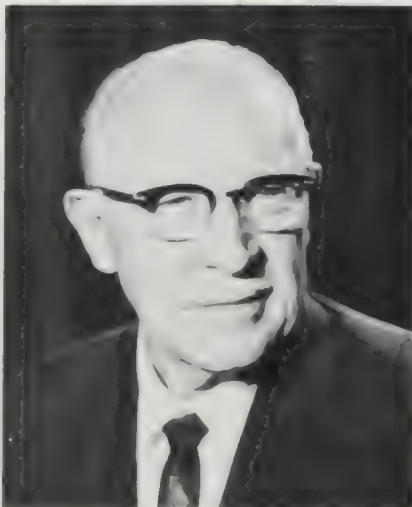
The film asks whether mankind must learn to live with air pollution; what's being done; and does America have to sacrifice jobs and cripple the

convenience and mobility that we have come to take for granted?

"Something in the Air" discusses pollution from international combustion engines and explores the viewpoints of government officials, manufacturing spokesmen and scientists concerning the problem and possible solutions.

George W. Colburn Dies

George W. Colburn, founder and Chairman of the Board of the George W. Colburn Laboratory, died on January 12th in Chicago.



Mr. Colburn had been a leader in the motion picture industry for more than 35 years. His inventive genius made possible many innovations in both printing and processing techniques that have benefitted the entire industry.

He was a Fellow of the Society of Motion Picture and Television Engineers and has served as Governor, Treasurer, and Conference Vice-President for the Society. He was also a founder and past President of the Association of Cinema Laboratories.

Eclair Opens New Headquarters in New York

Eclair Corporation of America has moved to new offices at 62 West 45th Street, New York 10036.

According to Leo Lukowsky, Executive Vice President, the new offices, triple in size to previous quarters in Valley Stream, N.Y., will make it "easier than ever for us to provide equipment, technical assistance and even faster service to the industry."

Eclair also has West Coast offices in Los Angeles and a franchised dealer network.

Short Takes

The 15th Annual American Film Festival, said to be the largest non-theatrical film festival in the world, has received a record 732 entries for its 1973 competition.

Dymat Motion Picture Labs is a new name for the former Hollywood Valley Film Labs.

MCA Inc. is carrying its Disco-Vision demonstration to several major cities throughout the U.S. this spring. The MCA Disco-Vision system transmits pictures and sound from a disc player to TV set monitors.

Association-Sterling Films has announced that its theatre-distribution library of free films was booked 100% solid during the Christmas-New Year's holiday season. Top drawing card is "Puerto Rico—Island Beauty," which, in three months, has garnered 1,500 theatre playdates, reach over three million moviegoers.

A new survey by the American Film Institute has revealed that 613 American colleges and universities are now offering 5,889 courses on film and television. 194 of the colleges offer degrees with majors in film and television. A total of 22,406 students are enrolled in the courses of the 13 schools with major programs in the two arts.

G. Carleton Hunt, left, retiring Chairman of the Board of DeLuxe General, Inc., has been honored with



a commemorative plaque from Wilt Holm, right, President of The Society of Motion Picture and Television Engineers for "his initiative, dedication and leadership in the SMPTE and the motion picture industry."

What the Viewlex SuperViewers did for others...



A midwest electronics manufacturer needed a filmstrip viewer to enable employees to learn new job skills individually at their own learning rate. The viewing screen had to be large and the image bright enough to be clearly seen in normal light. And their budget was tight.



One company needed a sight and sound Super 8 motion picture viewer for dramatic product presentations in their coast-to-coast showrooms. A viewer that could be programmed to automatically stop at predetermined points, and at the program's end. And also provide the flexibility of starting and stopping manually.



Employee instruction and response testing for gauging program effectiveness was the prime requirement for this northeastern government agency. They needed a one-to-one programmed response capability from an automatic sound filmstrip viewer—with response time controlled by the trainee.



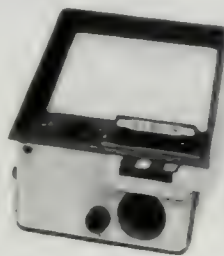
A heavy machinery manufacturer needed color motion pictures to clearly demonstrate the advantages of his equipment, in actual use situations, to sales prospects as well as at engineering seminars. For budgetary reasons they wanted to utilize the low cost Super 8 film format.



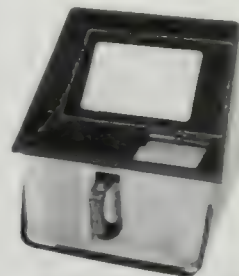
THE FILMSTRIP
SUPERVIEWER V-134
DID THE JOB FOR THEM.



THE SUPER-8 FILM LOOP &
CASSETTE SUPERVIEWER V-193
DID THE JOB FOR THEM.



THE FILMSTRIP & CASSETTE
SUPERVIEWER V-138
DID THE JOB FOR THEM.



THE SUPER-8 FILM LOOP
SUPERVIEWER V-190
DID THE JOB FOR THEM.

they can do for you!



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Hoboken, New York 11741

Tell us what you want to accomplish with your presentation by checking the appropriate boxes and we will arrange for a free consultation of your specific needs. At no obligation, of course!

Please send further information. My application is for ☐ training ☐ sales demo ☐ seminars
☐ trade shows ☐ group instruction ☐ testing ☐ other _____

Preferred medium would be:

☐ filmstrip ☐ sound ☐ silent ☐ Super-8 motion picture ☐ sound ☐ silent ☐ not sure

☐ Have your representative contact me, without obligation.

☐ Please send information on your complete tape duplicating and record pressing services.

Name _____

Company _____

Address _____

City _____ State _____ Zip _____

new products review

FEATURING NEW EQUIPMENT AND SERVICES

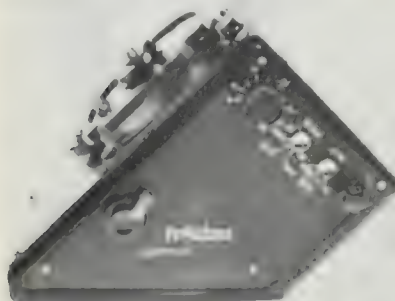
Camera Accessories

ARRIFLEX COMPANY OF AMERICA has introduced a new ultra-compact Duro-Pac battery for use with all 16S models. Can be mounted on accessory shoe or matte box beam. Eliminates need



for shoulder-pack or belts on most assignments. Will run 1000 ft. at 68° in 100 ft. daylight spools, or two 400 ft. magazines before charging is necessary. 25-20 Brooklyn-Queens Expressway West, Woodside, N.Y. 11377.

ECLAIR CORPORATION OF AMERICA has been named exclusive U.S. distributor for the UNIVO Perfectone Crystal Sync Motor. UNIVO mates with Eclair NPR models, provides pilot tone



outputs of 60 or 50 Hz for 24 and 25 fps. Also permits 8 to 40 fps by calibrated control. Has automatic stop with reflex mirror in viewing position, auto clapperlight, built-in tripod base. 62 W. 45th St., New York, N.Y. 10036.

ANGENIEUX CORPORATION OF AMERICA has introduced a friction block device to eliminate "creeping" of Angenieux zoom lenses when the crank



handle has been removed. Block fits on the lens in place of crank handle and

allows zooming without interference from crank handle. 440 Merrick Rd., Oceanside, N.Y. 11572.

Filmstrip Projector

DUKANE CORP. has announced a new Micromatic Model 14A650C automatic sound filmstrip projector featuring solid state circuitry. 500 watt quartz halogen lamp and 3" f2.5 lens are standard. 2900 DuKane Drive, St. Charles, Ill. 60174.

Lighting Equipment

BERKEY COLORTAN, INC. has a new Mini Soft-Lite weighing 8¼ lbs. and designed for two 500, 750, or 1000



watt long-life lamps. Lamps are individually switched, with non-overlap area coverage. 1015 Chestnut St., Burbank, Ca. 91502.

CENTURY STRAND, INC. has developed new Cinemar color and color correction filters for effective control of Kelvin temperature and intensity. On a high temperature mylar base, the materials may be used with new high intensity quartz lights. Twenty colors. Outlast gelatine 20 to 1. 4 ft. and 25 ft. rolls. 3411 W. El Segundo Blvd., Hawthorne, Ca. 90250.

Programming Equipment

MONTAGE PRODUCTIONS has introduced the Media/Matic, a unique optical programmer capable of operating up to nine audio-visual devices. One Carousel projector with its manual control or standard change system controls the programming through photocells picking up light shining through holes in pre-punched plastic slides. Changes in any



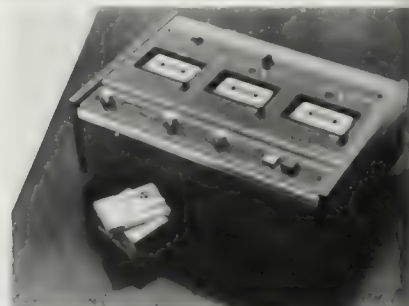
sequence can be made by simply changing a slide. Plastic slides are available at 6¢ each. Controls slide projectors and through a relay, motion picture projectors, lights, tape recorders, etc. \$400 list. 9 Industrial Drive, Rutherford, N.J. 07070.

Storage Equipment

NEUMADE PRODUCTS CORP. has announced new decorator colors as finishes for its entire line of storage and retrieval products. Five colors are now available, as well as seven "Fiesta" colors which can be used on doors and drawers to create two-tone effects. 750 White Plains Rd., Scarsdale, N.Y. 10583.

Cassette Duplicator

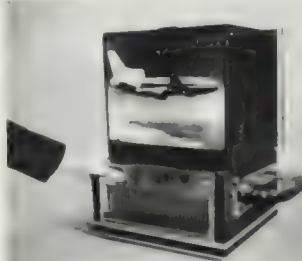
3 M WOLLENSAK is offering a new compact cassette duplicator, Model 2770, which makes two copies from a single



master at 16 times original speed. Automatic rewind. Senses faulty cassettes. Suggested list is \$995. P.O. Box 33600, St. Paul, Minn. 55133.

Super 8mm Projector

JAYARK INSTRUMENT CORP. has introduced a new TRICOM Super 8 sound projector with 3-way projection options



front screen, rear screen and still frame. Built-in screen is 16" diameter. Self-winding 30-minute cartridge. Contains in attache-style case. 420 Madison Ave., New York, N.Y. 10017.

Helicopter Service

RONSON HELICOPTERS, INC. is now leasing helicopters complete with Tyler vibration-isolated camera systems. Ten Tyler and Arri-mount equipped helicopters are based at Trenton, N.J. and available anywhere in the Northeast. A base is also maintained at Newark Airport. Box 1386, Mercer County Airport, Trenton, N.J. (212) 431-3930.

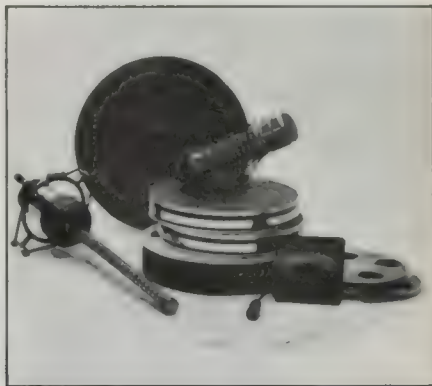
for total capabilities



film processing



titles & opticals



Glen Glenn Sound Co.



video tape



filmstrips & slides

think **CFI**

We offer every post-production service that a customer may require . . . *laboratory services . . . title & optical services for both film and video tape . . . film strip and slide service . . . video tape to film transfers . . . video tape duplication . . . video cassette duplication . . . on-line and off-line CMX computerized editing facilities . . . the modern and complex sound facilities of the famed Glen Glenn sound organization.*

This is backed up by continuous research and development that has

won for CFI more academy technical awards than any other laboratory in the world. Add to this the many advantages that come from having all these various facilities concentrated at one location, and you can see that CFI truly offers "state of the art" quality.

Perhaps the single factor that has contributed most to our growth and expansion over the past half-century has been our sense of direction and involvement with our industry—our philosophy. It is that every job we

process is important—that every job we do for our clients, whether it is big or small, deserves and receives the personal attention of a large, professional and dedicated staff backed by the finest technical resources available.

At CFI you can rest assured that your work will receive the highest level of professional attention. And that we have the *total capabilities* to do whatever is necessary to make the results turn out right.

CONSOLIDATED FILM INDUSTRIES

HOME OFFICE:
19 Seward Street
Hollywood, California 90038
(313) HO 2-3161

NEW YORK OFFICE:
15 Columbus Circle
New York, New York 10023
(212) LT 1-1090

MID-WEST OFFICE:
333 North Michigan Avenue, Suite 312
Chicago, Illinois 60601
(312) MI 1-0028

paradox *continued*

Metroliner and usually take it to Philadelphia, where I have a couple of marvellous clients, Russ Case and John Meader of Aitken-Kynett, and also to Baltimore, where I meet and work with Bob Fenwick and his terrific team at Social Security Administration. But any kind of travel, even pleasant travel, is just a lot of overhead for a writer. And obviously, some of the worst overhead of all is the time I spend standing in stand-by queues, circling in fog over airports, running from one end of O'Hare to the other carrying two heavy bags, and waiting interminably for room

service breakfast at the Century Plaza. I won't even mention things like looking at answer prints with the sound track backwards and bad color timing or arguing with a transfer house about sending me another "B-wind" when the written order says that we need two "A-winds" for the internegative.

But even when a friendly client or producer agrees with a writer that all of this is overhead . . . he cannot seem to grasp, that for a writer . . . *research* is also overhead. They feel that the writer should do the research on his own time, and not list it separately or invoice it or allow it in his total pricing structure. When I first started in this business this was a

terrible trauma for me. By now it is much less of a problem, just because over the years I have acquired a lot of information which I can dredge out of the little Rolodex in my head, or CMU for short. I have been fortunate also with research because I'm married to a librarian, who is professionally trained, and who has instant access to many reference sources the average individual must seek out for himself.

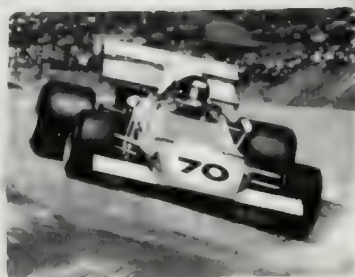
But experience has been the biggest factor. I no longer have to make a note of it and go look it up later when interviewing a doctor who refers to a B.U.N., an engineer to a Rockwell, a physicist to a gas chromatograph, a systems analyst to T.S.O., an educator to tracking, an architect to soffits, an artist to friskets, or a media analyst to the demographics of barter spot. Not only that, but the whole technology of research interviews has become such second nature with me by now that I can get as much relevant information from a thirty minute interview today as I used to get from four hours of questioning. Since I can't get people to pay for research, at least I can now reduce the overhead from 240 minutes to 30 minutes, so I can get back to my productive work . . . writing . . . three hours and thirty minutes earlier.

I am amused by some of the articles I have read lately in our industry press, in which various producers and creative types make eloquent pleas for more research, better research, and more time spent in preparing for the job before starting the writing process. Invariably, I have noted, these are the very same plea-bargainers who refuse to pay for *any* research, and who expect the writer to assume all the costs as part of the normal educative process which accompanies the script-writing function. All I can say, Readers, is that in my view, research has absolutely nothing to do with creativity in general, with scriptwriting in particular, and with greatness on the screen at all.

Research is nothing more or less than overhead . . . exactly the same as rent and typing services and showing up at interlocks to handle client objections. And if someone requires unusually expensive research . . . then he ought to pay for it the way he expects to pay for unusually expensive office space or interior decor or shooting in 35 instead of 16.

Like any other overhead, research can be very sneaky. It can creep up on you like the foggy miasma of Erewhon until it consumes you in the very same way . . . underhandedly . . . destroying the creativity of which you are capable. □

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purpose, audience, and desired content (following the A.N.A. guidelines) and the budget range or limit you have in mind. Reputable producers will do their best to come as far under that upper figure as possible or will commend as imaginative a film as can be done for the upper figure. Either way you have realistic alternatives to choose. If you *really* have no idea how much you want to spend, you are willing to be flexible because you're more interested in ideas than dollars, say so and be prepared for the wild bids. Give each producer efficient time to consider the problems—a month is not too long, especially if the problems are ones you've been trying to solve for years—and be available to answer questions or to supply additional information.

The proposals you receive may not be elaborate but should contain recommendations for the film's length; brief one or two page outline of how the film is to be structured and what the producer sees as its general tone and "feel"; and an estimated production cost range. Don't expect to see a full screen treatment or storyboard describing all the action and dialogue in a speculative proposal.

If you are not prepared to make a final commitment to a particular producer on the basis of the initial proposal, enter into a Research/Creation Agreement which commits the producer(s) to doing detailed research on your subject and to preparing a full film treatment, storyboard, or even shooting script, plus a firm quote on the production of the described film. The fee paid to the producer under the Research/Creation Agreement can range anywhere from 5% to 10% of the estimated overall budget or be a flat fee. Either way it is deductible from the film's production price.

Making an effective sponsored film is a volatile blend of art, science, and business and the relationship between sponsor and producer must be one of mutual understanding, trust, and respect. Misunderstandings of fact, petty conflicts about how something is said or done, ego-centered demands to include or exclude one thing or another, show up in the final film and affect its effectiveness—mostly negatively.

The manner in which a producer is commissioned establishes the atmosphere in which the film will be created and produced. It has to be one of mutual respect and confidence if we are to avoid making asses of ourselves and poor films to boot. □

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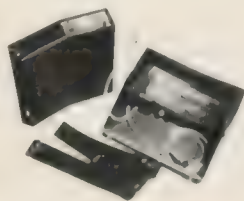
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Training the New Wave of Film Makers

From among the 301 colleges and universities offering film making courses, none enjoys the unique position held by Rochester, New York, Institute of Technology. Since RIT is one of the foremost colleges in photography, students who enter the Film Making/TV courses have had at least two years of photography in either professional, industrial, portrait, advertising or illustration.

Whether this is an asset or not toward knowledgeable students is what we asked Professor Reid Ray, co-ordinator of the Department. Professor Ray, veteran film producer of 40 years, and now head of the motion picture and television courses being taught at RIT, was careful in his answer.

"About half of the students make the transition quite well from 'still' photography to 'cinematography.' Others require a rather strictly supervised 'refresher' in lighting for motion pictures, and the idea of the subjects 'moving' in relation to composition. I am quick to say that this in no way reflects on their earlier instruction, but the moving image sometimes confuses the young person. They know the ASA of the emulsion, but the shutter speed can no longer assist their exposure. Likewise, there is some reluctance toward back-lighting, which is so important in film making, and television. But we soon take care of that with studio demonstrations," Professor Ray said.

Aided by the efforts of Dr. Lothar K. Engelmann and Professor William S. Shoemaker, Dean and Director (respectively) of RIT's College of Graphic Arts and Photography, and the School of Photographic Arts and

Sciences, the Film Making/TV Department (formerly the Motion Picture Section) has increased its enrollment by 90 percent in the last three years. The increase in student enrollment has taken place since the college moved from downtown Rochester to its new four-year old \$90 million campus in Henrietta, six miles south of Rochester.

Professor Ray said that considerable new equipment has been added to the department in the motion picture field which has been made possible with the assistance of grants, and the acquisition of equipment from industry.

"These donated items consist of dolly, a crane, a microphone peramulator, printing and processing equipment and an animation stand. Purchases have added new editing facilities, recording equipment in both mixing and recording, and a television installation which includes an addition of a second studio for our television course, one of the new courses added this Fall. The grant we received made possible the purchase of the TV equipment, which was needed to amplify a new Biomedical Communication course, part of which is taught by our Film Making/TV Department," Professor Ray said.

A staff of five and a graduate assistant in the department instructs classes daily in Film Making I, Film Making II, Motion Picture Workshop, Biomedical Film Making, an Art and Design Film course, Introduction to Television Production, and History and Aesthetics of Film. There is also a program leading to a Masters of Fine Arts in Photography, with a major or minor in Film Making. Summer sessions include four of the above in abbreviated form. □



Professor Reid Ray, of RIT, on the set with impromptu insert stage and student filmmaker.

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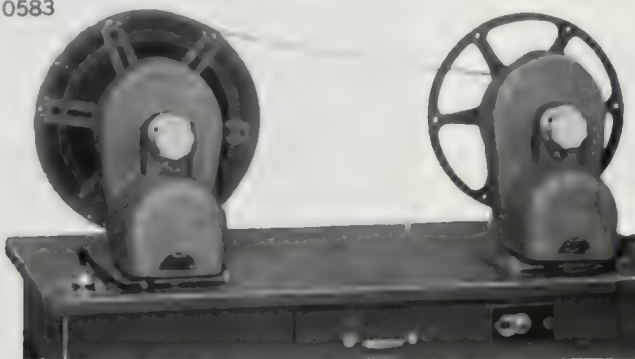


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picture parade

continued

were distributed to every branch of the Company and the balance to Modern Talking Picture Service, Department of External Affairs, Department of Industry, Trade & Commerce, and some special outlets.

The audience already exceeds 3,800,000 and the film is still in constant use within the Company and being progressively shown to outside audiences.

While the major showings have been in Canada, the film has been viewed in many important centres in the United Kingdom, Europe and other countries. For instance, it has been screened at Gothenburg, Aarhus, Lake Como, Hamburg, Bremen, Düsseldorf, Paris, Munich, Frankfurt, Stuttgart, Antwerp, Glasgow, Birmingham, Leicester, London, Lisbon, Rome, Santiago, Buenos Aires, Athens, Madrid, Tel Aviv, Mexico, Tokyo, Honolulu, Rio de Janeiro, Malaysia, Tanganyika, Sydney, Brisbane, and it is now at Man And His World.

It was shown daily in January by the BBC in London, and is still being seen on the BBC who use it as the test pattern!

It shows a cross-section of modern transportation and resource development techniques in Canada. The film has been well received by audiences throughout the world, and has provided both employees and the general public with a better understanding of the role of transportation in the highly competitive and expanding world economy.

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AMF "Easyscore" Presentation to bowling proprietors.

In the recent introduction of "Easyscore" automatic scoring machine, AMF's Bowling Products Division attempt just a presentation. With the counsel and assistance of Audio Image, Inc., a New York-based audiovisual communications firm, AMF built a ten-part spectacular to im-

ce "Easyscore"—first to its 60-man
es staff and then to bowling pro-
prietors and representatives of bowler
organizations across the country.

The hour-long presentation made
of some 600 slides, twenty minutes
16 mm color film, as original
soundtrack and narration by CBS
sportscaster Pat Summerall. The cli-
max of the presentation was a nine-
minute segment with a specially-shot
motion picture of a match game be-
tween two professional bowlers inte-
grated into a "live" demonstration of
"Easyscore" model. After each
roll (bowling, that is) the film was
stopped and members of the audience
were invited to "Easyscore" the frame.
The just-concluded five-week in-
ductory campaign used four sets of
presentation equipment and two teams
of AMF spokesmen to reach bowling
proprietors and bowlers in 24 cities.

Look at Long Island

L.I.U.S.A. takes a look at the many
faces of the nation's largest suburb
known as Long Island, a uniquely self-
contained microcosm of America hous-
ing over 2.6 million people.

Through the pages of Newsday, the
great suburban daily paper in the
S., and the words of its editors and
reporters the film focuses on life in
suburbia with its problems of pollu-
tion, planning, housing, health care,

education and transportation.

Director-Cameraman Ralph Wei-
singer of Avon Productions spent a
year filming *L.I.U.S.A.*, a film that
takes its audience from the big city
skyline to the woods, farmland, water-
fronts, peaceful meadows, teeming
parking lots, quiet beaches, congested
highways and the cookie cutter housing
developments of suburbia. The camera
captures the color and excitement of
country fairs, band festivals, firemen
tournaments, auto racing, ballooning,
surfing, and at the same time spotlights
the decisions 50.2% of the nation's
population must make to preserve the
style of living they now enjoy.

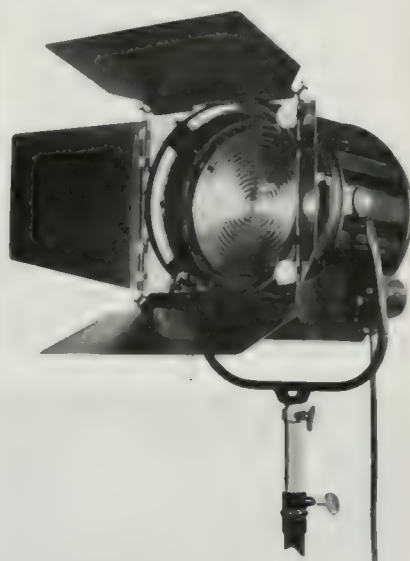
New Sponsored Films:

Kodak Canada, Ltd., has released
a new motion picture, "Picture Can-
ada", depicting the moods and activi-
ties, places and people of Canada.
The film's objective is to stimulate a
greater awareness and desire among
Canadians to explore their own coun-
try. It was produced by **Crawley Films,
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Two new films on sterling silver de-
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The American Academy of Family Physicians has launched an audio visual program on video cassette use by its 32,000 member physicians. Production by Synapse Communications Services. Production cost will be shared by companies operating in the health care field.

A new filmstrip on insurance and mutual funds is being used by Safeco Insurance, of Seattle. Production by The Film Works, San Francisco.

Noise pollution is the subject of a new film, "To Conserve and Protect," sponsored by Beltone Electronics Co. Narrator James Mason says that unchecked, noise pollution will rob us of our ability to hear. Modern Talking Picture Service distributes to school and adult groups, television.

A series of light-hearted sales films has been made for Armour-Dial Canyon Films, Phoenix.

The U.S. Navy's Office of Information is distributing a series of public service spots to television stations.



about the men serving in the Navy. Joe Dunford directed for Pelican Films.

Community Health Service, HSM, shows systematized methods of getting the benefits of modern medical science to millions of Americans who presently denied them in "Where Hurts", a new film produced by Joe Copeland Productions and distributed by Modern Talking Picture Service.

Responsibilities of parents in child guidance is the subject of "The First Years Together . . . To Being a Child," produced by Medion, Inc. for the U.S. Department of Health, Education and Welfare. Distribution to schools, community groups and is by Modern Talking Picture Service.

Butterfly Films, Cincinnati, has completed a series of 13 television video cassette programs for a Johnson & Johnson company, Drustar Unit D Systems. The video-cassettes were made for educational programming in nursing homes, extended care centers and pharmacies. Final production completed at Tele-Color Productions in Washington.

New Syndicated Films:

A film prepared for food service, health and sanitation personnel shows how flies breed and how they transmit germs and disease. "Flies, Filth and Food" was produced and is distributed by **Continental Film Productions, Chattanooga**.

What is reputed to be the "sexiest training film ever made" is now available from **Roundtable Films, Inc.**, Beverly Hills, Ca. "I'll Buy That" uses a realistic example of getting a date



with a star to make its psychologically sound points about customer needs, recall research, timing and closing sale.

GENA Films, Rockville, Md., is now offering a Loss Prevention Package for organizations whose employees handle cash. Included in the package are three films originally produced by the American Bankers Association: "Checks: What to Cash", "Checks: When to Cash", and "Holdup: What to Do."

"In Living Color" asks if you are comfortable with a black, or a Spaniard, American, and, even more important, "is he comfortable with you?"

Datafilms (Los Angeles) release an unusually candid expression of the inner feelings of two minority individuals—"feelings for which whites should, in the interest of a more harmonious society, develop an increased awareness and sensitivity."

Sensory Learning Corp., San Carlos, Ca., has released a new vocational film on the banking industry. Entitled "Step Right In", the film is designed to overcome a new employee's first day fears by showing that banking is really a friendly business conducted in a cordial atmosphere.

"Letter Writing at Work" is a new minute color film available from **Roundtable Films**, Beverly Hills, Ca. It is intended to help clerks, supervisors, managers and others prepare letters in their work.

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New audio-visual books and catalogs have been announced in large numbers during the past two months. Here is a list of some of them which should be of special interest to industrial film sponsors and producers:

Films

ASSOCIATION-STERLING FILMS has two new 1972-73 catalogs covering Rental/Sale and Free-Loan films available for distribution to adult groups and educational organizations. Free. 866 Third Ave., New York, N.Y. 10022.

MODERN TALKING PICTURE SERVICE has a new catalog listing 300 sponsored films available in free-loan to community groups. Free. 2323 New Hyde Park Rd., New Hyde Park, N.Y. 11040.

ROUNDTABLE PRODUCTIONS has issued a new catalog covering 50 films and dozens of training aids. Free to trainers, teachers and business organizations. 113 San Vicente Blvd., Beverly Hills, Ca. 90211.

Music

THOMAS J. VALENTINO, INC. has new catalogs of the Major Production Music Library and the Major Sound Effect Library. Greater arrays of sounds, particularly in latin rock, electronic and percussion effects have been added. Free. 151 W. 46th St., New York, N.Y. 10036.

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the screen executive

Sage C. Swanson, Jr., has been appointed Manager of Marketing Services for the RealTime Communications Division of TeleTape Corp. He was formerly with CLIO and Videotape Center . . . **Jack Phillips** now heads customer relations and sales at Glen Glenn Sound Company . . . **K. Ferrell Forehand** has been named Technical Sales Manager of Alan Gordon Enterprises' Motion Picture Equipment Division. He was previously with Victor Duncan, Inc., in the Dallas office . . . **Marc S. Malvin** has joined Moss Communications, Inc., as producer/director. He was previously with Norman, Craig & Kummel . . . **Leonard Adler** has been appointed Vice President for Marketing of Technicolor, Inc.'s Audio-Visual Systems Division. He was recently with Transaction Systems, Inc. . . . **Richard E. Muller** has been named Vice President, Operations at Philips Broadcast Equipment Corp. He was GM of Remington Rand's



ADLER

MULLER

Office Machines Div. . . . **Charles H. Brotman** is at the helm of Promotion Aids, a new A-V equipment supply firm in New York . . . **Richard Cortellessa** and **Dennis Hayashi** have joined the sales staffs of Modern Talking Picture Service in the New York and Chicago offices . . . **Ed Cooperstein** has left Canyon Films to establish his own company, ACE Communications and Entertainment Corp. in Phoenix . . . **John G. Rogers** has been appointed Marketing VP of Producers Color Service, Inc., Detroit film lab . . . The Film Group, Inc., Cambridge, Mass., has appointed **Keith Vinsonhaler** as VP and producer/director . . . **Joseph Bluth** is now VP-Videotape Operations of Consolidated Film Industries . . . **Lloyd W. Olson** has been named EVP of International Audio Visual, Inc. He was formerly with Technicolor . . . **John Turco** now heads the TV Department of Movie-lab-New York . . . **Sol Halprin**, a pioneer cinematographer, has been named technical sales rep for Fuji picture film . . . Appointment of **Fred Kamiel** as manager of the sound department has been made by Color Tech Film Labs, Philadelphia. □

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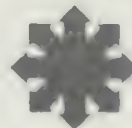
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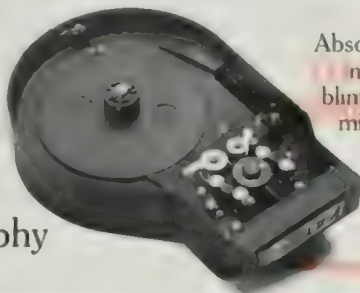
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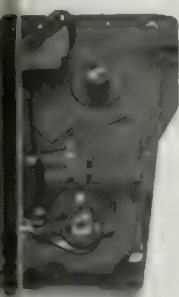
Take simplicity. More than any single principle, it defines the design philosophy of the Eclair ACL.



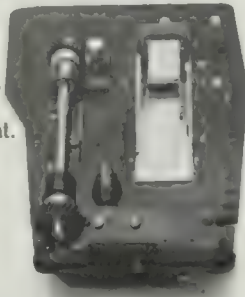
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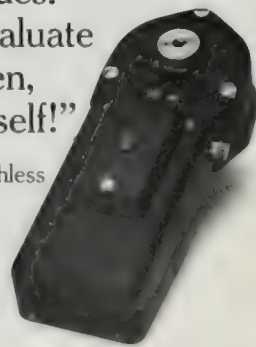


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But that's just the start. Inside the ACL

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A cameraman's camera.

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This summer in major metro market theaters the "added attraction" will be *Theater Cavalcade No. 8*, a fully-sponsored news featurette. This issue will play long-run engagements with such box-office blockbusters as "Tom Sawyer," "Lost Horizon," "Day of the Jackal," "Sleuth," "Slither" and encore releases of "The Sound of Music" and "Mary Poppins." *Theater Cavalcade* is a communications concept for sponsors who want to reach the "dominant influence on consumer markets for the next decade and a half". Cost? Would you believe, less than \$1.40 per big screen showing, including editing, scripting, narration, titles, 35mm color prints and distribution! Best yet, we can work with film on hand. If you've got the footage, we've got the format: *Theater Cavalcade*. Clip the coupon below for full facts and a demo.



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* Twenty to thirty-four year olds, according to Marilyn Bender, writing in the business section of the New York Times

Business Screen

THE VISUAL COMMUNICATIONS MAGAZINE

MAY/JUNE 1973 • VOLUME 34 • NUMBER 3

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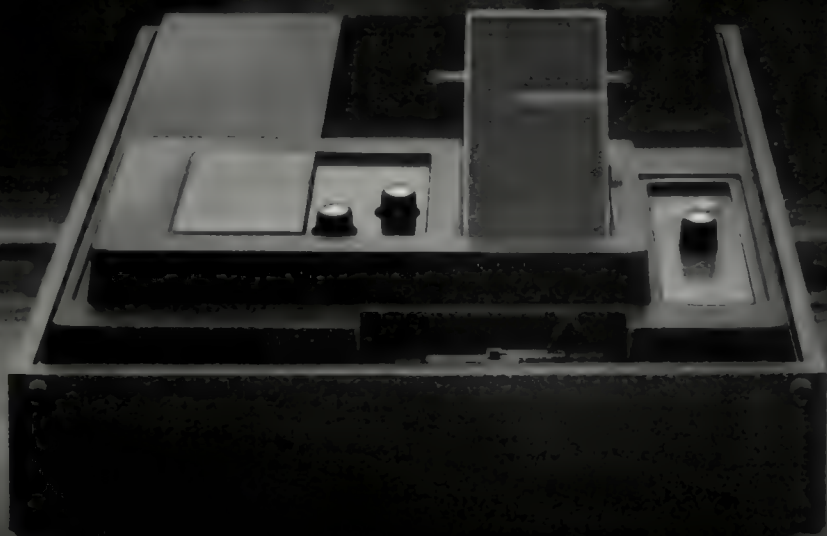
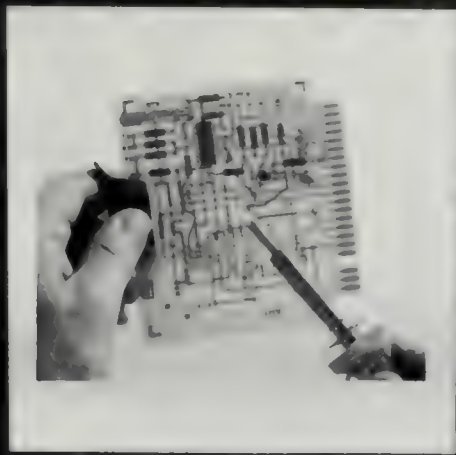
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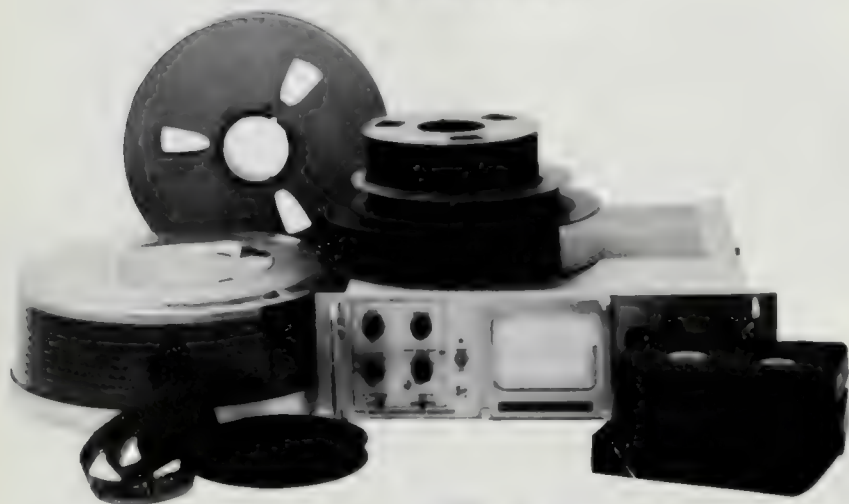
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the audiovisual calendar

MAY

Annual Spring Meeting of Industrial Audio-Visual Association, May 14-17, Houston, Tx. Info: G. L. Johnson, IAVA Program Chairman, Panhandle Eastern Pipeline Co., 3000 Bissonnet Ave., Houston, Tx. 77001.

The American Film Festival, May 22-26, New York Hilton Hotel, New York Info: Educational Film Library Association, 17 W. 60th St., New York, N. Y. 10023.

JUNE

Electronic Communications '73, June 12-14, New York Coliseum, New York, N.Y. Info: Industrial & Scientific Conference Management, Inc., 222 West Adams St., Chicago, Ill. 60601.

Film '73, Conference of British Kinematographic, Sound and Television Society, June 25-29, Royal Lancaster Hotel, London. Info: R. R. E. Pulman, Film '73, 110 Victoria House, Vernon Place, London WC1B4DJ, England.

JULY

The 15th Annual Motion Picture Seminar, sponsored by Motion Picture Laboratories, Memphis, and Nashville Section, Society of Motion Picture and Television Engineers, July 21, Memphis State University Center, Memphis, Tenn. Info: Frank McGeary, Motion Picture Labs, Box 1758, Memphis, Tenn. 38102.

AUGUST

American Management Association's 9th Education & Training Equipment Exposition, August 7-9, Americana Hotel, New York. Info: Clapp & Poliak, Inc., Exposition Management, 245 Park Ave., New York, N. Y. 10017.

SEPTEMBER

VidExpo 73, sponsored by Billboard Publications, Sep. 4-7, Hotel Plaza, New York. Info: Stephen Traidman, Vid-News, 165 W. 46th Street, New York, N. Y. 10036.

OCTOBER

Society of Motion Picture & Television Engineers Semiannual Technical Conference and Equipment Exhibit, Oct 14-19, New York Hilton Hotel, New York, N. Y. Info: Jeffrey B. Friedman, SMPTE, 862 Scarsdale Ave., Scarsdale, N.Y. 10683.

NOVEMBER

CINE Annual Awards Ceremonies, Nov. 13-15, Ramada Inn, Washington, D.C. Info: Mrs. Anita S. Price, CINE, 1201 16th St., N.W., Washington, D.C. 20036.

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training methods

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The new training and communications systems has been devised by the Pepsi-Cola Management Institute over the past two years and will begin with a series of 22 new training tapes for bottler personnel training which will be displayed on standard TV sets from signals provided by Sony U-Matic video cassette players installed at a great majority of Pepsi bottling plants.

Pepsi-Cola chose TV training because, according to PCMI Executive Director, Charles Thomas, "it is the 'now' medium, and we're convinced that in the universally familiar and accepted environment of TV the learning-teaching process in the critical area of bottler training can be strikingly effective.

"There is no doubt," Thomas says, "that a near crisis in manpower efficiency has afflicted us for some time, and there's also no doubt that the crisis is deepening at an alarming rate. PCMI's Educational Network is intended to halt, and reverse, this trend."

Behind the present situation lies a dilemma which more and more bottlers have come to recognize, and about which many have voiced concern. The dilemma is simply that in many areas the level of competence in the available labor market has been declining, while the index of desired achievement has been rising sharply, precipitated by the increasing complexities of conducting a successful business in a fiercely competitive marketplace. To close this gap, Charles Thomas feels, new and effective training and development methods are obviously called for.

Pepsi-Cola has been providing training materials to bottlers for over 20 years. While the basic principles have changed little the tools have changed greatly over the years from purely the printed word to more sophisticated audio-visual media. Two years ago, PCMI began to explore and reassess the complicated, often confusing, world of available facilities and services in the communications field. After

considering some two dozen proposals from various producers of training media, Teletape RealTime Communications, of New York, was selected to put together the training and development "package" that is now in full production. In fact, the first four elements of the program are already in the field. Teletape was chosen, according to Wallace Henry, PCMI Director of Communications, because they offered the effective combination of creative services (including a broad knowledge of the soft-drink industry) and the technical capability involved in production not only of the video tapes but of many peripheral materials used in the program.

The creative aspects of the program were of particular importance, and deserved the service of the best professional assistance available. "We recognized," Wallace Henry says, "that there are many highly skilled, efficient people in the ranks of bottler personnel—especially at the middle management level—who might be thought of as teachers. Unfortunately, while many of these people can *perform* very well, they may not be able to *teach*. That's why the professional touch is needed."

Working with writer Bob Ford, the PCMI executive staff has devised a

library of video cassettes that relate to such sales department subjects as "Merchandising and Display for Home-Market Packages" and "Preparing and Making Sales Presentations". Other elements will be concerned with production, such as "Product Quality" or "Microbiological Testing".

Charles Thomas believes that teaching with TV places the learner in a situation that is informal, emotionally comfortable, and familiar—particularly in view of the fact that a trainee has probably spent more hours of his life before a TV set than in a classroom. When feasible from the bottler's point of view, the learner can be placed in a "one-on-one" relationship with the TV set. That is, he can adjust the speed of a learning session by push-button playback to repeat material. Since the TV set operates in a lighted room, the learner can handle workbooks or take notes with no difficulty.

An essential philosophy built into this system is reassurance, and encouragement of the learners—in fact, almost to make learning fun. Each cassette contains control elements that check on the trainees comprehension of the material. At intervals, he is asked a question by the TV monitor, and is required to answer in a workbook, or by other techniques being developed. If his answer is wrong, he is never rebuked, but given immediate and considerate guidance to the

continued on page 12

Charles A. Thomas, Vice President and Executive Director, Pepsi-Cola Management Institute, demonstrates the new PCMI equipment to over 300 Pepsi bottlers on the set of one of the introductory tapes described the closed circuit television network.



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Motion Picture Laboratories is recognized throughout the industry for the distinguished quality of its work.

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training methods

continued

right answer. This sensitivity to the feelings of the learner, it is believed, can do much to bolster his self-image, and eradicate the discomfort which he may bring to a learning situation.

A pause button has been added as a modification to all U-Matic players to facilitate the one-on-one teaching techniques.

To implement the new program, which is paid for by bottlers (340 bottlers are participants) the Pepsi-Cola Management Institute has prepared an Action Plan booklet which describes the best ways to introduce the program to employees, designs for physical layouts of simple study carrels which can be locally built, and which are adjustable for use by individuals or by groups, and follow-up plans to insure that elements in the program are immediately put to use on the job.

PCMI Program Directors see a strong potential use for the internal TV communications medium. There is a tremendous need for material to assist in the in-plant implementation of the concepts and techniques reviewed in PCMI seminars, and it is believed that the video cassette units can fulfill this need.



Teletape's professional broadcast television crew photographing the PCMI spokesman, as he speaks to the route salesman. All original photography is recorded and edited on 2" highband Ampex videotape recorders before being transferred to the 3/4" Sony "U-Matic" system for ease in distribution and utilization.

Obviously, the Educational Network can be—and will be—used by the company to enhance its flow of information to the field force and to the bottler body. All Pepsi district managers will be equipped, in the very near future, with video cassette players which will be used immediately to demonstrate to bottlers how the system works. On a continuing basis, they will be instruments to convey information, programs, and strategy implementing all phases of Pepsi-Cola Company's marketing objectives. □

Bell System Fits Material to Media in 17-Part Training Course

Newly appointed Business Office Supervisors of the Bell System companies are now taking part in a training course designed to define the requirements of the job and to outline the activities supervisors are expected to perform.

During the past few years the need for such a course has brought increasingly urgent requests from various operating companies to American Telephone & Telegraph Company's headquarters in New York, and in 1970 the Training Staff of A.T.&T.'s Commercial Division undertook to formulate an extensive training program to meet the needs.

Robert L. Windle, A.T.&T. Commercial Training Supervisor, was assigned to produce the program, working with training development staffs of New England Telephone and Illinois Bell, both of which companies were actively developing supervisory training at that time.

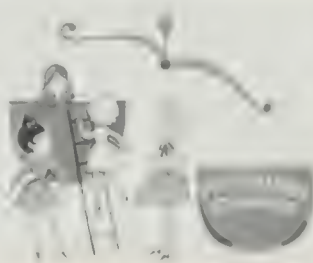
In planning the course, Windle and his task force surveyed the problems encountered by Business Office Supervisors throughout the system, delineating where breakdowns of efficiency oc-

cur and "where the good and the bad things happen."

Twenty-five categories of job requirements were established in the system-wide research, which were finally designated to be covered in 17 training segments.

Windle and the training writers determined that self-instruction with the trainees taking an active part in their own training was the preferred method to adopt, and instead of choosing a set medium for the entire course and adapting the material to this medium, several different kinds of media are

One of the many concepts covered in the course is the necessity for managers to compare performance to established standards.



used, each selected to fit the material. Where a motion picture could do the job best, and sometimes where previously produced motion picture material existed, motion pictures were used. In many cases it was determined that nothing could be more satisfactory than an inexpensive audio tape. In all cases, the individual to be trained was to be actively involved throughout the course with stop-and-go audio-visuals and with especially prepared workbooks for each segment.

Gotham Film Productions, of New York, was selected to produce the audio-visual segments of the program, most of which were composed of newly prepared material, but some of which consisted, in part, of videotapes developed by the New England and Illinois companies.

The common denominator of the entire program is based on the theme of what management is all about and how it should be properly implemented. The various segments consist of two motion pictures on operant management and the role of management; three video tapes on interviewing, job enrichment and "how to stage a 'sit-in'"; two filmstrips on the reasons for "sit-ins" (on-the-job supervision of business office personnel) and on problem solving; and six audio tapes on specific job requirements such as speedwriting, evaluation and follow-up of customer contacts, handling service rep's questions, backing up the service rep, and planning a group meeting.

The Business Office Supervisor Training Program was first introduced last September. It is now in use by the Bell System companies, and a very positive reaction has been indicated. □

Bucyrus-Erie Training Films

The Polycom Corporation, Madison, Wis., is producing a series of training program for Bucyrus-Erie Company. The series is expected to be especially beneficial in remote areas where personnel turn-over rates are high. Programs will be made available to Bucyrus-Erie customers for on-site training.

New Syndicated Films:

"Ground for Concern" is a live-coverage on-the-job tragedy about a young construction worker who is buried alive. While aimed at the sewer and watermain industry, the film is an indispensable fail-safe reminder for anyone involved in excavation projects. For sale or rent through Association Instructional Materials.

Five new programs, "Daisy Handling," "Dairy Merchandising," "Meat Handling," "Meat Merchandising" and

continued on page 50

Who produced 31,000 strip shows in 6 days?

Just who you might suspect... Color by DeLuxe.

But what you may not believe is the fact that within that mini-week not only did we convert the customer's transparencies into 31,000 film strips—we also put them in individual plastic sleeves and delivered them to his headquarters in the Mid-West.

That's probably a record. But when you're as busy busting deadlines as DeLuxe, yesterday's achievements soon become today's routine.

Which helps explain why the growth of our service to the Industrial, Educational and Medical markets is beginning to rival our growing dominance of motion pictures and TV.

So when you think of Color by DeLuxe, think of a complete communications lab. A lab that does everything from 8 to 70 MM film processing, video tape transfers, film strips, opticals, sound, developing and printing to engineering, cart-ridding and warehousing *world-wide*.

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Audio-Visual Communications Center Will Cost \$2 Million

What is said to be the most advanced audio-visual communications center in the U.S., with seating for 450 and facilities for multi-screen slide and film presentations, CCTV, audio-video recording and a unique audience response system is under construction in Kansas City at a cost of \$2 million. It forms part of Crown Center, a new 85-acre "city within a city" being developed close to the downtown area by Hallmark Cards, Inc.

The 35,000-square-foot, two-level communications center, to be known as The Multimedia Forum, will open this fall. It will be available to all types of organizations for convention meetings, workshops, conferences, educational seminars, trade shows, concerts or theatrical performances.

The Multimedia Forum's second level will have four seminar studios for groups ranging from six to thirty-five people. These rooms, each equipped with closed-circuit TV and elaborate slide- and film-projection fa-

cilities, can be used both as conference suites and as sound or TV studios.

The largest studio is fitted with a special electronic audience-response system. This enables participants at a meeting to respond to questions presented by a discussion leader by using a three button control attached to each seat. The responses are flashed automatically on the discussion leader's podium. This system can also be used for group testing and opinion expression.

A full staff of producers, artists, cinematographers, writers, photographers and designers will be available to organizations wishing to hire professional help for conference presentations or other audio-visual programs.

Layout, design and furnishings for The Multimedia Forum are under the direction of Herb Rosenthal & Associates of Los Angeles. Hubert Wilke, Inc. of California is responsible for design and installation of all communications system.

A-V Product Sales Triple in Ten Years

Spending for audiovisual media has more than tripled in the past ten years, according to *Hope Reports AV-USA 1972*, which has just been released.

Product sales in 1972 amounted to \$1.4 billion, up from 1962 sales of \$432 million. In that period of time software sales went from \$337 million to over \$887 million for a 163% gain. Equipment sales shot up from \$95 million to almost \$544 million, a phenomenal increase of 472%.

Leading medium continued to be the motion picture which accounted for 53% of total AV sales (including films, projectors, cameras and related equipment) or \$752 million, up from \$685 million in 1970, when it had 52% of the market. The 1971 gain over 1970 was 10%.

Next medium was that of the television/videotape recorder (equipment plus magnetic tape) with sales of \$116 million, or 8% of the total, compared to 1970 sales of \$121 million or 9% of the total AV sales. That was a decline of 4%.

Third medium in dollar sales was



LUXOR's open-and-shut case for videocassettes

LUXOR's Videocassette Console keeps your videocassette recorder/playback and monitor together for convenient operation, and protects them by lock and key.

No. 701-VCC console is attractive, functional, and efficient. Ideal for training departments, classrooms, offices, and conference rooms. Can be ordered with attractive pedestal base or with caster-mounted, lockable equipment storage base.

Designed with LUXOR's traditional quality engineering, including burnished aluminum doors with sturdy lock, charcoal-finished steel cabinet with walnut woodgrain.

Contact your audio-visual dealer, school equipment distributor or library supplier for more information. Or write for FREE 48-page LUXOR catalog



LUXOR by Jack C. Coffey Co., Inc.
104 Lake View Avenue, Waukegan, Illinois 60085

hat of the filmstrip, only slightly behind the electronic medium, with 1971 sales of \$110.6 million. This was 18% better than the 1970 sales of \$93.8 million.

More Video Tape Announcements

MCA Discovision, Inc., which demonstrated its optically-read disc system late last year, announced recent improvements. One is a device which automatically maintains the height servo to maintain the read optics at the appropriate reading height without the expense of a complex height servo system.

Another advance is a precision replication technique which permits production of more precisely replicated records, resulting in less track distortion and less time base or synchronization error and jitter. In addition, MCA has developed processing and encoding formats which they believe will give as much as double the playing time for a given amount of information track storage space. MCA, which is the parent company of Universal Pictures, plans to market a player/changer unit for under \$500 and 12-inch video disc albums for from \$1.99 to \$9.95 per album.

A Discovision demonstration tour in major cities is planned for late 1973.

RCA Corporation displayed a production design of its Selectavision color video recorder/player at the National Association of Broadcasters in Washington, March 25.

Engineering features of the tape system as shown at NAB include in-cartridge scanning designed to provide superior tape control, enhanced performance and the ability to operate with existing TV receivers without modification. The system also has a prerecorded program stereo TV sound capacity.

The video tape cartridge, about the size of an average hard cover book, presently allows one hour of recording and playback.

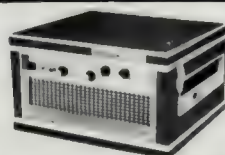
Canadian TV Stations Like New Programming

Films about the environment and films that offer consumer information are catching up with travel and sports films, the traditional favorites, on the "most wanted" list of Canadian television stations, according to a survey recently conducted by Modern Talking Picture Service.

The survey is concerned exclusively with films that are offered to stations in free loan by sponsors such as business companies, trade associations and government agencies. To get free air time for purposes as varied as product publicity, corporate image and

continued on page 54

It's lightweight and slim... carry it like an attache case.



TRICOM...so versatile it goes and shows anywhere



The New Super 8 Sound-Motion Picture Projector From Jayark

TRICOM

WITH 3-WAY PLAY

Introducing the new Jayark TRICOM with 3-Way Play communications power...rear screen...front screen...still frame. It's a new concept in audio visual design, engineered for versatility to help you sell, train and teach more effectively anywhere...anytime.

Easy-To-Use

Just flip up the lid and the big 16" screen drops into position. Insert the automatic self-winding, color-sound cartridge (plays up to 30 minutes) and push the button. That's all. It's totally automatic...always reliable. Perfect for dynamic desk-top presentations. Sharp, brilliant pictures even in fully-lighted rooms. Excellent sound quality. Powered by a new, patented cartridge which prevents film damage and foul-ups.

Switch in seconds for front projection on a wall screen of any size... without distortion. Switch to still frame/stop action to emphasize key points...answer questions...or add a personal touch. Freeze any frame in either rear view or front projection use for as long as you like without film damage.

Easy-To-Carry

The new TRICOM is truly compact, lightweight and portable. Carry it like an attache case.

Economical long-term leasing plans are available, if you prefer. And don't worry about films. Our Associated Film Producers Network can develop custom-made films for every budget. Film costs can even be included in lease.

Try It...Test It

Wherever communication is important Jayark and TRICOM can help you do it better. Try TRICOM...test it. Just mail the coupon below for more information or a no obligation demonstration.

Yes, I'd like to see how the new TRICOM Super 8 projector can help me.

- ☐ Contact me for a no obligation demonstration.
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REVIEWS AND PREVIEWS OF NEW VISUALS

Selling Mutual Funds in the Home

Group selling in the home—a widely used method of merchandising consumer products, has been introduced to mutual fund marketing by Oppenheimer Management Corp., sponsors of a \$700 million group of mutual funds.

Available exclusively to investment broker/dealers, the Oppenheimer system of carrying its message directly to the market is keyed to two major sales tools:

(1) an award-winning 17-minute motion picture, *The Time of Your Life*, on financial planning through mutual funds, produced for Oppenheimer by Wyld Films and recently selected by CINE to represent the U.S. in international film competition.

(2) a lightweight, self-contained portable sound projector with built-in screen and speaker that can be carried anywhere and set up in seconds.

"The heart of our program," said Donald W. Spiro, president of Oppenheimer management, "is the film itself. Unlike most sales films, it was created to entertain as well as educate. The sales message, if you can call it that, is so soft-pedalled as to be practically subliminal. It is, by turns, sad, nostalgic, and funny. But above all, it's entertaining. So much so that it has already been cited in several major film competitions with several more in prospect.

"Tests we have made have produced a remarkable ratio of share purchases of the Oppenheimer mutual funds. Some dealers report as many as three sales for every four home viewers: a record that surpasses the results of many consumer product marketers of long experience in the home-selling concept."

According to Spiro, cartridge prints of the movie and the projectors are already being employed by over 100 broker/dealers nationwide. (Introduced last year for public seminar showings only, the film has already been seen by tens of thousands of people and has produced sales in the "multi-millions."

Spiro said Oppenheimer expects to have at least 1,000 of the home-selling units in the hands of dealers by the end of 1973.

"It may sound like hyperbole," he added, "but we fully expect our method of mutual fund marketing to be-

come the single most successful sales program in the 39-year history of mutual funds.

"That, at least, is the reaction we're getting from the dealers—and from reviewing our own sales charts."

Film Shows How Corporate Growth Results from Employee Effort

The Amerada Hess Story, now being shown to employees throughout the country, gives the background of Amerada Hess and tells how the company has become a major force in the petroleum industry.

The 20-minute motion picture was produced by Al Stahl Animated Productions, of New York, as a revision of an original multi-media presentation composed of 175 slides. The movie, through animation, gives a real feeling of motion and offers an additional benefit, according to Amerada Hess, of being easily transportable to various company facilities.

Using special computerized animation equipment, zooms, pans and a variety of dissolves were planned to give the slides a life-like motion. For instance, in one slide the animation was able to zoom up a man on a tractor, which occupied 25% of a 35mm slide, to full screen. The entire truck was revealed without any distortion or graininess. An aerial photo of Hess oil storage tanks was made to appear as if it were live footage shot from the air simply by having the camera pan across the slide. Charts, graphs and other art were given graphic impact through the use of various animation techniques. Through accurate timing of the sound track, the synchronized visuals appear precisely on cue.

Fred Ernst, Advertising Manager of Amerada Hess, conceived the idea, wrote the script and planned the storyboard. Al Stahl was animation director and producer.

Accountants into Salesmen

Turning accountants into salesmen could well rank with some of the more famous illusions practiced by The Great Blackstone.

Comprehensive Accounting Company, however, deals strictly in irrefutable facts and figures. And the fact is that with the help of a color sound filmstrip the Aurora, Ill., firm's

franchised accountants are more successfully selling their services.

Titled *The Accountant You Couldn't Afford . . . Until Now*, the 35 mm filmstrip was created by Pilot Productions, Inc., at its Evanston, Ill. studios. The 14½-minute result tells the complete story of why the particular smaller businessman should use the CAC-backed accountant's services, and it tells the story in a softsell, counseling manner in keeping with the subject and the presenter's profession.

CAC's accounting concept might also have been considered illusory back in 1948 when Leo G. Lauzen, new Board Chairman, first formulated it: to provide "big business" service to small and medium-sized businessmen. But today the company is the nation's largest bookkeeping, accounting and tax service organization. Its almost 100 franchised accountants handle nearly 8,000 clients, who for a small monthly fee receive professional services usually reserved for large corporations.

Each filmstrip is *individualized* with the particular accountant's photograph appearing within the presentation along with his professional credits, such as education and previous experience. In addition, Pilot recommended that each filmstrip be in a self-contained film cartridge, used with an automatic filmstrip projector. This further eases the accountant's "selling" task.

At present almost 90 projectors and prints are in use among the company's accountants. The same program is also available to CAC's own marketing force for use in selling new accounts. In fact, according to Mr. Lauzen, "this first film has proved so successful that we've gone ahead with a second sales film on our accounts receivable service."

Theater Cavalcade Stars Dracula's Castle

Association-Sterling Films' new edition of *Theater Cavalcade*, a 12-minute short subject now playing in theaters of major markets across the country features Count Dracula's infamous castle in a Romanian travel sequence.

The Romania footage shows some of the reasons why this country is enjoying unprecedented tourism, one of which is the growing interest in the Dracula legend, the subject of recent

continued on page 18

This one, say the experts, makes multi-image a matter of design, not daring.



Quadra Que—the programmer
the A/V pros use more than
all others combined.

Most A/V multi-image pros use the programmer you see in the photo above. For a long list of reasons, many of them exclusive. For its economy. For its technical versatility. And especially for the fact that it substitutes cool control for cold sweat.

Even if a 10-ton truck flattens your Quadra Que in the middle of Division Street in Grand Rapids, there's no cause for anxiety. A quick call to Doug Nichols at Newman Visual Education on 32nd Street, S.E. will put an exact replacement in your hands before showtime. Nearly 200 Spindler & Sauppé dealers coast to coast and around the world want to see your show go on. It's nice to know you're never alone.

THE COMPATIBLE ONE

You can forget compatibility concerns, too. Quadra Que works with all A/V equipment, in any system. And any stereo tape recorder that suits your audio needs will do for programming; Quadra Que is virtually unaffected by wow, flutter or tape dropouts.

THE WHOLE SHOW

What exactly does Quadra Que do? It gives you four-channel, multi-image, mixed-media automation con-

trolled by tones from your tape recorder. Just switch on your recorder, and Quadra Que automatically runs any combination of four projectors for a faultless mix of slides, filmstrips and motion pictures. With its 1500-watt power outlet, you can control—besides a movie projector—spotlights, curtains or houselights. Or you can activate motorized displays in sync with recorded commentary. All automatically.

AN EXPANSIONIST AT HEART

Each channel—controlling an S&S dissolve unit—can actually be expanded to two functions. And by adding a Quadra Que 2, you can up your capability to 16 functions. Thus, the Quadra Que lets you cut multi-screen capers that ordinary programmers can't approach. The wide range of Spindler & Sauppé off-the-shelf equipment gives you such fireworks as multi-speed dissolves, slide animation, pop-ons, multiple disclosures and zooms. Quadra Que is the programmer you can start with and stay with.

SUPER SIMPLE

Programming is simple. The tone-encoding toggle switches are illuminat-

ed to show you what you're doing as you do it, during recording or playback. And the channel-differentiating tones, when you turn up the gain, let you *hear* what you're doing, too. To proof your program, just play back the tape, watch the lighted channel switches, and—if you like—listen to the tones. If Quadra Que says it's on the tape, it's in the show.

Quadra Que. A show in itself, in a class by itself. Nine little solid-state pounds of pure showbiz. Advanced integrated-circuit reliability. So flexible, so rugged, so dependable that sales of all other programmers *combined* scarcely add up to a respectable Number Two.

SEE FOR YOURSELF

At only \$465, Quadra Que far outstrips the \$200-\$300 lightweights and dramatically outvalues the \$1000 custom jobs. Let your nearby Spindler & Sauppé dealer *show* you why. Or request technical data from Spindler & Sauppé, 13034 Saticoy St., North Hollywood, Calif. 91605; phone: (213) 764-1800.

 **Spindler & Sauppé**  **QUADRA QUE**

the world's leading manufacturer of professional slide projectors, dissolve systems and multi-image programmers

POLACOAT COMPONENTS for the **A/V** SYSTEMS USER



SCREENS

REAR PROJECTION SCREENS

Permanent • Portable • Table Top

FRONT PROJECTION SCREENS

Electric Roll Up • Portable

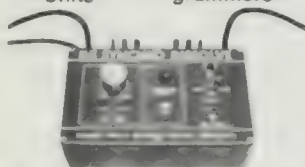
MIRRORS

Glass Front Surface • Plastic

CONTROL DEVICES

Dissolve
Units

• Pro-
grammers



PROJECTORS

Super Light • High Wattage



Literature and Samples
Technical Advice and Support
Upon Request

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picture parade

continued

newspaper, magazine, Sunday feature articles and a spate of books. Not to mention the continuing popularity of movies based on the fiendish Count.

Themed to travel, the *Theater Cavalcade* featurette also has segments on the Republic of Fiji, Republic of South Africa and outerspace—the ultimate in travel. The Fiji segment shows life on the islands, where British tradition and stunning scenery live side-by-side with modernity, making it a burgeoning Pacific tourist attraction. The film on South Africa was taken in the Shlew-Shlewi Game Reserve of Natal, where park rangers control population density of animals by transporting and re-locating them to more abundant feeding areas when overgrazing becomes a problem.

The concluding *Cavalcade* story shows, in animation, how the forthcoming space shuttle will be used and re-used by scientists probing space for study and eventual long-distance travel. The segment was produced by NASA.

Bank Card—the New Money

A new film now playing to group audiences portrays the bank card as the most recently development in the evolution of monetary systems and ex-transacting business in today's global market.

National BankAmericard's film, *Think of It as Money*, distributed by Modern Talking Picture Service includes a brief history of value exchange filmed at the Smithsonian Institution in Washington, D.C.: a panoramic view of the domestic and international impact of the bank card; how the card serves the individual; and an authentic back-stage look into a major bank card system. The film ends with some exciting visual speculation on the future of bank cards and other potential forms of value exchange.

Chet Huntley Welcomes Zale Employees

Chet Huntley narrates a new two-projector dissolve presentation, *Welcome to Zale Corporation*, now being shown in filmstrip form to the large diversified retail organization in its stores across the country.

A second part, *You and Your Company*, delves into the many benefits the corporation has to offer its employees. The presentation interweaves what the company expects of its employees as well as what the employee can expect of the company.

Producer of the films is de Alberich & Co., of Houston.

New Sponsored Films:

U.S. Air Force ROTC has a new five-minute film, "Make Your Own Kind of Music" playing in theatres via Association-Sterling Films. Cass Elliot sings the title song while Alexander Scourby describes the ROTC program in various colleges. Produced by Screen Gems.

Corning Glass Company has produced a new film recounting the fortitude and courage of the town of Corning, N.Y. when the great flood hit the city on June 23, 1972. Documentary footage shows on-the-scene interviews with survivors and close-ups of the devastation. Association-Sterling/35 is distributing the motion picture, "Welcome to Corning", to theatres.

"Earth's Human Shores" deals with the problems of community waste disposal. Comparisons are made between conventional sewage treatment practices and modern non-contaminating methods of sludge disposal. **Zempro, Inc.**, is the sponsor; Modern Talking Picture Service will distribute to local community groups.

The American Society of Lubrication Engineers, Chicago, has a new general technology film, "Solid Lubrication." Produced by Simpson & Co., Hollywood, and directed by Michael S. Simpson, the film promotes an understanding of, and utilization of solid film lubricants.

"Golf at Firestone" is an unusual behind-the-scene look at the two great golf courses in Akron, Ohio, during the Annual American Golf Classic, CBS Golf Classic and World Series of Golf Tournaments. Intimate glimpses of Arnold Palmer, Gary Player, Jack Nicklaus and Lee Trevino show them meeting the challenges of the famous courses. Distribution for **Firestone Tire & Rubber Co.** is by Association-Sterling Films.

Everything's shipshape at **Fred A. Niles Communications Centers** as production is being completed on four projects for **Morgan Yacht Co.** Three motion pictures and one slidefilm are being readied to introduce Morgan's new line of Out Island and Performance luxury sailing yachts at boat shows across the country.

"Slimming Your Waste" looks at solid waste management, resource recovery and recycling from a concerned homemaker's viewpoint. Cities like Wilmington, Del., Houston, Tex., and Madison, Wis., are shown as shredding their garbage and magnetically separating out steel and "tin" cans from the refuse. Reclaimed cans produce revenue and help in resource recovery and recycling. The film is produced

continued on page 53

WHY IS THERE FOTO-KEM?

It all started about ten years ago. Things were different then. TV was black and white; theater screens were getting bigger and the audiences smaller; talk was cheap but Cleopatra wasn't; hair was short and skirts were long; the motion picture industry was feeling the pains of a declining market.

A strange environment indeed to give birth to a new lab. But we had faith — faith in this great medium. We figured film was still the best way yet conceived by man to transfer a thought from one brain to another.

We said, let's open a little lab and give them the things bigness can't cope with, like tender loving care and honest, direct communication with people who care. So we did — with one developing machine, a borrowed printer; two men and one customer. It worked! People like TLC. They told others and so we survived and grew.

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REGINALD S. DUNN
Executive Vice President

LOU VINCENT
Production Vice President

the camera eye

BY OTT COELLN



New Micro-Wave TV Networks Have Real Potential for Film

We need to be aware of a potential breakthrough in delivering audiovisual media to many key beneficiaries of information. Some 200 new "television networks" are expected to be formed within two years. These are private, low-cost systems to be used primarily by business, government and public-services agencies, such as hospitals.

The recent authorization by the Federal Communications Commission of the "Multipoint Distribution Service" system which operates on microwave transmission (a superhigh frequency) designates one operator in each metropolitan area for MDS transmission with a range of about 25 miles.

A few licenses have been issued, with 300 applications filed. In Chicago, a radio common carrier called Chicago Communications Service, has the MDS license and will operate it through a new company, Multipoint Broadcasting Corp. Systems in Washington and Houston should be on the air within coming months; Chicago's expects to be transmitting by mid-summer or sooner.

The two major companies in the MBS business are Microband Corp. of America and Microband National Systems, which plans to tie local networks into a national hookup.

These systems cannot do any programming but act only as pipelines. They will sell time (at FCC fixed tariffs) on a first-come, first served basis. Their availability further emphasizes professional film-making.

Microband National System president Mark Foster illuminates the approach:

"We can connect all hospitals into a private hospital network. They can televise courses or even operations."

These systems envision programs aimed at supermarket buyers; two-way audio capability will enable store buyers to ask questions or place orders. An oil company could beam weekly programs to all of its service stations. Cost of each receiving point with its special antenna, converter and decoder would be based on "about" \$50 monthly rental. There's no cable in-

stallation, no use of telephone lines, only the air waves are used except for long-distance telephone hookups for national programming.

What Price the Whole Truth on Health Care for America?

Television documentaries would appear to be the ultimate testing ground for absolute veracity. NBC's December 19th airing of *What Price Health?* told millions of Americans that "American medicine is poor, that doctors are too rich and that it favors well-to-do patients in that those who cannot pay for medical care 'are likely to die for the want of it.'"

Syndicated columnist James J. Kilpatrick cited the program as "using a flimsy veil of neutrality as the network made its case." Its writers picked case histories to support their view; they picked statistics that would adorn their presentation, and they rejected statistics that might give a different picture. Then they put it all together, gave Ed Newman a script to read, and called it a 'documentary.' What it was, was an editorial."

Dr. Ernest B. Howard, executive vice-president of the American Medical Association, pointing out that 2,300,000 persons a day manage to see a physician. He deserves to be heard as he says "The U.S. Public Health Service says that the nearest doctor is only 17 minutes from the nearest doorstep, and in 1969 (the last year for which data are available), 20 million house calls were made, more than half of them to families with under \$3,000 annual income, the elderly, or the handicapped."

One NBC "witness" who appeared on this show was Dr. Alex Gerber. He disagrees with NBC's defense that it was "an honest, forthright statement well within the bounds of responsible journalism."

Quoting Dr. Gerber, "Had I known in advance that NBC planned a highly biased and distorted view of medical care in this country, I would never have consented to be a part of it."

We want to trust you, NBC. We need to trust you, NBC. So how about giving us evidence from both sides of the case; how about the doctrine of

fairness and impartiality and the whole truth and nothing but the whole truth for your waiting American audience?

Ford Joins Xerox in Memorable TV Documentaries on Our Land

As Americans turn inward to re-examine their country and its past, as prologue to its future we've been seeing that tremendous Xerox-sponsored series on *America*. Now the Ford Motor Company is presenting a new series of hour-long historical specials (ABC-TV) on *The American Idea*.

There are no "commercials" until the final six minutes of these shows. The story of America as seen through the eyes of the pioneers who turned this land from a wilderness into the country of today is narrated by Henry Fonda, Cloris Leachman, the late Edward G. Robinson, and Dick Van Dyke.

The six-minute closing "message" is a corporate one from Ford.

"We want people to see the show uninterrupted and to get the full benefit of it," says L. A. Kelmenson, president of Kenyon & Eckhardt, Ford's Agency. "We believe attitude toward a company is as important as a good product difference."

Now wouldn't it be wonderful if the other 95.4 per cent of Americans who aren't engaged in farming (only 4.6 per cent supply all our food and fiber and enough extra to feed the hungry world including the Russians) were to be given a full hour's true picture of the American farmer?

They might learn that he's fighting for survival, that his costs of trucking (unionized labor); fertilizers, herbicides and insecticides and every other kind of supply and equipment, have mounted astronomically. And they might learn that Americans are eating more luxury foods, pushing up their own prices by creating shortages simply because they have raised their incomes through the very process which they would deny the farmer: collective bargaining.

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PARADOX: What Goes Up . . . Must Come Around

One of the problems which constantly plagues most writers is how much one ought to compromise in order to remain successful. Needless to say, this has been a problem in art and ethics ever since the first wealthy individual, organization, or state, decided to use part of its wealth to buy a piece of art.

For an artist, the real secret to independence is, strangely enough, prestige. The more prestigious you are, the greater your reputation, the easier it is to dictate the terms under which you will work.

That's fine, but in the film business, both fame and prestige are terribly fleeting. A producer gets "hot", companies throw their jobs at him, are willing to pay his price and are willing to wait for him to work their picture into his schedule, and then all of a sudden for absolutely no explicable reason, people stop calling him, and he finds himself with lots of time on his hands and no jobs. He also, unfortunately, often finds himself with lots of expensive overhead . . . offices, union contracts, large staff, good people, and substantial bank loans because his credit has been so good for so long.

Personally, I have consciously and deliberately prevented myself from becoming too closely identified with any one producer, no matter how "hot" he may be at the moment, simply be-

cause I have watched the process of "discovery-growth-prominence-boom-and-bust" happen to so many producers over the years, and when they go they usually drag the writers down with them.

When I first came to New York I worked for a while for Transfilm, along with a great many other film people who would make a substantial kind of Transfilm alumni group if you ever put them in a single room. Transfilm turned out beautiful pictures, with tremendous flair, and was very well operated with a large staff and creative executives running it. In its heyday, the company was so prestigious that I was once trying to get some work from another producer and when I mentioned that I was also working on a Transfilm picture, he gave me the assignment on the spot without screening my samples or hearing about the rest of my credits.

I was also at the Wilding Chicago offices when the staff was so large that writers only went out to lunch with other writers. And there are other terrific success stories of companies so big that they took full page ads in this magazine in every single issue year after year after year. But today you could reel off their names for five minutes straight without getting an eye-flicker of recognition from any successful young filmmaker of the last five years.

Why? I think part of the answer is that we've changed our definition of success. Today, success is not defined by the size of your billing, your staff, or your premises. I think today, success is defined partially in terms of how much you refuse to compromise in order to do the kind of work you feel you can show to people with pride.

I acquired a new client recently . . . a producer of whom I had never heard before. His company consists of less than a dozen on staff and a bunch of free-lancers, and he's in a loft. But he accepts only those pictures he feels he can honestly do, and to my astonishment he turned out more than fifteen films last year, and most of them good pictures. That fellow has got to be successful, in anybody's terms today when business is so slow in so many different parts of the market.

I would also call "The Communica-

tors" successful people, (even though they are unfortunately not a client of mine.) Their offices are in a former railroad station in Pomfret Center, Connecticut, and they also have less than a dozen people on staff, but they can turn out a lot of terrific pictures. Most important of all, they are successful because they have created the life-style they want in the place and time that meets their creative requirements, and they have also been able to prosper.

I know a lot of creative individuals also, who are successful because they refused to compromise their ethics, their life-style, or their standards of creativity. And almost all of them, happily, have managed to be successful financially as well, although economic success is less important to them than creative fulfillment.

Every trend that comes along in our business leaves its mark one way or another. The trend toward the independent filmmaker has made it possible for more people to be successful than was the case back when Wilding and Transfilm were the prestige companies. Even in those days there were a few independent individuals who turned out three or four films a year and took only those jobs they felt comfortable with, and made themselves thirty or forty thousand a year and were satisfied. But it was rare twenty years ago, and it is quite common today. This particular trend is not one I like personally, because it makes my job much harder in many ways, but it's a trend which is beyond the power of any individual to cope with. The sad cases are the good creative writers who refuse to recognize that it has happened, and find themselves with no markets left to whom to sell their scripts.

Like many writers, I find the production aspects of our industry rather dull and boring. But today, every writer is forced or pressured into being involved in the production part of the film, and in many cases you *must* become so involved if you want to protect the creative investment you have made in the scripting of a film.

The decline of the large production company and the simultaneous rise of the independent filmmaker has accelerated this process. A somewhat

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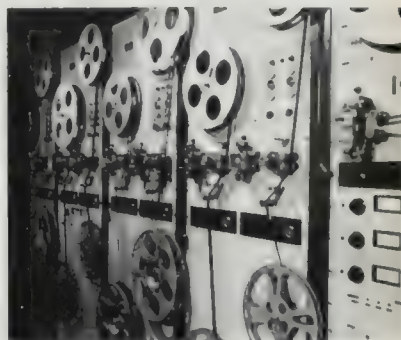
Stanford Sobel writes "Paradox" for each issue of Business Screen Magazine from the special viewpoint of the New York free-lance writer that he is.

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focus on communitronics

BY HUBERT WILKE



AV COMMUNICATIONS BECOMES A BUILDING TRADE by Raymond H. Wadsworth

Over the past year, members of our staff have filled this column with a variety of audiovisual topics. The Matter of Front Versus Rear Projection; Sound Systems; Television and other aspects of electronic distribution have all come under review.

This month we invite your attention not to the specifics of systems design or audiovisual guidelines, but rather to a brief look at some of the changes that have, over the years, occurred in the audiovisual field. The changes by and large could be summed up in one word—growth. But, there is really more to it than that.

Several months ago, in the pages of *American School and University*, our Senior Associate, Ray Wadsworth, did reflect on some of the things that have taken place since the magic lantern. Although his comments concerning the evolution of the audiovisual contractor, dealer and consultant were geared to the educational marketplace, we believe they are equally, if not more, applicable to the industrial audiovisual world. We are grateful to the editors of *AS&U* for this opportunity to reach the readers of *Business Screen* with Ray's observations. H.W.

Contracting, in the audiovisual field has not developed in the same way as standard building trades. In the past an audiovisual system was not considered a primary constructional part of a new building. In comparison, the strongly organized building trades are a familiar part of every new project, whether it be an elementary school, a multi-acre university, or a skyscraper.

In this age of specialization, the functions performed by the steel erection contractor are clear. He deals with basic, structural components, and systems necessary to produce a working building. But do we need an audiovisual contractor? Why can't the electrical contractor fulfill all such needs? And why can't the purchasing agent buy all the AV equipment, taking advantage of available discounts? And aren't there dozens of manufacturers who will gladly offer advice on precisely what components should be purchased? To answer these kinds of questions, back off a little and examine several factors that continue to have a profound effect on the future of the audiovisual communications industry.

The AV manufacturer, a dominant force for 50 years

Long before the word audiovisual became abbreviated to AV, before such devices became known as hardware, the manufacturers of magic lanterns, film-strip projectors, and moving picture machines had launched what was to become a multi-million dollar industry. In these early days the term *contractor* was unthought of. The manufacturer sold his products through dealers, who in turn, supplied schools and industry.

Sales and survival became a matter of making a good product, advertising it, and covering the country with dealers. For two decades, during the 20's and 30's this was the pattern of the AV business. Each development created a need for another, and in pyramidal fashion came the age of electronics, the development of practical audio techniques, metallurgical

advancements, design improvements, the introduction of plastics, and the development of such items as audio tape recorders, special projection devices and sound systems.

During the next two decades the industrial community awakened to the value of audiovisual techniques as a vital teaching aid in the training process, and this led to the natural development of software, and the implementation of systems using several integrated devices to produce a desired result. In the early 50's television joined the ranks of group communications devices. By the mid-1950's several manufacturers had introduced sophisticated remote control devices, programmers using punched cards, paper tape and magnetic tape with recorded cue tones, dial access retrieval systems for audio tape programs, random access slide projectors, and multi-image projection techniques. Simultaneously there was a rather short-lived attempt by certain manufacturers to produce teaching/learning machines. In short, the audiovisual communications industry was about to enter a period of wild growth.

The birth of AV contracting

Several things happened in the communications field in the late 50's that provided the impetus for the advent of the AV contractor.

First, the U.S. Government embarked on a nation-wide program of personnel training and group communication techniques. This led to audiovisual/television installations in some 150 command posts, arsenals, training centers, supply depots, and government agencies throughout the country.

Secondly, private industry embarked on similar programs, and corporate headquarters of large corporations were planning management information rooms and centralized training facilities to meet the challenges of the 60's.

And finally education was showing signs of settling down to programs dedicated to the functional use of proven techniques, and scores of educational institutions were planning

continued on page 26

Hubert Wilke is president of Hubert Wilke, Inc., an international organization specializing in communications facilities design and programming consultation.

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installations, staffing for the new technology, and writing programs for its use.

The vast opportunity was there for the taking. Some manufacturers became designers and installers. Some installers became dealers and designers. Some entrepreneurs took contracts and sub-let all the work to others. But two things were clear: fully integrated systems had replaced the component piece-by-piece system with design and installation taking high priority, and the need for the AV contractor was established.

But it didn't take long for the rosy picture to darken. The industry had no standards. Every installer became his own designer. He would fabricate system components, often times designing special items as he went along—then on the basis of his own judgment, without reliable market analysis, decide that such an item was a necessary part of all systems and proceed to manufacture it on a custom basis. This was true whether the item was a \$5.00 control switch or a \$5,000. special projection device.

In other instances, electronic engineers designed "way out" systems which could do anything automatically—but which were not brought to the point of refinement before installation. Hundreds of thousands of dollars were invested and lost in these ventures. Developments of new ideas and devices proliferated in such rapid sequence that it is difficult to record them in proper order. Outstanding among these were the development of Xenon light sources, off-the-shelf optical components, functional remote control devices, audio cassette systems, super 8mm projectors, videotape recorders, a host of television components, and most recently, the video cassette systems. Nor can we overlook the tremendous contribution made by the electronics industry in the development of solid-state devices, integrated circuit techniques, and component packaging.

The AV world was reduced to the

survival of the fittest. In this case, the fittest was not necessarily the best. Many excellent ideas went through the sieve because the facilities to produce and market them were not compatible with the product itself.

Although the need for AV contracting was demonstrated by the great number of systems that were being installed, the contractors themselves were for the most part still a mixture of manufacturers, AV dealers and service organizations. In some instances the client was writing specifications for the kind of AV system he wanted. In other instances the supplier/installer was determining the system and writing his own specifications. In still other situations, the manufacturer was designing the system and writing the specifications then bidding on his own specifications.

Something was wrong with this picture! The plumbing contractor doesn't design the plumbing system in a new building, the electrical contractor doesn't design an electrical system. Who does design these systems? The answer is obvious, of course—the consulting engineering firms who specialize in mechanical, electrical and other branches of engineering and design.

The AV communication consultant

That consultants should appear on the scene was inevitable. The AV communications industry had outgrown its "corner-store" operation. The communications explosion opened up new possibilities and needs for the dissemination of data and information. In educational facilities, the new teaching, learning, training and group communications systems were having a noticeable impact on the physical design of spaces. The familiar library had taken on new functions as media center, resource center, and learning center. Completely equipped television and audio studios became small broadcasting stations, distributing their signals over campus cable networks, as well as via high-frequency short-wave educational transmission networks to other locations.

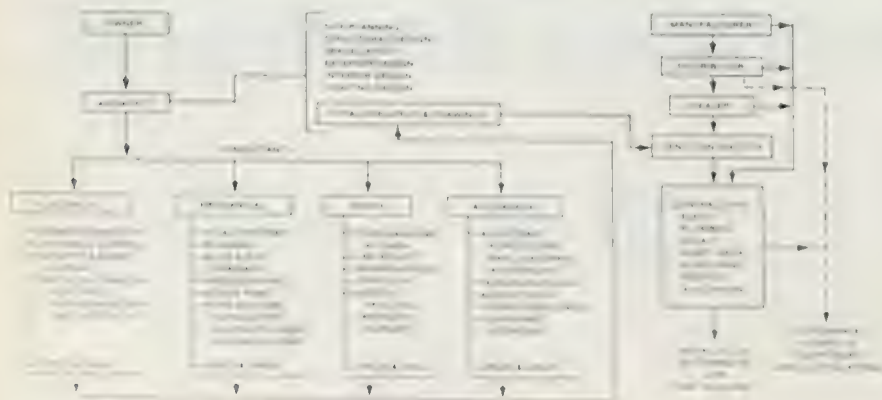
Auditoriums, lecture halls, classrooms, and many special learning areas had to be designed around audiovisual functions. New building construction everywhere required larger and better AV systems. Architects across the country needed competent help, not from manufacturers, not from dealers, not from contractors, but from impartial experienced, knowledgeable consultants, capable of cooperating with the architect to assess the needs of the users, formulate the requirements, design the system, write specifications and bid documents, assist in bid reviews and contract awards, and shepherd the job to a satisfactory conclusion. (See chart).

All of this work must be done in the same professional manner that marks the work of the consultants for the other building trades. Ethical conduct limits the scope of such consultant services to consulting only. The consultant, therefore, like the architect, sells no equipment, makes no installations, and is not obligated in any way to any supplier, manufacturer, or installer. His concern is strictly for the client/owner/user.

This does not mean that the small AV supplier/installer no longer has a vital role in the development of the industry. They are and will continue to be the main source of new, used and rental equipment, and of service and maintenance. The fact that many suppliers can offer complete design and installation services is vital to their growth. But the need for the pure consultant remains. AV systems are today a vital part of new building construction, whether educational commercial, or industrial—and every new project involves an architect. Competitive bidding against the architect's impartial specifications is not only the fairest method of promoting non-discriminatory selection of contractors, it is a further protection and benefit to the owner.

As the AV industry grows, it is fair to predict that the groups that function within it will emerge along well-defined lines, serving distinct functions at a high level of competence. Thus, the AV communications industry takes its place alongside the other well established trades and becomes a vital part of new construction work. □

Ray Wadsworth is a senior associate of Hubert Wilke, Inc., and a leading authority on audio-visual projection systems.

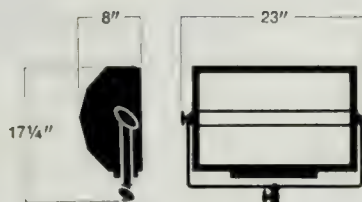


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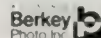


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a-v man



William W. Walton, Manager of Audio-Visual, CCTV-VTR and Reproduction Services, at IBM Corporate Headquarters, is Business Screen's A-V Man in this continuing series of profiles of leaders in the industrial audio-visual world.

Anyone who had gone to the fights at the old Philadelphia Arena back before the war might have seen a little kid scrambling into the ring between the rounds holding up a huge numbered card to show what round was coming up next. That was little Bill Walton, already embarked on an audio-visual career as a top-flight visual presentation man. He lettered the cards himself and his pay was the opportunity of getting in free.

The same Bill Walton is now charged with the management of audio-visual, CCTV-VTR and reproduction services at IBM Corporate Headquarters in Armonk, N.Y. In between, he's had enough jobs to fill the resumes of a dozen guys and has picked up solid expertise in almost every form of visual communications known to man.

Walton is a native of Philadelphia, and comes from a long line of three-masted schooner skippers. One direct ancestor was George Walton, a signer of the Declaration of Independence. But by the time Bill was ready for school it was Hard Knocks Prep all the way. He majored in commercial art at the High School of Commerce in New York's Hell's Kitchen, later went on to Walter Hervey Junior College, Hunter College and New York University.

During this time, he started on his first real job—again making posters—at "The Lambs", the famous theatrical club in New York.

Prior to becoming a Navy "swab jockey" in World War II, Walton worked as art director of "Aero Notes", an aircraft workers' publication, and was cited by the UAW-CIO as one of the best labor cartoonists on the east coast.

In a remarkable reversal of its usual form, the Navy put Bill Walton to work at something he knew something about: art direction and cartooning. He did both for "South Atlantic News", published by the Navy in Brazil, but Bill's regular cartoon strips, "Salty" and "Joe Glutz" were also picked up by Navy papers in Canada, the Pacific and Europe. He later drew, for United States Army Forces, South America, a strip called "Shadrack O'Shannon", South Atlantic's equivalent of "Sad Sack".

After the war, Walton freelanced as a cartoonist, doing "Captain Marvel", "Captain American", "Human Torch", "Blonde Phantom", and "Brenda Starr, Reporter" by Dale Messick for the Chicago Tribune. But developing an acute anxiety neurosis as a result of the crusade against comics by Mother's Clubs and even the U.S. Congress, he turned to storyboards, which was a natural transition and a lucrative one.

He became art director at the old Caravel Films in New York and later bounced over to Transfilm, Depicto and Tomlin Film Productions. He liked this work. "No school could ever teach what I learned from Joe Dunford, now head of Pelican Films, and Carl and Fred Tomlin, of Tomlin Film Productions," he says.

But Walton's best opportunity came in 1957 when he joined IBM, working in corporate communications, product display and as art director of a company publication, "Business Machines".

Now, as Manager of Audio-Visual, CCTV-VTR and Reproduction Services at IBM-Armonk, Bill Walton wears three hats. His responsibilities include the direction, planning and development of effective audio-visual presentations using CCTV, video tapes and other A-V media. He negotiates and coordinates the purchase and rental of motion pictures, slides, audio and video tape recording and related electronic equipment. He reviews and evaluates all A-V and reproduction equipment purchases for IBM's corporate division. He operates a photo studio that supports Executive Development, Internal Publications and Personnel Department requirements.

coordinates production of all reproduction processes and provides professional guidance for special projects and selection of media. In fact, if it's printed or projected at IBM headquarters, Walton's department handles it.

Walton has been active for many years in several associations of professionals in his specializations. He is a past president of the National Visual Presentation Association and of the Industrial Audio-Visual Association, maintains active memberships in the American Institute of Graphic Arts and the In-Plant Printing Managers Association. His work has won awards for excellence from the NVPA and IAVA, as well as Financial World Magazine, and the Printing Industries Association of Metropolitan New York.

Outside of office hours, Bill Walton lives in Ridgefield, Conn., with his wife Elli, daughter Wendy, son Scott and dog Charlie. He is a Sunday painter, a Little League father, a photo enthusiast and a sometime auto mechanic. He is active in community affairs, recently participated in a drug use task force representing Ridgefield church groups by contributing his own cartoons, posters and signs (see cut).



Bill Walton's cartoons work for his community church groups.

Talking to a group of fellow businessmen recently about the position of audio-visual in business today, Walton said, "In today's dynamic and competitive economy, never before have so many business men been called upon to communicate the corporate policies, strategies and long range planning of management. Progressive thinking executives have capitalized on the persuasiveness of audio-visuals.

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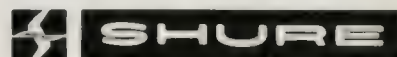


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Films: The Best Way To Reach America's Consumers

by OTT COELLN

The consumer movement in America is *all of us*, concerned with the problems and the potentials of an increasingly urbanized society and an industrialized economy and now turning inward after a decade of division over the nation's role in Viet Nam.

And yet the "consumer movement" is *organized* only in protest: taking to the streets over high meat prices while driving over jammed freeways in clouds of self-induced pollution. The American consumer quaffs millions of gallons of sweetened pap and fills the highway environs and city dumps with unmanageable solid wastes. We want freedom to roam at will; freedom to get *our share* of the buck and freedom to litter, to waste and to "get" without giving. We want to turn our collectively-bargained backs on productivity while crying for lower incomes on the farm.

This land of ours has television networks that fill our evenings with escapism; the networks' supportive sponsors try to cope with answers they know the public needs: sources of energy sans pollution; the public health beyond the aspirins and how good (and bad) we had it in the "good old days."

It can't be done *well enough* in one-minute or less "capsules" via televised commercials. It can and should be done through *what is organized*: the millions of our fellow citizens active in community forums, the "joiners" and "doers" of women's clubs, lodges, fraternal and other organizations. And in programming of factual documentaries for the mass television audience: in theatrical short subjects for both drive-in and hard-top cinemas.

It can't be done with assurance in those long, hard-to-read, oil company president messages on the energy crisis. But concerned American industry can do the job with *less waste*, *more effectively* with direct-to-the-mind films which dissect such problems as more and lower-cost lumber through tree farming; more energy with less dependence of Middle-East sources through an *American* energy program . . . more food through a free and well-paid farm economy.

San Francisco ad executive K. L.

"Jim" Rice, pointing up advertising's challenged role in America, has listed these areas where he believes the consumer is at odds with the marketer:

Consumers feel that business has too much freedom to decide what to make.

Consumers feel that business pre-disposes the country to materialism, and thus to declining moral values.

Consumers want the quality of our society to be a part of every marketing decision.

Consumers feel marketing should reflect all of today's life-style options. And

Consumers feel that broadcast advertising may be just too powerful and pervasive to remain unregulated.

Jim Rice calls for marketing, advertising and all business people to join together in a movement he calls "businessism" . . . not to combat consumerism, but to balance it and work side by side with it for an improved society within a productive economy.

Henry Ford II has called upon

1,300 largest U.S. companies to support an organization called the Committee for Constructive Consumerism. Leo C. Beebe, executive vice-chairman of the Committee says it was started because "the image of American business is so low you can hardly see it."

"Consumerism started from poor goods and services has become a fire that has got to be put out," he says. But his view on how to quench it "is by better performance by American business, rather than Government intervention in the market place."

Who's doing what about the American consumer's quest for factual guidance? Are there *any* "object lessons" in how to get the truth about products, services to broad segments of the American people?

These are some of the "positives" for business to consider:

One man's example, in the single area of our environment, is especially noteworthy. Film maker Stuart Finley, of Falls Church, Virginia merits "man of the year" honors in this category for his filmed contributions to better understanding of such subjects as air, water and land pollution, recycling of wastes and solid waste management.

One *company's* example of enlightened self-interest, reaching out to millions of viewers with informative, useful 16mm sound films, is the Caterpillar Tractor Company. With titles like *The Trouble With Trash*; *Something in the Air* and *There Will*

Karen Keys takes temperature of Sugarland Run as part of stream testing program conducted by Herndon, Va., High School. Scene from environment film by Stuart Finley, Inc.



be a *Slight Delay* (each 28 min. color) his sponsor shows community leaders how to understand the spiraling waste disposal problem and what can be done about it, gives useful facts about air pollution (and what's being done about it), and explores America's transportation problems. Still better, instead of sitting on those films in Peoria or other branch offices, Caterpillar employs a national film distributor (Modern TPS) to serve all 50 states and their potential users from adjacent film libraries.

Exxon is in there, going beyond its excellent but short-length TV spots, with *The Challenge of Santa Barbara* (28½ min. color). Instead of hand-wringing over the controversy of that famed oil spill, Exxon gives us details of plans for developing these oil leases with safety and meeting one more part of the nation's energy crisis.

The Sierra Club has been a leading pokesmen-group fighting for what it believes to be the citizen's concern with invasion of environmental resources. The impact of energy demand on environment is the subject of the Club's 16 min. film, *Oil! Spoil! Patterns in Pollution*. So both sides of this question are available, the latter film via the Association-Sterling Films' distribution outlets.

Industry adds another "answer" to those who want more steel but are concerned about steel plant pollution. Bethlehem Steel's 16 min. color title, *Make Steel . . . But Keep it Clean* shows us how modern steelmaking methods reduce air, water and thermal pollution.

Proper nutrition guidance begins, at least, among teen-agers. The 4-H Extension Service, U. S. Department of Agriculture typifies the kind of subject matter we could be getting from many sources in a 28½-minute color film titled *The Flim Flam Man*. It shows viewers that "fad" diets are no substitutes for a balanced diet: the four food groups and key nutrients are described.

And give a salute to the National Dairy Council for seven titles ranging in length from 12 to 22 minutes, for age groups from primary grade level. *Food for Life, Food for a Hungry World* and *Food, the Color of Life* are among the titles, all available from Association-Sterling Films' libraries.

The Consumer & the Audience

Although it is obvious that there are all too few titles to serve the many organized audiences available to sponsors, whether business, foundations or trade groups, the record of distributors is exceptionally bright.

Take the greatest concentration of professional doubters in this country,



Glass bricks made from bottle glass, developed by Glass Container Manufacturers Institute with U.S. Bureau of Mines. Scene from GCMI film "Cycles".

Old glass bottles await recycling into molten glass for new containers in Glass Container Manufacturers film "Cycles".



Caterpillar Tractor film, "The Trouble with Trash" demonstrates spiraling waste disposal problems and what can be done about it.

for one example. Today's college students can be reached via screen fare. Modern TPS is doing the job through a very thorough job of research/preparation involving (to date) 4,000 motion picture theatres in college towns and cities. A special program of promotion, including both mail and personal contact, has laid the groundwork for sponsored short subjects to be shown in this pinpointed area.

A word of warning is in order: don't kid around with these young people. Such short subjects have to be very

well done, hold interest, deliver facts with no weaseling around. Ever hear the catcalls when a college audience gets "on" a lecturer or a film they don't like? This is strictly for professional film makers or amateurs so rank they enlist pity and avoid scorn.

We've said it earlier but repeat: the most influential of your town's women meet in clubs, civic organizations, etc. The town's male leadership will be there at Kiwanis, Lions, Optimists' luncheons, or Chamber of Commerce meetings. The man who cares about his union (and dues) attends his meeting hall affairs.

And, they're out there in churches, community forums, town halls, the fire station and other places where the Americans who count meet and talk about the issues and try to find the answers.

Wisely selfish? Of course, dividends and interest, wages and taxes are paid only by profit-minded companies. But profits and social concerns are a common equation for survival of the free enterprise system. So: if you're selling energy, pollution plants, good nutrition or just plain good health and safety, time has come and the clarion sounded loud and clear to "speak up" with all the facts, made vivid and clear (as only a 10 or 20 or 30 minute film really can).

They're not unaware of this in lands abroad. Shell International, among other sponsors abroad, has been matched up by Esso with films on environmental control, pollution answers.

None of this suggests "hard sell" but quite the opposite in content and general approach via the screen. A shining example could be the 20-minute Eastman Kodak-sponsored title *All the Difference*, which points up land resources and other elements of our environment by comparing their good use to the bad. And it does the job with humor, fine prose and folk music.

And the Federal Water Quality Administration's film, *The Gifts*, is an audience-winner as it describes water pollution problems facing America. The original music by Skitch Henderson and narration by TV star Lorne Greene should tell you something about the "touches" needed to help deliver an obviously informative message.

They're out there, waiting for you to speak up. Audiences: in airport terminal theatres; in a relaxed mood as they wait for the feature attraction in a plush local theater; in their regular meeting places, in the classrooms and lecture halls throughout America.

So, what are you waiting for? □



When you do more than your name says you do, it's time to change your name.

There was a time when our old name suited us very well. When all we did was to make and distribute films featuring the best applied research in business and industrial management—presented by the experts.

We were a film company. With a staff who knew how to make good films. And we found enough business experts to fill a

catalog with films that made good sense.

Even when we began to put these programs into video tape and other formats, we were still basically a film company. Our business was to communicate other people's ideas to you.

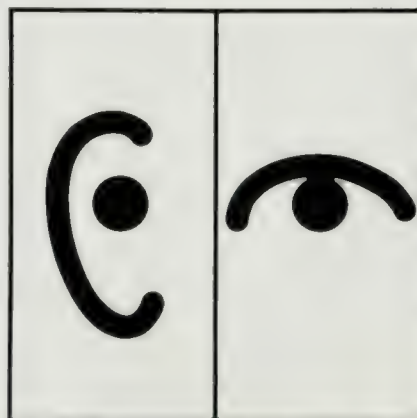
But the more films we made, the better we became at it. And the more we sold and serviced, the better we understood how to use them to their best advantage.

Now we've turned these two areas of expertise into marketable

services. We're now a production house who'll help you communicate your ideas on film or on other medium.

And we have some good ideas of our own to communicate to you on how to develop the maximum potential of your person.

Films, video, contract production, distribution, management development projects. We're more than just BNA Films. We're BNA Communications, Inc., a subsidiary of The Bureau of National Affairs, Inc.



BNA Communications, Inc.

5615 Fishers Lane, Rockville, Maryland 20852

Horizontal Editor Is "Producer's Best Friend"

Although it arrived somewhat later on the American scene than other brands of horizontal editing equipment, Magnasync/Moviola's new M-77 console editor has become, in the past year, one of the leading sellers across the country with production hard pushed to keep up with demand.

Those who have used it for the first time, particularly those film makers who had been used to the old upright Moviola which, by the way, is still in production and still as much in demand as ever, have found the new system to provide an incredible increase in flexibility and economy of operation.

One enthusiastic producer-user, who has owned an M-77 for the past year and four months, is Ralph Weisinger, of Avon Productions, in New York. Avon's M-77 has handled some three million feet of film during this time, has often operated for seven days a week, sometimes for 24 hours a day, with never a minute's down time, nor a single torn sprocket on picture or track.

"In this day and age of things that don't always work," Weisinger says, "I think the M-77 is amazing. One reason for this is the console's modular construction, and the damndest maintenance manual I've ever seen. Little problems that on other pieces of equipment would make you call for a repairman, can easily be replaced, repaired or adjusted right on the spot. But, as a matter of fact, we've had very few problems of any sort beyond a loose knob or a bulb burning out. Actually, the local Moviola distributor here in New York, The Camera Mart, has a full line of replacement modules and factory-trained mechanics, but we've rarely needed them."

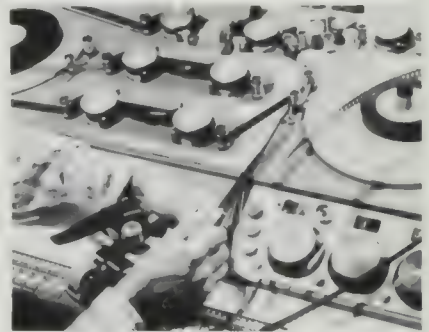
Weisinger is convinced that the M-77 not only works, and makes things physically easier for any editor, but it makes better films, and that is what counts the most. "Many of us have vivid memories of the old upright Moviola that sounded like an old sewing machine stitching up brown wrapping paper. Working with that equipment everything had to be broken down into hundreds or even thousands of pieces of film. And it was actually hard physical work—real drudgery. I wonder how many times we'd let a

scene go through just because we were 'tired' and it was 'good enough'. No, the new system is better in every way. It allows us to use better judgment, to make more accurate cuts. I also think we can do a better job working with completely unscratched workprints—and with this machine they are unscratched, and undamaged."

Although neither Moviola, nor anyone else, recommends it, Weisinger has often given his original a single carefully-controlled run through the editor before ordering workprints. Because of possible dust problems this should only be done once, but he is so sure of the machine's reliability and of the fact that there is more than 1/32-inch between the picture and any surface at all times that it is feasible to do it.

One unique feature of the M-77 Moviola is its electronic synchronization rather than mechanical. Once the sync marks are established the scenes stay that way regardless of how fast or slow, backwards or forwards, they travel, from one frame at a time, all the way up to 240 frames a second—ten times normal speed, while the film need never be touched by hand. This also works with the two-plate satellite machine that can be plugged in the back, and operates electronically interlocked with the master console.

Avon Productions recently demonstrated the first 35mm mag sound



Splicing on the horizontal Moviola is simple; maintenance of sync no problem.

head to be seen in New York. It drops in a matter of seconds replacing a 16mm head, but operates with frame by frame sync with 16mm picture. Other features that Weisinger particularly likes are that it folds up, is easily rolled from one room to another, and will go in the back of a station wagon with no trouble. External speakers can be plugged in, when required, for almost theatre-like quality sound.

In fact, one very useful adjunct to use of the horizontal machine is that it's easy, and proper, Weisinger thinks, to bring clients to the machine, rather than waiting for a final interlock. He likes to get his clients involved, and finds that it's easy to go over a sequence in several ways, if necessary, to explain why it is being done in a particular way. He thinks the procedure establishes rapport with the client, and that if changes are necessary they can be made early on before that process becomes too expensive.

Another useful feature is that the

Ralph Weisinger makes cue sheet notations for workprint of new West Indies film.



projection lamp is reflected by a mirrored dichroic filter which deflects heat, thus a still frame projects as brightly as a moving picture, and permits editing in a normally lit room.

With the digital counter and a cue sheet, it is actually possible to find anything on any roll of film or tape, with no breakdown, in a minute or two. This keeps hands off film for almost the entire editing process, although it is perfectly possible to cut and splice right on the machine with great accuracy.

In practice, at Avon, the Moviola console is turned on in the morning, and it stays on all day. It is used by almost everyone in the place, for all staff people have been instructed how to operate it—even secretaries preparing transcripts turn to the Moviola. "One of the most indispensable pieces of equipment a producer can have," Weisinger says. □



35mm sound head replaces 16mm head in seconds; provides frame by frame sync with 16mm picture.

Hazeltine Analyzer Key to Color Film Timing at Du Art

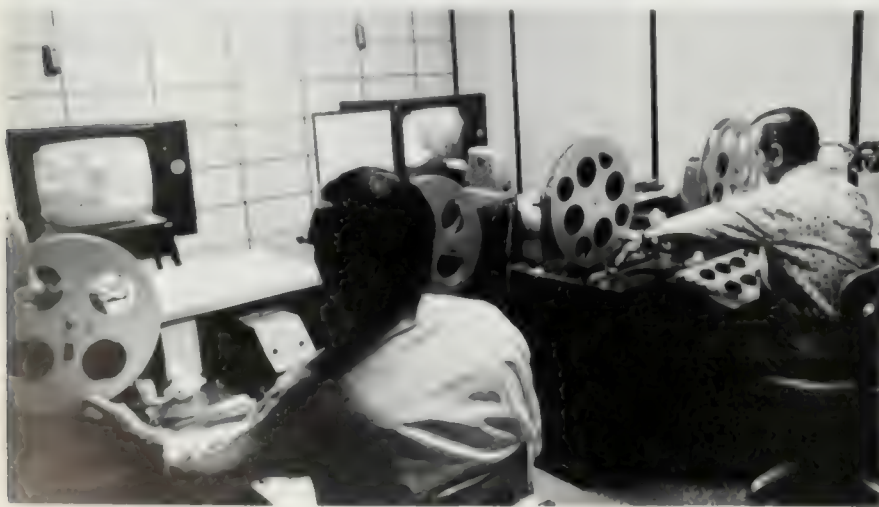
When the Hazeltine Color Film Analyzer first came on the market several years ago it revolutionized motion picture laboratory procedures. Today, it has become a standard fixture in almost all laboratories.

What the color analyzer does is to display a positive color image on a video display from color negative (or reversal) film. A lab technician called a timer makes changes in the color and brightness of each scene of the film by making adjustments to red, blue and green controls which are analogous to printer exposure until the displayed image obtained is properly balanced. The adjustments are noted on a timing sheet, or a punched tape can be generated at this point, which is then used to regulate the additive light

valves on the motion picture printer. The analyzer can be set to give exact correction measurements for any type of emulsion used.

One of the early labs to put the Hazeltine into use was Du Art Film Labs, of New York. An original analyzer was acquired in 1966. Last year, it was replaced by two new solid-state Hazeltine models which have proved to be even easier to use, cooler, and compact enough that both could be installed in one room, thus centralizing the timing department for greater efficiency. Another important feature of the new machines is that each is equipped for A and B roll timing. Two reels run through the machine simultaneously and at each scene change the projection aperture can be quickly

Tom Salvatore, r, Chief Timer at Du Art, working with Hazeltine Color Film Analyzer.



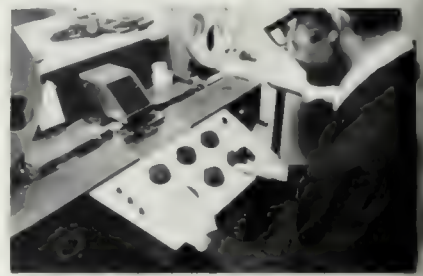
switched from one film to another.

Tom Salvatore, Du Art's Chief Timer, finds that the great virtue of his two Hazeltine Analyzers is in making it possible to turn out an acceptable print the first time.

"It isn't usually a final print, of course," he says. "The state of the art has not advanced that far yet, but it's a good print, sometimes even good enough to be final and it lets us get to the final, fully-corrected print much faster than we were able to before we had color analyzers."

Color printing is more of an art than a technology, and it is doubtful if the human element will ever be eliminated or computerized out of existence. At Du Art, constant research and development is going on to advance color printing technology as an aid to the art and to provide surer, safer, quicker ways to the perfect print.

About a year ago, working with Fred Schleiter, of Information Systems, Inc., Du Art developed and installed a computerized tape punching system by which the scene-by-scene timing information generated on the Hazeltines and originally punched on standard Bell & Howell paper tape punching equipment can be re-



Irwin Young, Du Art president, demonstrates controls of new solid state Hazeltine.

punched for subsequent print scene-by-scene corrections much quicker and with more safeguards for accuracy than was previously possible. The Du Art-Schleier system displays the various values of the printing lights on light-emitting diodes, provides hard copy read-outs of the tape for checking, permits deletion and insertion of scenes and fades, and signifies printing corrections which are out of range so that basic trim adjustments on the printers may be altered.

According to Irwin Young, president of Du Art, this and other technological advances now on the drawing boards of his, and other laboratories, are all aimed at eliminating human as well as mechanical error. The basic nature of the color printing process requires constant tiny corrections which affect not only each individual scene, but subjectively affect adjacent scenes and previous scenes of

continued

Meet your sound crew.



is the Vega Cordless Mike.

is all you need to put full fidelity sound on film, and record the action free of booms, stands, or trailing wires!

Vega has tiny mikes that hide from the camera in clothing, or tape to the body. Vega's miniature transmitter is small enough to nestle in a man's shirt pocket.

For performers who prefer a hand-held mike, Vega has one that's completely self-contained . . . mike, transmitter, and antenna, all in one light-weight, cordless package.



And Vega's supersensitive, solid-state receiver is perfectly compatible with all mixers, tape recorders, or P.A. systems.

You make films. We make sound for films with the Vega Cordless Mike. Contact Vega today for our full-color, fact-filled brochure on the Cordless Mikes and their applications. Vega Electronics, 3000 West Warner, Santa Ana, California 92704. Or call (714) 540-0222 and ask for the sound crew.

VEGA

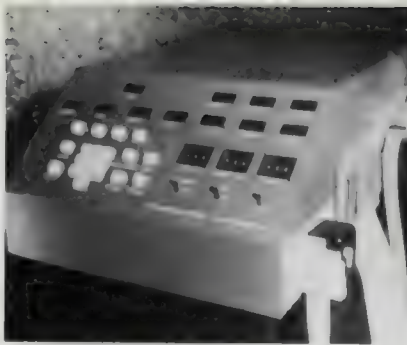
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the same object. The new computerized equipment is going a long way to allow test proof systems to effect these changes accurately.

Among other advances that laboratories will soon be making is the placing of cues on negative color film to indicate scene changes. It is now done by placing metallic tabs on the film, which requires some film handling. But Irwin Young says, "Negative color film should never be touched by hand at all." Du Art is now in development stages of a system which will instantaneously cue all scene changes by counting the perforations on the film as it travels through the printer.

Du Art uses the Hazeltines only for negative-positive timing. Direct eye inspection timing has generally been found to be satisfactory for reversal film, Du Art's timers feel, although



Du Art-Schleiter computerized tape punching system for subsequent print corrections.

many labs use the analyzers, successfully for both negative and reversal timing. But with a new Eastman 16mm color negative film soon to be coming out which promises to become very popular with producers, Irwin Young expects that the Hazeltines will take an active and extremely useful part in even more of the lab's color printing output.

Academy Awards to Lab Technical Achievements

Academy of Motion Picture Arts and Sciences Technical Awards were presented this year to both Consolidated Film Industries for its IBM System/7 computer-controlled color printing system, and to De Luxe General Labs for a System 7 computerized printer and process control.

CFI's system uses an IBM System/7 computer to maintain a precise color consistency by detecting errors during processing that are so minute even the human eye can't spot them.

The new computer-assisted film printing technique enables a timer—the specialist who sets the color standards for a film being processed—to achieve precision and uniformity of film quality never before possible in the motion picture industry, according to Sidney P. Solow, CFI president.

With the new technique the company is able to preserve and use more than one million feet of film each year that previously would have to be scrapped.

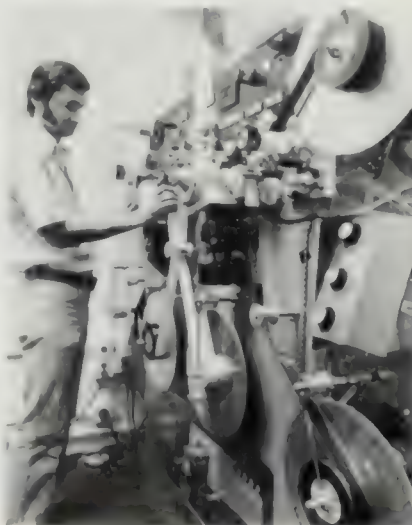
"It is well known that scenes often have to be shot several times to get the right combination of acting, lighting and other effects," said Solow. "What isn't generally known is that miles and miles of otherwise good film is lost during printing and processing because of a color imbalance or error. For example, a blue sky suddenly becomes another color as a result of a malfunction in the printing process."

While the chemical aspects of film processing remain the same, the new

technique utilizes the System/7 computer to monitor the amount of basic coloring—red, blue and green—that go into the make-up of motion picture frames as they are converted from negatives into transparencies for projection.

The computer activates a flashing light warning system and shuts down any printing machine should any of the three color light values malfunction or not react sufficiently fast. It also prints information giving the scene number and the nature of the color error for the printing foreman immediately.

CFI technician operates a printing machine equipped with IBM System/7 computer.



In the past, color imbalances that occurred during printing would go unnoticed until final inspection. Hours of time and thousands of feet of film could be lost.

"At our laboratories alone, we expect to save 100,000 feet of film each month that otherwise might have been ruined by color errors during the printing," Solow said. "More importantly, we can deliver error-free prints to customers on schedule."

A pioneer in the movie industry, Consolidated Film Industries was the first laboratory to perfect machine processing of film in 1925. It has won ten earlier Academy Awards for technical achievement. This year marked the first time IBM has received such an honor from the academy. □

DeLuxe General's Academy Award Winning System

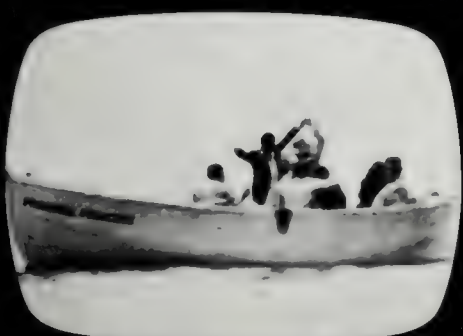
DeLuxe General's print process control utilizes an IBM System 7 Computer, Quantametric Automatic Densitometer and Teletypewriter. De Luxe, according to Robert T. Kreiman, President, is the first motion picture film processing laboratory to use such a system. He said that the three components of the new system are combined in a program group to analyze information during film processing from sensitometric strips, recognize abnormalities and advise corrective action. The read-out operation is fully automatic and is completed within a matter of seconds. Previous laboratory methods of performing the identical control studies required up to 10 minutes per strip of film analyzed.

Prior to DeLuxe's implementation of its new system, it followed the standard laboratory method of film process control. This involves the development of a standard gamma strip and the manual reading of 21 blue, green and red color strip values on a Densitometer machine. These readings were then plotted by hand on graph paper and the resulting curve was evaluated and compared with a master curve. It was then necessary for the control technician to determine if the film process was normal or abnormal. If it was abnormal, it was further necessary for him to determine what to do to correct the developing process. The gamma strips were processed once an hour on each developing machine. Since developing at DeLuxe is done around the clock, the decision-making control process was required 24 hours a day.

The new system, was designed and developed by DeLuxe General's engineering department under Fred Scobey, Vice President.

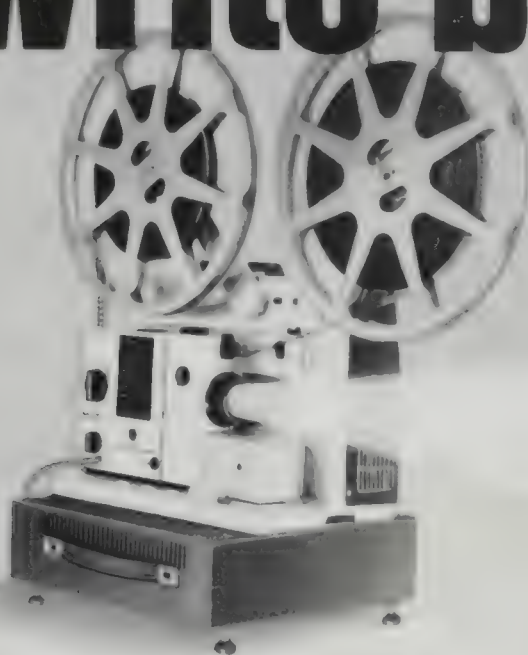
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Z Productions is pleased to announce
the completion of a very exciting package
of commercials done for Young & Rubicam's
client: Dr Pepper.



Z Productions Inc. 18 East 41 Street New York, N.Y. 684-5271

Movies to write by.



You can leave the lights on and let your audience take notes, when you show films with the Bauer P6 Automatic 300. Because this superb portable 16mm sound projector features a metal-arc lamp, which is up to four times as bright as conventional projector lamps.

Or you can use the Automatic 300 in the dark, to fill even large, distant screens with light of daylight quality. The kind of light you need for a brilliant image.

No wonder this projector is recommended for auditoriums, theatres and large conference rooms.

It's available in optical and optical/magnetic playback models.

Other features: auto thread-

ing; provision to connect optional change-over unit (also recommended for remote control of projector); and Fail Safe switch that stops projector if film breaks.

Other Bauer professional 16mm projectors:

Bauer P6 Studio 16 mm double band projector. A film maker's combined film-and-sound studio.

Bauer P6 Synchron—ideal projector for film screening. Manual threading. Optical/magnetic playback and magnetic recording.

Bauer P6 Automatic M152—Self-threading A-V projector. Optical/magnetic playback and magnetic recording.

For more information, please write us.

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BAUER

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technical reports

continued

Flexprint Finds Portable Projector A Great Sales Tool

The Flexprint Division of Sanders Associates, Inc., Manchester, N.H. has been using a 16mm sound filmstrip mounted in a LaBelle Courier 16 as a tool for its salesmen in selling Flexprint circuits, an automated method for wiring electronic components.

Thomas W. Stewart, Flexprint Marketing Manager, chose the Courier system because it was light, easy to carry, and because it was possible to insure that even new salesmen "would tell our whole story, leaving out no details."

As the program got underway, the Flexprint marketing staff became aware of the really meaningful impact their presentation was making on prospective customers. The initial purpose of the filmstrip was to encourage a potential customer to invite Flexprint engineers to present an applications seminar at the customer's facility. Thus, it was felt that Flexprint engineers, who were totally familiar with the product, could give a presentation to the prospect and be ready to answer all questions on the spot. However, Flexprint staff found that after the presentation was made potential customers believed it so completely that bid requests were given to the Flexprint Division without the engineering presentation. As a result, the Flexprint Division spends a smaller amount of travel dollars for their engineers, yet substantially increased their quotation activity. Normal sales procedure now is for the Flexprint salesman to call on a purchasing agent and ask for 7½ minutes of his time. In almost every case, the purchasing agent will assemble his engineering department for a rerun of the Flexprint story.

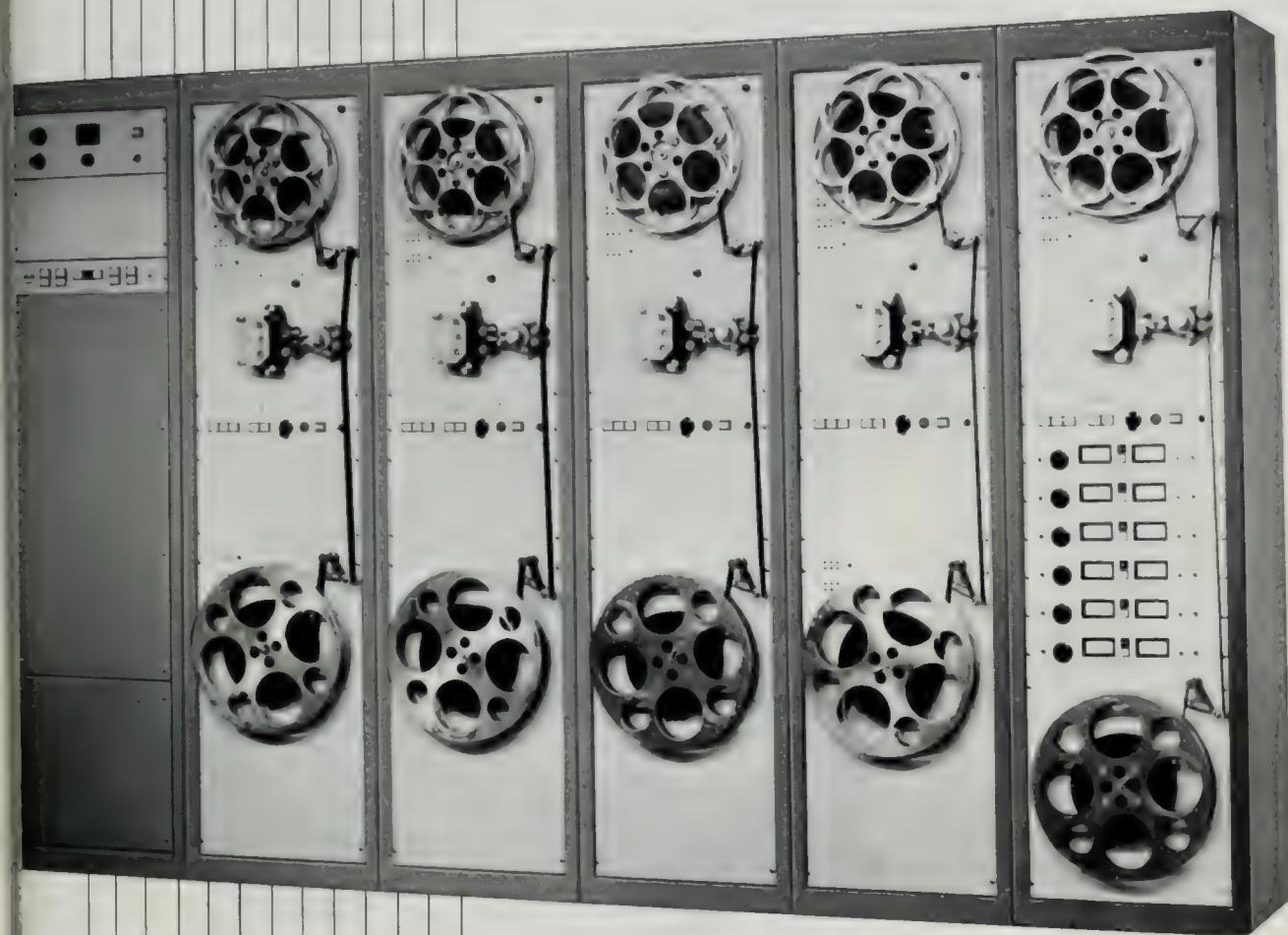
An additional benefit the Flexprint Division did not consider at the beginning was found when experienced salesmen used the new audio/visual presentation. They were able to sit back and observe the customer and detect his reactions for later emphasis. In addition, the experienced salesman can become jaundiced and leave out points of the presentation but . . . "the Courier never forgets."

Thomas Stewart reports that his company is very enthusiastic about their presentation on the LaBelle Courier and plan to increase their use of the equipment in presenting other products to their customers.

M. T. E. Recording & Projection Equipment

- System Engineering
- Automated technique
- Reversible sync-interlock operation

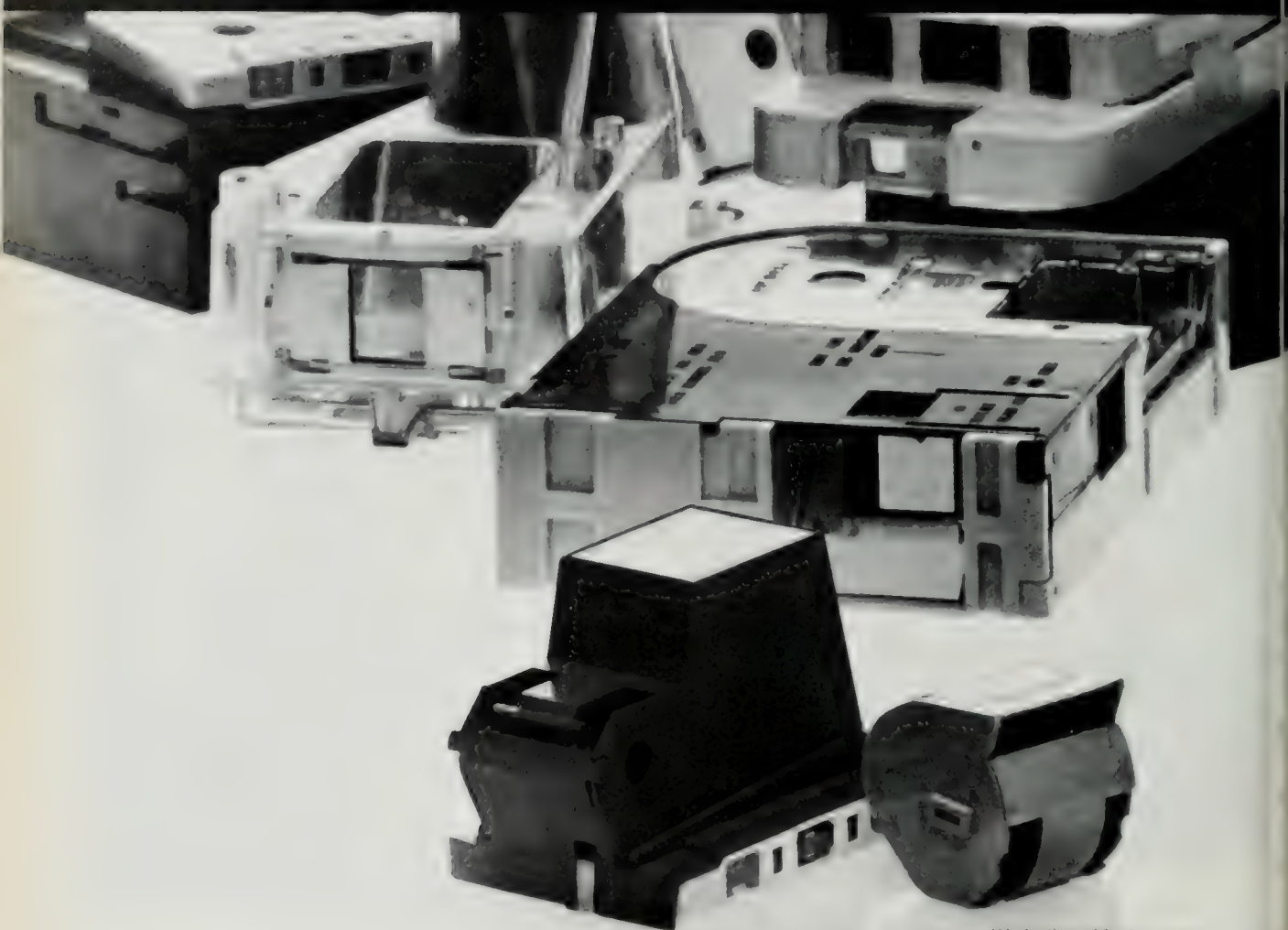
For your sound studio, screening room, preview room and conference room.



MAGNA-TECH ELECTRONIC CO., INC.

630 Ninth Avenue / New York, N.Y. 10036

You broke your neck bringing the filmstrip and sound track in at profit. Why blow the deal on the handling?



If you produce in the Bell & Howell filmstrip format, you're dollars ahead.

Our Autoload® cartridge system combines standard 35mm film and regular tape cassette sound in a format as simple and reliable as drop-in snapshot film.

Simple handling. Just drop film into cartridge. No looping. No threading. Just figure out how much that will save on a quantity order.

You don't have to loop cassettes, either. Just click 'em into the cartridge or cassette player. More high-class, low-

budget production.

And reliable, too. If there's ever any hang-up, film and tape are more easily accessible in the Autoload format.

Add it up. You lower your costs. Lower your bids. Simplify loading film. Simplify loading sound.

We believe it's the most efficient filmstrip system per dollar you can bid, or your clients can use.

For full information, just drop a line to Richard Fowkes at the address below. Next time you break your neck producing a good sound/filmstrip, you ought to make a good buck for it.

AUDIO VISUAL PRODUCTS DIVISION

7100 McCormick Road Chicago, Illinois 60645



BELL & HOWELL

We simplify things. Life is complicated enough.

LABORATORIES

ALEXANDER FILM SERVICES
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Phone: (303) 471-2150
Services: 35mm & 16mm negative-positive print and process—color and black & white. 16mm to 35mm blow-up. 35mm-16mm reduction. Edit, optical and sound services.

ALLIED FILM LABORATORY, INC.
9930 Greenfield Road, Detroit, Mich. 48227
Phone: (313) 272-3900
Branch Office:

ALLIED FILM LABORATORY INC.
1322 West Belmont, Chicago, Illinois 60657
Phone: (312) 348-0373
Services: Duplicating services in 16mm and Super 8mm color motion pictures and 35mm color filmstrips and slides. Ektachrome processing, additive color printing and automatic slide mounting.

ALPHA CINE LABORATORY
1001 Leonora St., Seattle, Wash.
Phone: (206) 682-8230
Leslie Davis
George Harvey
Services: Full service 16mm lab. EC03, ME4, color neg/pos, Gevachrome. Additive printing, ultrasonic cleaning, optical sound tracks.

AMERICAN FILM LABORATORIES, INC.
1138 N. LaBrea, Hollywood, Calif. 90038
Phone: (213) 467-1118

A-V CORPORATION
2518 North Blvd., Houston, Texas 77006
Phone: (713) JA3-6701
J. C. Rebman, President
Wm. B. Padon, Vice President & Secretary-Treasurer
Services: Printing and processing 16mm, 8mm, Super 8mm black and white and color, sound, editing, timing, special effects, color and density correction, cartridge loading.

BEBELL, INC.
Motion Picture Lab Division
416 W. 45th St., New York, N.Y. 10036
Phone: (212) 245-8900
Norman Lars Bebell, President
Arthur Frederick Bebell, Vice President
Doris D. Kalish, Comptroller
Herbert J. Braun, Sales Manager
Frank Giovannelli, M.P. Lab Genl. Mgr.
Services: 16mm & Super 16mm developing & printing on Ektachrome Commercial & High-Speed. Ektachrome Sound Prints with silver track developing Internegatives, CRIs, masters, release prints in Eastman Color. Contact & Reduction of 16mm to Super 8mm and 35mm to 16mm. 16mm and 35mm black & white reversal developing, printing & release prints. Packaging, boxing, library services, distribution, drop-shipping services, warehousing services.

See advertisement on page 55

JOHN R. BENNETT LABORATORY
1617 Aberdeen Avenue, Columbus, Ohio 43211
Phone: (614) 263-7007
John R. Bennett, Owner/Manager
Mrs. John Coffey, Secretary
Calvin Reichenon, Lab

BERKEY K&L CUSTOM SERVICES, INC.
222 East 44th Street, New York, N.Y. 10017
Phone: (212) 661-5600
Ken Lieberman, Gen. Mgr.
Services: Professional photographic laboratory services—dye transfer prints, Ektacolor, slides, film processing, dupe transparencies.

BERKEY MANHATTAN FILMSTRIP & SLIDE LABORATORIES
222 E. 44th St., New York, N.Y. 10017
Phone: (212) 661-5610
Selwyn Robbins, President

BYRON MOTION PICTURES
65 K St. N.E., Washington, D.C. 20002
Phone: (202) 783-2700
Byron Roudabush, President
Dudley Spruill, Executive Vice President/General Mgr.
Peter J. Agnew, Secretary
Services: Processing and printing—35mm/16mm, sound department, film strip and slide film services, video tape department offering tape to film, film to tape transfers, and high-speed tape duplication.

CALVIN COMMUNICATIONS, INC.
215 West Pershing Road, Kansas City, Mo. 64108
Phone: (816) 421-1230
Leonard Keck, Chairman of the Board

William Hedden, Vice Chairman and Technical Director
Donald S. Phillips, President Corporation
Wm. N. Gowles, Vice President & G.M. corporation
James N. Hough, Vice President, Lab. Div
Services: 8mm & Super 8mm B&W and color quantity release printing, optical or magnetic sound cartridge—16mm original processing, work printing and quantity release printing—color and b&w. Complete producer services.
CAPITAL FILM LABORATORIES, INC.
470 E. Street, S.W., Washington, D.C. 20024
Phone: (202) DI7-1717
1998 N.E. 150th St., North Miami, Florida 33161
Phone: (305) 949-3242
NOTE: new lab being announced in N.Y.
Peter Boyko, President
William N. Brooks, Vice President
Garland C. Misener, Vice President, Technical Director

See advertisement on page 49

CARLETON LABORATORY
7608 San Fernando Road, Sun Valley, California 91352
Phone: (213) 767-8507
C. H. Carleton, Owner
Paul V. Manor, Manager

CENTRAL FILM LABORATORY
1033 N. 3rd St., Milwaukee, Wis. 53203
Phone: (414) 272-0606
Charles Sciarba, Owner
Audrey Zehetner, Manager
Services: Processing 16mm & 8 b/w & color. Work prints.

CHANNEL 8 COLOR LAB.
905 E. Jackson St., Tampa, Fla. 33601
Phone: (813) 229-7781
William B. Faber, President
Leo Fasselt, Laboratory Manager
Services: 16mm Eco-Me4 processing, 16mm work printing, release printing, Silver sound track processing, 16mm creative & conforming editing; interlock recording, mixing, 16mm optical spoundtransfer, 16mm optical printing, creative scriptwriting.

CINCINNATI FILM LABORATORY
3705 Lonsdale Street, Cincinnati, Ohio 45227
Phone: (513) 271-5540
M. W. Herbst, President
Clarence W. Colter, Vice President
Elizabeth Peters, Treasurer
Services: 16mm facilities. Printing, processing, sound recording, titling, editing services, etc.

CINE-CHROME LABORATORIES, INC.
4075 Transport St., Palo Alto, Calif. 94303
Phone: (415) 321-5678
Burton Smith, President
Whitman Smith, Vice President & Plant Supt.
John Hunt, Vice President Sales

CINEEFFECTS COLOR LABORATORY INC.
115 West 45th Street, New York, N.Y. 10036
Phone: (212) 246-0950
Irving Hecht, President
Bob Pittluck, Exec. Vice President
William P. Howard, Sr. Vice President
Sid Baumgarten, Vice President/General Manager
Joseph Brown, Vice President/Production
Robert Bowen, Vice President/Sales

CINE MAGNETICS FILM LABORATORY
(A Division of Cine Magnetics, Inc.)
650 Halstead Avenue, Mamaroneck, N.Y. 10543
Phone: (212) 542-0700, (914) 698-3434
Joseph J. Barber, Jr., President
Vincent Spagnolo, Lab Manager
Services: All services from the processing of 16mm original to finished 16mm or Super-8 release prints. Cartridge facilities, 16mm striping.

CINEMA RESEARCH CORP.
6860 Lexington Ave., Hollywood, Calif. 90038
Phone: (213) 461-3235

GEO. W. COLBURN LABORATORY, INC.
164 N. Wacker Drive, Chicago, Ill. 60606
Phone: (312) 332-6286
George W. Colburn, Chairman of the Board
Robert A. Colburn, President
Francis W. Colburn, Secretary & Treasurer
Rene G. Mathieu, Senior Vice President Laboratory Operations
Clyde R. Ruppert, Vice President, General Administration and Sales
Allen Hilliard, Vice President, Technical Information and Customer Relations
Raymond E. Czarnik, Assistant to the President
Charles L. Young, Laboratory Scheduling Director

PRESENTS

a directory of laboratories and film/tape service houses of particular interest to the industrial producer

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LABORATORIES *continued*

Henry Zenner, Slide and Filmstrip Director
Matt Herman, Quality Control
Services: Processing and printing laboratory with complete 16mm, Super 8, 8mm, slide and slidefilm services.

COLOR CENTER, INC.

630 Ninth Avenue, New York, N.Y. 10036
Phone: (212) 245-4540
Bernie Barnett, Pres.
Robert Orzack, V.P.
Tom Rolston, V.P.
Jerry Berger, 35-16mm Service Manager
Brian Igoe, Super 8 Service Manager
Services: Post production film and tape lab services including specialized film strip lab services, Super 8mm, cartridge loading and distribution

COLOR FILM CORPORATION

777 Washington Blvd., Stamford, Conn. 06901
Phone: (203) 327-7050
Richard N. Jayson, President
C. Nelson Winget, Vice President
Fred Forstchen, Plant Engineer
Fred Gauthier, Plant Manager
Services: Filmstrip and slide services: Master negative preparation, process 6008 and 5254, print and process 5381 CRI Internegatives Type 5249, reduction printing for 16mm film strips, filmstrip packaging and slide mounting.

COLOR REPRODUCTION COMPANY

7936 Santa Monica Blvd., Hollywood, Calif. 90046
Phone: (213) 654-8010
Mary V. Layos, President
E. Elizabeth Bailey, Secretary-Treasurer
Wm. (Fitz) Fitzpatrick, Laboratory Supt.
Services: 16mm motion picture lab, 16mm color negative-positive printing and processing, color additive printing, edge numbering, cutting rooms available.

CONSOLIDATED FILM INDUSTRIES

959 Seward St., Hollywood, Calif. 90038
Phone: (213) HO 2-3161
15 Columbus Circle, New York, N.Y. 10023
Phone: (212) 581-1090
333 N. Michigan Ave., Chicago, Ill.
Phone: (312) 641-0028
Sidney P. Solow, President
Mel Sawelson, Exec. Vice President
Ted Fogelman, Vice President & Lab Supt.
Edward H. Reichard, Vice President & Chief Engr.
Joseph Bluth, Vice President, Videotape
Ken Jones, Vice President, Business Affairs and Sales
Jim Lawler, Vice President, Comptroller
Services: include 35mm and 16mm in both black & white and color, negative-positive and reversal, filmstrip, slide, Super 8mm and 8mm release print, title and optical videotape to film and film to videotape transfer, tape duplicating in all formats, and videotape cassette duplicating (Sony), CMX "on-line" computerized editing facilities.

See advertisement on page 8

CRITERION FILM LABS, INC.

415 West 55th St., New York, N.Y. 10019
Phone: (212) 265-2180
Fred G. Todaro, President
Barbara Decker, Secretary
Irving Schecter, Sales Manager

D4 FILM STUDIOS, INC.

56 Elmwood St., Newton Corner, Mass. 02158
Phone: (617) 969-7770
Stephen Dephourse, President
Services: 16mm color and black & white printing reversal, negative, positive processing studio sound recording and transfers, 16 optical sound tracks, editing A&B rolls and conforming. Hot Press and super titles.

DELUXE GENERAL INCORPORATED

Home office: 1546 N. Argyle Avenue, Hollywood Avenue, Hollywood, Ca. 90028
Phone: (213) 462-6171
Robert T. Kreiman, President
Neal Keehn, Vice President, Sales
DeLuxe General Illinois
1000 Nicholas Blvd.
Elk Grove Village, Illinois 60007
Phone: (312) 569-2250
Edward W. Rinker, Vice President-Midwest
Precision Film Laboratories, an affiliate of DeLuxe General
630 Ninth Avenue
New York, N.Y. 10036
Phone: (212) 247-3220

Burton Stone: President & Chief Operating Officer

Services: DeLuxe General has associated laboratories in London, Paris, Rome, and Caracas. DeLuxe services include a full range of processing and printing—65/70mm, 35mm, 16mm, 8mm, filmstrips; tape-to-film transfers; stockpiling; cartridgeing

See advertisement on page 13

LEO DINER FILMS, INC.

332-350 Golden Gate Ave., San Francisco, Calif. 94102
Phone: (415) 775-3664
TWX 910-372-7244
Services: Complete motion picture lab services: 16mm, Super 8, 8mm; processing & printing; Ektachrome Gevachrome, Kodachrome, color neg/pos, b&w; scene to scene color correction; sound services; kinescope recording—color & b&w.

DU ART FILM LABORATORIES DU ART COLOR CORPORATION

245 West 55th St., New York, N.Y. 10019
Phone: (212) PL 7-4580
Irwin Young, President
Paul Kaufman, Executive Vice President
Robert Smith, First Vice President
Stanley Plotnick, Vice Pres. & Treasurer
Bernard M. Kamber, Vice President-Sales

See advertisement on page 23

DYMAT LABORATORIES

2704 West Olive Avenue, Burbank, California 91505
Phone: (213) 846-7262
Vernon G. Frith, President
Charles D. Kircher, V.P. Operations
Evelyn Comparato, Office Manager

EAGLE FILM LABORATORY, INC.

4971 Elston Ave., Chicago, Ill. 60630
Phone: (312) 282-7161
Robert J. Yuskaitis, Pres. & G.M.
Richard Schurins, Tech. Director
Services: Daily Ektachrome processing of 7252-41-42-56. Push one or two stops; flashing. Color work prints with numbers. Production printing. Color positive.

FILMAKERS' LABS, INC.

1001 Terminal Road, Lansing, Mich. 48906
Phone: (517) 371-1776
Ronald Fuller, Exec. Vice President
Lee Lipner, Genl. Mgr.
Mike DeVaney, Supervisor
Ben Graham, Supervisor
Services: Complete post production center including 16mm, Super 8, loading of all cartridges 35mm slides and filmstrips tape to film transfer by EBR, animation and sound services.

FILM-ART, INC.

2436 Vine Street, Cincinnati, Ohio 45219
Phone: (513) 221-4158
Charles H. Metzger, President
Ray M. Metzger, Vice President
Services: Daily processing 8 and 16mm b&w and color printing 8 & 16mm b&w and color.

FILMLAB SERVICE INC.

4019 Prospect Avenue, Cleveland, Ohio 44103
Phone: (216) 881-4510
George F. Golden, President
Services: Full service 16mm. laboratory including processing, B&W reversal, Ektachrome EF, ECO; Eastman color interneg.; positive, color additive printing; conforming; sound services; Vacuumate; Camera stock.



**FilmLab
SERVICE, INC.**

FULL SERVICE 16mm LABORATORY

INTERNEGATIVE
EASTMAN COLOR
Reversal

- PROCESSING — ECO — EF — B&W
- ADDITIVE COLOR PRINTING
- EDITING • SOUND SERVICE
- EDGE NUMBERING • VACUUMATE
- ULTRASONIC CLEANING
- FILMSTOCK • SUPPLIES

CALL COLLECT (216) 881-4510
4019 PROSPECT AVE CLEVELAND, OHIO 44103

FILM SERVICE LAB

58-62 Berkeley Street, Boston, Mass. 02116
Phone: (617) 542-1238

George G. Fall, President
Alfred J. Smilgis

Services: 16mm-Super 8mm reversal processing; color and black & white; Ektachrome commercial processing; black & white and color printing; effects; 35mm negative and positive; editing and timing; film preservation and rejuvenation. 16mm to 58mm reduction printing

FILMSTRIP & SLIDE LAB, INC.

425 Park Avenue South, New York, N.Y.
Phone: (212) 684-4700
Jerry Miller, Pres.
Maureen Hallam, Secretary-Treasurer
Pat Mule, Vice President
Services: Comprehensive Lab Services including animation stands and automatic mounting machines for cardboard and plastic mounts.

FINAST COLOR LAB

130 W. 42nd St., New York, N.Y. 10036
Phone: (212) 239-4655
Mel Silverman, Manager

FISCHER/CYGNET

399 Gundersen Dr., Carol Stream, Ill. 60187
Phone: (312) 665-4242
David Hancock, President
Robert Throop, Sales Mgr.
Allan Johnson, Lab Mgr.
John Madler, Account Exec.
Janeen Daughtrey, Account Exec.
Services: High speed 16mm color release printing and processing; fast turn-around Super 8mm optical reduction; 35mm slides and filmstrips.

FORDE MOTION PICTURE LABS

306 Fairview Avenue North, Seattle, Wa. 98109
Phone: (206) 682-2510
In Portland, Or.: 2153 N.E. Sandy Blvd. 97232
Phone: (503) 234-0553
Edward Watton, President
R. E. Vedvick, Seattle Lab Manager
A. G. Helin, Portland Lab Manager
Services: Lab services in color and black/white processing; duplication; editing; dispatching; etc. Processing services available seven days each week.

FOTO-KEM INDUSTRIES, INC.

3215 Cahuenga Blvd. W., Hollywood, Ca. 90068
Phone: (213) 876-8100
Gerald D. Broderson, President
Services: Processing & printing 16mm, 35mm, 35/32, b/w & color. Model C printing, Super 8, contact & reduction printing. Interlock projection. Post production service.

See advertisement on page 19

GALAXY FILM SERVICE, INC.

1511 Hennepin Ave., Minneapolis, Minn. 55403
Phone: (612) 335-4256
Services: 16mm processing and workprinting of Eco-3, EFB, EF, MS, b/w rev., b/w negative. Release printing—color positive, (internegatives), Ektachrome reversal, b/w reversal and b/w positive. Producer services; including editing and sound. Equipment sales and service.

GRAPHICS FILM LIMITED

(Associated with Crawley Films Ltd.)
19 Fairmont Avenue, Ottawa 3, Ontario, Canada
Phone: (613) 728-3513
F. R. Crawley, President
Graeme Fraser, Vice President
Glenn Robb, General Manager
Ron Kennedy, Production Manager
Frank Eagan, Technical Supervisor
Stan Hedden, Technical Supervisor
FRANK HOLMES LABORATORIES, INC.
1947 First Street (Box 991), San Fernando, California 91340
Phone: (213) TM-5-4501
Frank A. Holmes, Chairman of the Board
Kenneth M. Bell, President
Bill Juden, Vice President/Production Manager
Services: Complete 35mm color filmstrip & slide laboratory. Camera work, developing, printing, Eastman color, Amsco 547, slide mounting.

See advertisement on page 47

HUEMARK FILMS, INC.

227 E. 44th Street, New York, N.Y. 10017
Ralph Teitelbaum, President
Robert H. Weinstein, Treasurer
Frank Marciano, Lab Manager
Services: Processing 58 color 8 b/w. Optical printing 58. Sound striping.

IDENTICOLOR LABORATORY, INC.

849 North Highland Avenue, Hollywood, California 90038
Phone: (213) 469-2946
 Dalton B. Creaser, President
 William Beale, Vice President
 Florence Creaser, Secretary & Treasurer
Services: Filmstrip mastering, all formats; release printing, cutting-canning, packaging, slide duplication, slide mounting, imprinting, collating, packaging.

JAMIESON FILM COMPANY

3825 Bryan Street, Dallas, Texas 75204
Phone: (214) TA 3-8158
 Bruce Jamieson, President
 Hugh V. Jamieson, Jr., Exec. Vice President
 Lloyd Abernathy, Vice President
 James Bannister, Lab Mgr.
 Ralph Canada, Customer Serv.

Services: including scripting, art and titles, animation, photography, editing, sound recording, music scoring, sound mixing, interlocking (35 & 16) conforming and laboratory services for 35mm, 16mm, slides, and filmstrips.

KIN-O-LUX INC.

17 West 45th Street, New York, N.Y. 10036
Phone: (212) 586-1880
 Seymour B. Richmond, President
 Frederick Schreck, Lab Manager

LAB TV, INC.

723 Seventh Ave., New York, N.Y. 10019
Phone: (212) 586-2293
 Ken Williams, Pres.

Services: Motion picture laboratory. Developing and printing of 16/35mm b/w & color film.

MGM LABORATORIES, INC.

10202 West Washington Blvd., Culver City, Ca. 90230

MODERN FILM LABS, INC.

832 N. Cole Ave., Hollywood, Ca. 90038
Phone: (213) 464-7293
Services: Processing color and black & white 16mm - Super 8 - 8mm.

MOTION PICTURE LABORATORIES, INC.

781 South Main Street, Memphis, Tenn. 38102
Phone: (901) 948-0456
 Frank McGeary, President
 Blaine Baker, Vice President
 James V. Solomon, Lab. Supt.
 Lynn Bigbee, Bill Watson, Customer Service
 Buddy, Morgan, Equip. Sales & Rental
Services: Complete in-house Super 8-16mm laboratory, processing B&W negative, positive, reversal, color Ektachrome, CRI, inter-negative, color positive. Editorial, music, sound, titling, VTR to kinescope, color & B&W, equipment sales and rental.

See advertisement on page 11

MOVIELAB, INC.

619 West 54th Street, New York, N.Y. 10019
Phone: (212) JU 6-0360
Regional Office: 6823 Santa Monica Blvd., Los Angeles, Calif. 90038
Phone: (213) 469-5981
 New York Sales Dept.: Frank S. Berman,
 Peter P. Cardasis, Norman Rinehart, Bill Saunders
 Hollywood Sales Dept.: Corky Morelock, Frank Maltera
Services: Developing and printing 35mm & 16mm color & b/w, TV spots, Super 8 printing in all formats & cartridge, film strips & slides, 35mm & 16mm CRI services, screening & cutting room facilities.

NEWSFILM LABORATORY INC.

516 N. Larchmont Blvd., Los Angeles, Ca. 90004
Phone: (213) 462-8292
 J. Lampert Levy
Services: 16mm & Super 8 Ektachrome printing & processing to ASA 1000, 24 hour availability everyday of the year. Ektachrome release prints with full silver sound track.

W. A. PALMER FILMS, INC.

611 Howard Street, San Francisco, Calif. 94105
Phone: (415) 986-5961
 Year of Incorporation: 1948
 William A. Palmer, President
 John Corso, General Manager
 Richard Foster, Technical Services
Services: Lab and 16mm technical services including: developing color and black & white, workprinting, answer & release printing, internegatives and color positive, master duplicates, editing, special effects, animation, titles, recording, music libraries, scoring.

PAN AMERICAN FILMS

822 North Rampart Street, New Orleans, Louisiana 70116
Phone: (504) JA 2-5364
 Frank J. Richard, Partner
 John M. LeBlanc, Partner

PHOTO PROCESSORS, INC.

909 N. Congress Ave., Austin, Tex. 78701
Phone: (512) 472-6926
 Gordon H. Wilkison, Genl. Mgr.
Services: Custom lab for still and motion pictures. Sound recording.

PICTOCRAFT, INC.

145 Library Lane, Mamaronck, N.Y. 10543
Phone: (914) 698-3437
 Elwood Frye, President
 Evelyn Frye, Treasurer
 Charles Amy, Vice President/Production
Services: Filmstrip, slide and 16mm mastering and release print services for all static frame equipment.

PRECISION FILM LABORATORIES, INC.

630 Ninth Ave., New York, N.Y. 10036
Phone: (212) 489-8800
 (See listing under DeLuxe General)

P. S. I. FILM LABORATORY, INC.

3011 Diamond Park Drive, Dallas, Texas 75247
Phone: (214) 631-5670
 Robert G. Redd, President
 George Keen, Genl. Mgr.
Services: Daily processing of all 16mm Ektachrome films including silver sound track prints. 16-S-8 color interneg-pos prints. 35mm slides-filmstrips. RCA optical sound transfers. Recording, editing, music scoring.

The World's Finest 16mm. Color Lab



PSI Film Laboratory Inc.
 3011 Diamond Park Dr.
 Dallas, Texas 75247
(214) 631-5670

Quality.

You can see the difference.

RADIANT LAB

321 W. 4th St., New York, N.Y. 10036
Phone: (212) 582-7310
 Al Greco, Pres.
 Kurt Kanis, V.P. Sales

REELA FILM LABORATORIES, INC.

(A Division of Wometco Enterprises Inc.)
 65 N.W. 3rd Street, Miami, Fla. 33128
Phone: (305) 377-2611
Regional Sales:
 New York **Phone: (212) 695-0550**
 Chicago **Phone: (312) 945-4230**
 Robert B. Pell, V.P./General Manager
 Tom Fischer, Bus. Mgr.
 Bob Miele, V.P./Plant Mgr.
 Ed Hoey, Eastern Sales Mgr.
 Ed Kretzer, Prod. Mgr.
 Sharon Norell, Customer Service Mgr.

REEVES CINETEL INC.

304 E. 44th St., New York, N.Y. 10017
Phone: (212) 679-8800
 C. Robert Fine, Pres.

SLAUGHTER FILM SERVICE

1001 East Missouri, El Paso, TX. 79902
Phone: (915) 542-1011
 Kevin J. Cryan
 James R. Hartzler, V.P., Mktg. & Sales
Services: Audio-Video post production services, including tape-to-film and film-to-tape transfers, quad, videocassette and helical scan duplication and sound film and video-tape mixing.

SOUTHWEST FILM LABORATORIES, INC.
 3024 Fort Worth Avenue, Dallas, Texas 75211

Phone: (214) 331-8347
 J. Manuel Hoppenstein, President
 Jack A. Hopper, Vice President/General Manager
 Charles E. Flyod, Customer Service & Sales
Services: 16mm specialists in color, B&W; Ektachrome, negative & reversal; Dailies; TRIAD® dupes; internegative positive; editorial; recording; 1-1 optical printing; 13 multiple fade & dissolve lengths; ultrasonic cleaning; sales & rentals.

SUPER 8 CITY, INC.

1303 Gallaudet St., N.E., Washington, D.C. 20002
Phone: (202) 526-0505
 Jack Vignali, General Manager

SUPER 8 CITY, INC.

SUPER 8 CARTRIDGING & REPAIRING

1303 Galaudet St., Washington D.C. 20002
(202) 526-0505

SWIFT MOTION PICTURE LABS

1079 Nelson Avenue, Bronx, N.Y.
Phone: (212) 293-2400
 John Tobin, Pres.
 Robert Hewitt, V.P.

TECHNICOLOR, INC.

6311 Romaine Street, Hollywood, Calif. 90038
Phone: (213) 462-6111
 Branch Office: 342 Madison Avenue, New York, N.Y. 10017, **Phone: (212) 661-4833**

TVC LABORATORIES, INC.

311 West 43rd St., New York, N.Y. 11036
Phone: (212) 586-5090
Services: Dailies Division: 35-and 16mm original camera negative and 7252-41-42. Multiple Print Division: 35-and 16mm A and B.

VISUAL HORIZONS

141 Colony Manor Dr., Rochester, N.Y. 14623
Phone: (716) 328-1933
 Stanley Z. Feingold, President
Services: Ektachrome slide & filmstrip processing, filmstrip services, slides from artwork or color negs.

WESTERN CINE SERVICE, INC.

312 South Pearl St., Denver, Colorado 80209
Phone: (303) 744-1017
 John Newell, President
 Herman Urschel, Vice President
 Mal Jesse, Treasurer & Secretary
Services: Reversal color ECO-EF, Eastman color negative, positive. Optical printing, titling, sound recording and dubbing, equipment sales and rental.

WRS MOTION PICTURE LABORATORY

210 Semple Street, Pittsburgh, Pa. 15213
Phone: (412) 683-6300

ART & ANIMATION

AGS&R STUDIOS, INC.

425 North Michigan Avenue, Chicago, Illinois 60611
Phone: (312) 527-4070
 1835 South Calhoun Street, Fort Wayne, Indiana 46804
Phone: (219) 744-4255
 Aaron Gordon, President
 Arthur C. Allen, Vice President
 Thomas E. Hirte, Production Manager-Chicago
 Robert Cecka, Production Manager, Fort Wayne
Services: Art, photography, animation, storyboards and creative services.

AIA PRODUCTIONS, INC.

47 West 44th St., New York, N.Y. 10036
Phone: (212) YU 6-7469
 Al Arnaut, President
Services: Technical animation, cartoons, and live motion pictures. Animation facilities. Filmstrips and precision registration slides.

ANICAM

6331 Homewood Ave., Hollywood, Calif. 90028
Phone: (213) 465-4114
 Kim Bluehre, President
 Bill Tomkin, Jr., Supervisor
 Bill Tomkin, Jr., Sam DiMaggio, Jim Farrel, John Derderian, Cameramen

ART & ANIMATION *continued*

Services: Animation camera services for motion pictures and film strips

ANIMATION ART ASSOCIATES, INC.
1539 Race Street, Philadelphia, Pa. 19102
Phone: (215) LO 3-2520

Henry L. Ziegler Jr., President
Leonard E. Cooper, Vice President
Alice M. Ziegler, Secretary/Treasurer
Services: Technical and cartoon animation filmstrips and slide programs, storyboard sketches, animation photography.

CHANNEL FILMS, INC.
45 West 45th Street, New York, N.Y. 10036
Phone: (212) JU 6-4311

Harry Hein, General Manager
Services: Animation, optical, editorial, sound transfer, sound effects and recording.

ROBERT P. HEATH PRODUCTIONS, INC.
1627 Scott Avenue, West Islip, N.Y. 11795
Phone: (516) 661-5935

Robert P. Heath, President
Gladys E. Heath, Vice President
E. Frank Schmidt, Editor
Services: Slide motion, animation, both technical and cartoon and live action motion pictures. All low budget.

LANCE STUDIOS
151 West 46th Street, New York, N.Y. 10036
Phone: (212) JU 6-4233

David Wasserman, Producer
Amador Chadez, Producer
Linda Panaro, Art Director
Services: Production of filmstrips, slide jobs for sales meetings, etc. . . mock-ups, color-corrections, titles and art.

LIPPMAN FILM SERVICE
18 W. 45th St., New York, N.Y. 10036
Phone: (212) 869-0838

Larry Lippman, President
Services: Animation photography, special effects, slides, filmstrips, stop motion, story boards.

See advertisement on page 56

STANART STUDIOS
45 W. 45th Street, New York, N.Y. 10036
Phone: (212) JU 6-0445
Stan Popko, Owner

VIDEART, INC.
62 West 45th Street, New York, N.Y. 10036
Phone: (212) MU 2-2363

Joe Zuckerman, President
Florence Hartman, Secretary
Mel Wolpin, Production Manager
Hugo Casolaro, Sales Manager
Services: Animation & optical service—titles and film restoration.

EDITING & PRODUCTION SERVICES

AFP DISTRIBUTORS, INC.
1540 Broadway, New York, N.Y. 10036
Phone: (212) 582-1900

Robert Gross, President
Sheldon Abramowitz, Vice President
Lawrence A. Glesnes, Secretary
Services: Print and videotape procurement and distribution; total post production

ALLEGRO FILM SERVICE INC.
201 W. 52nd Street, New York, N.Y. 10019
Phone: (212) 586-3057

Jerome G. Forman, President
Jules Edelman, Vice President
Daniel Ruffini, Production Manager
Services: Editorial services, including 16/35 mm screening facilities, plus in house recording capability.

CITY FILM PRODUCTIONS
64-12 65th Place, Middle Village (Queens, NYC), New York 11379
Phone: (212) 456-5050

John R. Gregory, Executive Producer
Clarence Schmidt, Producer
Herbert Avvenire, Production Coordinator
Services: Producer/film production services, specializing in post production service/facility package for other producers.

THE EDITING HOUSE
3-35 147th Place, New York, N.Y. 11357
Phone: (212) 707-9044

James Bergman, Supervising Editor
Neal Bergman, Film Editor

Services: Post production completion service, editing, recording, opticals and answer prints.

THE EDITING MACHINE
630 Ninth Ave., New York, N.Y. 10036
Phone: (212) 757-5420

Joe Zuckerman, President
Jim Kearman, Mgr.
Services: Rentals and service of KEM, MoViola and Steenbeck flatbed editing tables. Equipped editing rooms

THE EDITING PLACE, INC.
630 Ninth Ave., 401 New York, N.Y. 10036
Phone: (212) 765-5230

Graham C. Place, President/Director/
Editor/Soundman
Arthur Marks, Secretary/Treasurer/
Cameraman/Editor
Services: Directing, cinematography, sound recording, editing of commercials, documentaries and, primarily, feature films.

FILM EXPEDITING CORP.
319 E. 44th St., New York, N.Y. 10017
Phone: (212) 679-7900

(See listing under Special Services)

FILMPOWER ASSOCIATES
18 E. 50th St., New York, N.Y. 10022
Phone: (212) 371-4476

Morty Schwartz, Paul Galan, Joel Katz
Services: Creative editing of films from commercials to features.

FILM-RITE, INC.
35 West 45th Street, New York, N.Y. 10036
Phone: (212) 246-0131

Edwin Picker, President
Services: Editorial service for radio, television and motion picture industries.

JOHN HORVATH INC.
150 East 52nd Street, New York, N.Y. 10022
Phone: (212) PL 1-2022

John Horvath, President
Services: Film editing and print distribution.

KENCO FILMS
619 West 54th Street, New York, N.Y. 10019
Phone: (212) 867-8200

Mike Ross, Manager

BILL KING EDITORIAL SERVICES
18 W. 45th St., New York, N.Y. 10036
Phone: (212) YU 6-5707

William E. King, Owner
Services: Film/tape editing on KEM multipicture console. IVC work-tape and quad conforming.

GLEN MCGOWEAN & SON, LTD.
161 East Grand Avenue, Chicago, Ill. 60611
Phone: (312) 943-7742-3

Glen McGowean, President
John McGowean, Secretary/Treasurer
Services: Editorial, titling and optical printing services.

NELSON FILM COMMUNICATION SERVICES, INC.
3929 N. Humboldt Blvd., Milwaukee, Wis. 53212

Phone: (414) 964-4445
David W. Nelson, President

Mary Ann Nelson, Vice President
Services: 16mm motion picture editing, Voice, music, effects cutting, 4 channel interlock, Conforming, print breakdown and distribution, animation.

HARRY S. NOACK EDITORIAL SERVICE
9 Surrey Lane, Bellmore, N.Y. 11710
Phone: (516) SU 1-7731

Harry S. Noack, Owner
Paul Caster, Writer
Martin Rader, Sound Recording
Services: 35/16 mm motion pictures for education, industry. Up dating of existing films.

PAPP FILM SERVICES, INC.
156 East 52nd Street, New York, N.Y. 10022
Phone: (212) 832-6603

Tony Brischler, President/Treasurer
David Lloyd, Executive Vice President/
Secretary
Shelly Rubin, Sales Representative
Services: Production and editorial services for directors, producers and agencies. Commercials, trailers, cassette sales films. Exclusive production service for Steve Hajnal's snorkel lens system, Videotape

ROSS-GAFFNEY, INC.
21 W. 46th Street, New York, N.Y. 10036
(See listing in Sound Recording Section)

TELECRAFT FILM SERVICE, INC.
630 Ninth Ave., New York, N.Y. 10036
Phone: (212) C15-4909

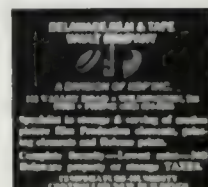
Maxwell S. Seligman, President
John Martin, Production Vice President
Kenneth McIlwaine, Supervising Editor
Services: Editing, European affiliates. Track analysis for animated productions.

FILM STORAGE & HANDLING

AFP DISTRIBUTORS, INC.
1540 Broadway, New York, N.Y. 10036
Phone: (212) 582-1900
Robert Gross, President
Services: Storage vaults in New York and New Jersey.

BONDED SERVICES
Bonded Park, Fort Lee, N.J.
Phone: (212) 661-7600
I. S. Stevens, President
E. Kandel, Executive Vice President
Services: Storage and servicing of motion picture film, video tape, audio and computer tapes.

DELAWARE FILM & TAPE VAULT CO.
111 Valley Rd., Wilmington, Del. 19804
Phone: (302) 654-8246
H. Edwin Kennedy, President



TAPE FILMS, INC.
619 West 54th St., New York, N.Y. 10019
Phone: (212) 867-9590
Charles A. Ahto, General Manager
Branch office: 5400 Cauhenga Blvd.
North Hollywood, Calif. 91601
Phone: (213) 985-7010
Robert S. Aller, Manager

FILM TREATMENTS & REPAIRS

INTERNATIONAL FILMTREAT/PEERLESS FILM PROCESSING
733 Third Ave., New York, N.Y.

Phone: (212) 661-7600
Branch Office: 829 N. Highland Avenue,
Hollywood, Calif. 90038
Phone: (213) 466-6341

Bonded International Filmtreat
205 Richmond St. W., Toronto, Ont.
Myron L. Freedman, VP/General Manager
Marvin A. Bernard, Vice President, National Sales Director

Gunther Jung, Mgr., West Coast operations
Services: Scratch removal including complete rejuvenation of brittle, dirty, curled and other physical damages to motion picture film. Peerless process-protective treatment for all new "green" film.

PERMAFILM OF CALIFORNIA, INC.
137 N. La Brea Ave., Hollywood, Ca. 90036
Phone: (213) 936-1156

Sol J. Cohen, Secretary/Treasurer
Ben Brogdon, Lab. Manager

PERMAFILM INTERNATIONAL CORP.
305 East 46th Street, New York, N.Y. 10017
Phone: (212) 755-1121

Paul N. Robins, President
Gus Bozinos, Executive Vice President
Anthony Bennet, Treasurer

RAPID FILM TECHNIQUE, INC.
37-02 27th St., Long Island City, N.Y. 11101

Phone: (212) 516-4600
Jerome Gober, President
Services: Scratch removal and restoration of TV film, motion picture film, microfilm. Temperature and humidity controlled storage Distribution

VACUUMATE CORPORATION
207 W. 25th St., New York, N.Y. 10001
Phone: (212) 255-4674

Samuel H. Bunchez, President

MUSIC

AMFED MUSIC
One Towne Road, Boxford, Mass. 01921
Phone: (617) 887-8435

Robert R. Way, Representative for U.S. & Canada
Services: Mood music library leasing, original film scores, European production facilities, arranging, conducting, producing.

ROSS-GAFFNEY, INC.
21 W. 46th Street, New York, N.Y. 10036
(See listing in Sound Recording section.)

THOMAS J. VALENTINO, INC.
151 W. 46th St., New York, N.Y. 10036
Phone: (212) C16-4675
Thomas J. Valentino, President
Robert T. Valentino, Vice President
Frank Valentino, Vice President
Thomas J. Valentino, Jr., Vice President
Chris Carrino, Project Engineer
Services: Major records provides production music and sound effect libraries for use in industrial TV, CCTV and all business A-V use.

See advertisement on page 54

OPTICAL EFFECTS

HOWARD A. ANDERSON COMPANY
5451 Marathon St., Hollywood, California 90038
Phone: (213) 463-0100
Howard A. Anderson, Jr., A.S.C., President
Darrell A. Anderson, Vice President
George Levy, Secretary
Norman Silver, Treasurer
Services: Ideas and designs for special photographic effects and opticals for motion pictures and television.

CONSOLIDATED FILM INDUSTRIES
Title & Optical Division
959 Seward St., Hollywood, Calif. 90038
Phone: (213) H02-3161 Telex: 06-74257
CABLE CONSOLFILM
15 Columbus Circle, New York, N.Y. 10023
Phone: (212) 581-1090
333 N. Michigan Ave., Chicago, Ill. 60601
Phone: (312) 641-0028
Dale Tate, Manager, Title & Optical Division
Services: Optical effects, insert facilities, animation photography, title art, backgrounds and lettering.

See advertisement on page 53

CINEFFECTS INC.
115 W. 45th St., New York, N.Y. 10036
Phone: (212) 246-0950
Irving Hecht, President
Robert Pittluck, Executive Vice-President
Jack Present, Vice-President

EXCEPTIONAL OPTICALS, INC.
17 East 45th St., New York, N.Y. 10017
Phone: (212) 972-1760

RAY MERCER & COMPANY
4241 Normal Avenue, Hollywood, Calif. 90029
Phone: (213) No. 3-9331
Ray Mercer, A.S.C., President

VIDEART, INC.
62 W. 45th St., New York, N.Y. 10036
Phone: (212) MU 2-2363
(See listing under Animation.)

RENTAL STAGES

ABZ STUDIOS
266 East 78th St., New York, N.Y. 10021
Phone: (212) 628-1310
Michael Roston, Studio Manager
Services: 30'x55' soundproof studio, street level, working kitchen, white cyc, lite grid.

MERLIN STUDIOS, INC.
245 E. 84th St., New York, N.Y. 10028
Phone: (212) 988-3700
Jimmy Miller, President
Services: Aid conditioned and fully-equipped production stages.

RAMPART STUDIO
2625 Temple St., Los Angeles, Calif. 90026
Phone: (213) 385-3911
Cap Palmer, General Manager
Iona Harrison, Office Manager
Services: Rental sound-stage, and/or sub-contract production; all services including casting, with experienced access to all Hollywood resources.

See advertisement →

SCREENING ROOMS

MGM SCREENING ROOM
1350 Avenue of the Americas, New York, N.Y. 10019

PARK AVENUE SCREENING, INC.
445 Park Avenue, New York, N.Y. 10022
Phone: (212) 581-7876
James E. Townsend, President
Theresa Gartner, Manager
Frank Cahill, Projectionist

PREVIEW THEATRE, INC.
1600 Broadway, New York, N.Y. 10019
Phone: (212) 246-0865
Jacqueline M. Carey, Screening Room Manager

SOUND RECORDING— TAPE DUPLICATING

CBS COLUMBIA RECORD PRODUCTIONS
49 East 52nd St., New York, N.Y. 10022
Phone: 765-4321

CINE-MIX CORPORATION
1156 Avenue of the Americas, New York, N.Y. 10036
Phone: (212) 869-0100
Jack Mangan, President
Services: Film mixing and transfer facilities.

CUE RECORDINGS, INC.
1156 Avenue of the Americas, New York, N.Y. 10036
Phone: (212) 757-3641
Mel Kaiser, President
Bernard Rubinstein, Secretary-Treasurer
Louis J. Maltese, Director of Sales
Fred Venitsky, Chief Engineer

FILMSOUNDS, INC.
128 East 41st Street, New York, N.Y. 10017
Phone: (212) 867-0330
Norman Kasow

GLEN GLENN SOUND COMPANY
6624 Romaine Street, Hollywood, Cal. 90038
Phone: (213) HO 9-7221
R. G. Goodwin, President

MAGNO SOUND, INC.
723 7th Avenue, New York, N.Y.;
1540 Broadway, New York, N.Y.;
18 W. 45th St., New York, N.Y. 10019
Phone: (212) CI 7-2630
Ralph Friedman

NATIONAL TAPE DUPLICATORS
(a div. of KDP INC.)
111 Valley Rd., Wilmington, DE 19804
Phone: (302) 655-7488
S. A. Kennedy, Mgr.

NATIONAL RECORDING STUDIOS, INC.
730 Fifth Avenue, New York, N.Y. 10019
Phone: (212) PL 7-6440
Branch Office: Edison Hotel-Orchestra Studio, Film Center, 232 East 46th St., New York, New York
Harold W. Lustig, President
Irving Kauman, Vice President
Carl Lustig, Vice President
Services: Audio recording for film, voice, music, mixing, mag, optical, tape.

RCA CUSTOM RECORD SALES
1133 Avenue of the Americas, New York, New York 10036
Phone: (212) 586-3000
Contact: James L. Head

RAMPART STAGE

In Association With

PARTHENON PICTURES

Big quiet stage at a feasible rental, 76' hard cyc, 22' headroom; parking Production services, from casting to full shooting of your synch sequences with Hollywood talent.

Phone CAP PALMER at 213-385-3911, or write 2625 Temple St., Hollywood 90026.

BLUE RIVER MUSIC CO.
6223 Selma Ave., Hollywood, Ca. 90028
Phone: (213) 463-7661
Harry Bluestone, Pres.
Services: **MUSI-QUE**, a pre-recorded mood music and sound effects library for business and industry.

CAPITOL PRODUCTION MUSIC
(CAPITOL RECORDINGS)
Hollywood & Vine, Hollywood, Calif. 90028
Phone: (213) HO 2-6252
Ole Georg, National Director
Kay Carlson, Assistant Director

CINEMUSIC, INC.
300 W. 55th Street, New York, N.Y. 10019
Phone: PL 7-3795 AC: 212
Joan Barry, Manager

CORELLI-JACOBS FILM MUSIC, INC.
25 W. 45th St., New York, N.Y. 10036
Phone: (212) 586-6673
Fred Jacobs, President
Morris Goldstein, Vice President
Services: Select and edit library music and sound effects for films and slidefilms. Exclusive distributor of DeWolfe Music Library.

DEWOLFE FILM LIBRARY
25 West 45th Street, New York, N.Y. 10036
Phone: (212) 586-6673
Fred Jacobs, President
Morris Goldstein, Vice President
Services: Music library recorded on LP-disc and 1/4" tape.

DeWolfe
MUSIC LIBRARY, INC.

SCORE WITH A MODERN MUSIC LIBRARY
SEND FOR CATALOG - 25 WEST 45, N.Y. • 586-6673
*In association with Corelli-Jacobs

ELECTRONIQUE-M
25 E. Chestnut St., Chicago, Ill. 60611
Services: Electronic synthesizer effects library.

SAM FOX FILM RIGHTS
1540 Broadway, New York, N.Y. 10036
Phone: (212) CI 7-3890
Frederick Fox, President
Bill Heese, General Manager
Services: Synchro-Fox library of recorded background music, comprehensive catalog of music cues.

synchro
music library
Background Music
For Discriminating Film
and Television Producers
Catalog and Sampler Record On Request:
SAM FOX FILM RIGHTS, INC.
1540 Broadway, N.Y., N.Y. 10036 • (212) 247-3890

DICK LAVSKY'S MUSIC HOUSE INC.
16 East 48th Street, New York, N.Y. 10017
Phone: (212) 758-7773
Richard Lavsky, President
Phyllis Lavsky, Vice President

MUSIC FOR FILMS, INC.
49 West 45th St., New York, N.Y. 10036
Phone: (212) C17-3577
Herman Fuchs, President

MUSICUES CORPORATION
1156 Avenue of the Americas
Phone: (212) 757-3641
Bernard Rubinstein, President
Melvin Kaiser, Vice President
Milton B. Kaye, General Manager
Services: U.S. distributor of Chappell background music library, available on LP or tape.

See advertisement on page 53

MUSIFEX, INC.
1022 Wilson Blvd., Arlington, Va.
Phone: (703) 525-6476
E. Robert Velazco, President

THE RIVIERA LIBRARY
6610 Selma Avenue, Hollywood, Calif. 90028
Phone: (213) 462-8585
Services: Music library sold on a one-time fee basis, all rights included, in perpetuity.

SOUND RECORDING & TAPE DUPLICATING

continued

RECORDED PUBLICATIONS LABORATORIES
Div. of Recorded Publications Mfg. Co., Inc.
1100 State St., Camden, N.J. 08105
Phone: (609) 963-3000, (215) 922-8558
Edward J. Goodman, President
David H. Goodman, Executive Vice President
Ernest W. Merker, Vice President, Engineering
Services: Sound recording for motion picture and filmstrip—music and sound effects—record, cartridge, tape, cassette duplication.

See advertisement on page 53

REEVES PRODUCTION SERVICES
A Division of Reeves Telecom Corp.
304 E. 44th St., New York, N.Y. 10017
Phone: (212) OR 9-3550

ROSS-GAFFNEY, INC.
21 W. 46th Street, New York, N.Y. 10036
Phone: (212) JU 2-3744
James Gaffney, A.C.E., Pres.
Walter Nolan, Mgr. Sound Effects
Richard Weigle, Chief Engineer
Services: Producers service organization supplying editors, music, sound effects, recording, mixing, equipment rental.

RYDER SOUND SERVICES, INC.
1161 No. Vine Street, Hollywood, Calif. 90028
Phone: (213) 469-3511
Loren L. Ryder, President
Leo Chaloukian, Vice President/General Manager
Leon D. Selznick, General Sales Manager/Advertising Director
Services: Facilities and services for motion picture sound recording.

SONIC FILM RECORDING, INC.
1230 W. Washington Blvd., Chicago, Ill. 60607
Phone: (312) 243-2600
Jack H. Lieb, President
Warren H. Lieb, Vice President/Production Don Richter, Chief Engineer
Services: Recording, dubbing mixing and optical service. Studio rental, music available.

UNITED RECORDING LABS INC.
681 Fifth Avenue, New York, N.Y. 10022
Phone: (212) 751-4660
George Adams, President
Anita Adams, Vice President

SPECIAL SERVICES

AERCO
Box 171, Pennsauken, New Jersey 08110
Phone: (609) 663-8154
Glenn B. Farnsworth, Owner
Services: Magnetic sound stripping—16mm, Super 8, Regular 8

CONSOLIDATED FILM INDUSTRIES
Filmstrip Dept.
959 Seward St., Hollywood, California 90038
Phone: (213) HO 2-3161
15 Columbus Circle, New York, N.Y. 10023
Phone: (212) LT 1-1090
333 N. Michigan Ave., Chicago, Ill. 60601
Phone: (312) MI 1-0028
Lou Livingston, Manager
Services: Filmstrips in 35mm or 16mm, slide duplicating service. 36-exposure 35mm ECO, in cassettes, available for customers use in shooting originals for filmstrips.

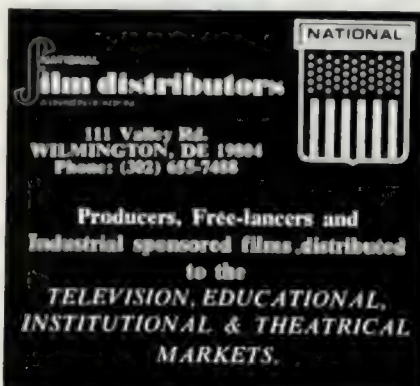
See advertisement on page 8

FILM EXPEDITING CORP.
319 E. 44th St., New York, N.Y. 10017
Phone: (212) 679-7900
Franklin B. Lieberman, President
Frederick N. Olmstead, Exec. Vice President
John Welland, Vice Pres.-Engineering
Arnold Glazer, General Manager
Services: Film and videotape, production, editing, mixing, matching, video-film transfers, prints all, formats, Super 8 cartridge.

LIPPMAN FILM SERVICE, INC.
18 W. 45th St., New York, N.Y. 10036
Phone: (212) 869-0838
Services: Special effects, stop motion, story boards.

See advertisement on page 56

NATIONAL FILM DISTRIBUTORS
(a div. of KDP, Inc.)
111 Valley Rd., Wilmington, De. 19804
Phone: (302) 655-7488
M. Leap, Mgr.
Services: Films distributed to TV, Education, al, Institutional and theatrical markets.



**111 Valley Rd.
WILMINGTON, DE 19804
Phone: (302) 655-7488**

**Producers, Free-lancers and
Industrial sponsored films distributed
to the
TELEVISION, EDUCATIONAL,
INSTITUTIONAL & THEATRICAL
MARKETS.**

PARACHUTING ASSOCIATES, INC.
5300 Santa Monica Blvd., Suite 207, Los Angeles, California 90029
Phone: (212) 464-7124
Dave Burt, President
Bob Sinclair, Chief, Parachuting Operations
Services: Professional parachutists, free fall (sky diving) photography, stock film library, and all related services.

STOCK SHOTS

JACK CHISHOLM FILM PRODUCTIONS, INC.
4 New Street, Toronto, Ontario, Canada
Phone: (416) 925-2281
Jack Chisholm, President
Mary Dittursi, Secretary-Treasurer
John Davey, Director
Margaret Baker, Librarian
Services: Color and B&W stock-shot library.

THE COLOR STOCK LIBRARY INC.
7934 Santa Monica Blvd., Los Angeles, Calif. 90046
Phone: (213) 654-9550
Lem Bailey, President
Ismael Tsieprati, Librarian
Services: Color stock footage from around the world; shoot to order. Full production services.

HABERSTROH SPECIAL EFFECTS STUDIO
9 West 19th Street, New York, N.Y. 10011
Phone: (212) AL 5-1827
Alex Haberstroh, President
Cora Haberstroh, Treasurer
Services: Stock shot library or shot to order special effects outer space: planets, stars, galaxies, etc. Educational.

RICK SPALLA VIDEO PRODUCTIONS
1622 N. Gower St., Hollywood, Calif. 90028
Phone: (213) HO 9-7307
Rick Spalla, President
Branch office: 328 W. 45th St., New York, N.Y. 10036
Phone: (212) 765-4646
Services: Stock library.

TITLES

**CE-EL MOTION PICTURE & TV
TITLING SERVICE**
160 West 46th Street, New York, N.Y. 10036
Phone: (212) Circle 6-6585
George Zamurut, Owner/Art Director/
Reproduction Letterer

CONSOLIDATED FILM INDUSTRIES
Title & Optical Division
959 Seward St., Hollywood, Calif. 90038
Phone: (213) HO 2-3161 Telex: 06-74257
CABLE CONSOLFILM
15 Columbus Circle, New York, N.Y. 10023
Phone: (212) 581-1090
333 N. Michigan Ave., Chicago, Ill. 60601
Phone: (312) 641-0028
Dale Tate, Manager, Title & Optical Division
Services: Title and optical service including special optical effects, insert facilities, animation photography, title art, backgrounds and lettering.

HOT PRESS COMPANY, INC.
2 West 46th Street, New York, N.Y. 10036
Phone: (212) 245-6350
Bob Foster, Production Manager
Services: Titles: slides, film strip, motion picture, TV presentations: charts, graphs. Exhibits: displays, panels.

TITLE-CRAFT
1022 Argyle St., Chicago, Ill. 60640
Phone: (312) RA 8-4821
Adele Soice, Owner.
Services: Direct positive movie and slide titles.

TITLE HOUSE, INC.
723 Seaward St., Los Angeles, Ca. 90038
Phone (312) 469-1663
Keith D. Alton, Pres.

VIDEOTAPE SERVICES

BYRON MOTION PICTURES
65 K St. N.E., Washington D.C. 20002
(See listing under laboratories)

CONSOLIDATED FILM INDUSTRIES
Videotape Division
959 Seward St., Hollywood, Ca. 90038
Phone: (213) 462-3161
333 N. Michigan Ave., Chicago, Ill. 60601
Phone: (312) 641-0028
15 Columbus Circle, New York, N.Y. 10023
Phone: (212) 581-1090
Joseph Bluth, Vice President, Videotape Division
Services: Videotape-to-film transfers, film-to-videotape transfers, tape duplication to or from any size tape, videocassette recording and duplication. CMX "on-line" computerized editing facilities.

LEO DINER FILMS, INC.
332-350 Golden Gate Ave., San Francisco, Calif. 94102
(See listing under laboratories)

ROMBEX PRODUCTIONS CORP.
A Subsidiary of DuArt Film Labs
245 West 55th Street, New York, New York 10019
Phone: (212) 757-3681
Richard S. Marcus, President
John Anthony, Vice President
Philip J. Mancino, Chief Engineer Post Production Services

See advertisement on page 23

TECHNICOLOR VIDTRONICS
855 North Cahuenga Blvd., Hollywood, Calif. 90038
Phone: (213) 466-9741
Branch office: 342 Madison Avenue, New York, N.Y.

TELETRONICS INTERNATIONAL
220 E. 51st St., New York, N.Y. 10022
Phone: (212) 758-1750
George K. Gould, Pres.
Alfred Markim, Exec. V.P.

TV-R, INC.
556 West 54th St., New York, N.Y. 10019
Phone: (212) 247-4150
Ernesto Balleste, Sales International
Services: Duplicating from videotape and 16/35mm film to videocassette and videotape; transfer from videotape to 16mm film, color & b/w.

VIDEO TRAN, INC.
211 E. Grand Ave., Chicago, Ill. 60611
Phone: (312) 329-9890
Jack Cook, President
Services: Complete videotape services. Tape to film via 3M EBR system, b/w and color.

WGN CONTINENTAL PRODUCTIONS CO.
2501 West Bradley Place, Chicago, Illinois 60618
Phone: (312) 528-2311
Bradley R. Eidmann, Executive Vice President & General Manager
Harry B. Miller, Vice President/Asst. to General Manager
Dale Juhlin, Executive Producer/Director

WINDSOR TOTAL VIDEO
652 First Ave., New York, N.Y. 10016
Phone: (212) 725-8080
Bertram Goodman, President
Robert J. Henderson, Secretary-Treasurer
Services: Non-broadcast video productions, electronic video editing, videotape-to-film transfers, film-to-videotape transfers, video tape and cassette duplication, equipment and sales, rental and service, videotape systems design and installation.

there's nothing finer than

POLY-CONS.

**POLYethylene
CONTainers**

FOR YOUR
QUALITY
FILMSTRIPS

ORIGINAL...

- Hinged lid
- Unbreakable Polyethylene
- Moisture-proof, dust-proof
- Fit standard storage containers
- Low cost
- Available without labels, or with blank or custom labels, or foil printing on lids
- Two sizes:

No. 1: 1½" x 1½" in red, yellow, blue, green, orange, magenta, white, turquoise, pink, brown, black and natural.

No. 2: 1½" x 2" in red, yellow, blue, green, pink, black and natural.

Send for free sample, prices and literature.

Pat No 2852054

LARGEST
SELECTION
OF STOCK
COLORS

FLIP
OPEN
•
SNAP
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Richard Manufacturing Co.

5914 NOBLE AVENUE / VAN NUYS, CALIFORNIA 91404
PHONE: (213) 785-0326

We have Steenbeck and Kem film editing equipment of your choice available for rental, either on location or in our fully-equipped editing rooms

**THE
EDITING
MACHINE**

5914 Noble Avenue, Van Nuys, California 91404 Telephone (213) 757-5420

No other lab in
the world knows as
much about filmstrips &
color slide duplicates
as **HOLMES!**

...because it's **OUR** World!

Since 1948 we've specialized in processing filmstrips and color slide duplicates. They're not a "side line" with us. They're our only business. During these 24 years, we've created our own unique equipment and developed many unusual techniques. Most important of all, we've instilled in every department an outstanding enthusiasm for perfection. That's why we say: "No matter what your material is, we can do more with it — and get more out of it — than anyone else." It's a promise... from the only lab that knows and cares enough.



Write today for new catalog!

**FRANK HOLMES
LABORATORIES, INC.**

1947 First St., San Fernando, Cal. 91340



new products review

FEATURING NEW EQUIPMENT AND SERVICES

Storage and Carrying Cases

MONTAGE PRODUCTIONS has a new slide projector case holding a Carousel projector, tray, remote control and zoom lens. Polyethylene construction. Weight 4.2 lbs. Price \$16.80. 9 Industrial Dr., Rutherford, N.J. 07070.

PLASTIC REEL CORPORATION now offers a shipping and storage case for 80 or 120 capacity Carousel slide trays along



with two audio cassettes, tape reel, instruction manual or other literature. Pli-Magic construction with Positive Action Locking. 640 S. Commercial Ave., Carlstadt, N.J. 07072.

Cameras

ECLAIR CORP. OF AMERICA has announced the availability of the ACL camera in Super-16 format, providing almost 20% more image area and crisper blow-ups to 35mm release prints. Price, with head, motor, battery, power cable, charger, rotating eyepiece, two 200' magazines, handle and case is \$8495. 62 W. 45th St., New York, N.Y. 10036.

KARL HEITZ has announced new model Pathe Electronic 16mm and Double Super 8 cameras with rotating C-mount turret. Built-in or separate Nicad battery, or 110-220 v, or 12 v car battery power



supply. Auto or manual threading. Optional 400' magazine. 3-digit frame counter. Pilot-tone produces 60 Hz at 24 frames. Optional Barney. Prices are DSS w/ Angemieux 8.64, \$1795, up to 16mm w/ Angemieux, \$2835. 979 Third Ave., New York, N.Y. 10022.

Laboratory Services

CONSOLIDATED FILM INDUSTRIES can do print through edge numbering

on 16mm release prints for film distributors. Purpose is to afford more accurate identification when replacement sections are ordered. 959 Seward St., Hollywood, Cal. 90038.

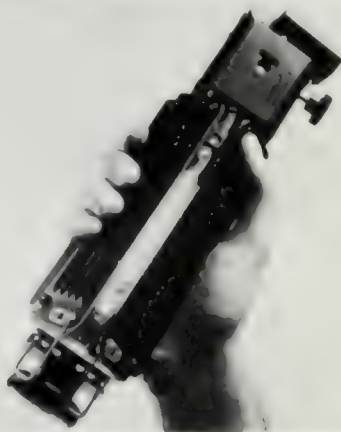
Lighting Equipment

BERKEY COLORTAN, INC. has introduced the Colortan medical light, which eliminates 85% of the heat from



the light beam. Accepts daylight or 3200° lamps. Can be hand held. Price is \$290. 1015 Chestnut St., Burbank, Cal. 91502.

LOWEL-LIGHT PHOTO ENGINEERING has introduced a new Tota-System light source, controls and mounting equipment. Center is Tota-Light a pocket-sized professional quartz system delivering 500-



750- or 1000 watts over angles up to 220° wide. Matching mounting accessories permit using almost any surface for a support. 421 W. 54th St., New York, N.Y. 10019.

Slide Projector Accessory

EASTMAN KODAK COMPANY has a new feature in its slide projectors—a thermal fuse which will cut off power in the event, under extraordinary conditions of heavy professional use, that the motor

overheats. All Carousel and Ektagraphic projectors manufactured after Feb. 1 have the thermal fuse installed. Older projectors can have one installed by regional Equipment Service Centers at no cost. 343 State St., Rochester, N.Y. 14650.

Movie Projector Accessory

ARRIFLEX CORP. OF AMERICA has introduced a new professional VU meter for use with all Sonorex 16/16 interlock



sound projectors. Supplementing the built-in meter, the new accessory is housed in a separate case connected to the Sonorex by cable. Price is \$225. Box 1050, Woodside, N.Y. 11377.

Camera Mount

GILBERT WAUGH PRODUCTIONS has announced the POV Helmet, or which Super 8 or lightweight 16mm cameras may be mounted for "inside-the-



action" sports or action scenes. Low center of gravity. Frame in visor. Mounting screws at top or either side of helmet. Price is \$129.95. 3518 Cahuenga Blvd West, Hollywood, Cal. 90068.

Slide Projector Accessory

OPTISONICS DIVISION is now marketing a variable rate dissolve unit for use with Carousel-type projectors. Works from instant cuts up to six-second dissolves. Cued by tape recorder with programming pulse. 1758 West Grant Road Tucson, Ariz. 85705.



CAPITAL FILM COMES TO TIMES SQUARE

Film producers have a new quality front end lab in New York. Capital Film Laboratories has come to Times Square and opened on Broadway May 15 . . . 1619 Broadway, to be precise.

Now we will be able to service the film industry with quality printing and processing for answer prints in 16mm and 35mm color, overnight dailies in reversal or negative-positive, plus availability of a complete screening facility at our New York lab. Bulk release printing, editing and sound capability—highly regarded for more than 20 years—will continue to be processed through our full-line labs in Washington, D.C. and Miami, Florida.

The New York lab is offering a group of professional technicians dedicated to the craft of fine quality—customer service people oriented to the needs of all film makers—and if we may say so—just the nicest gang with whom to work.

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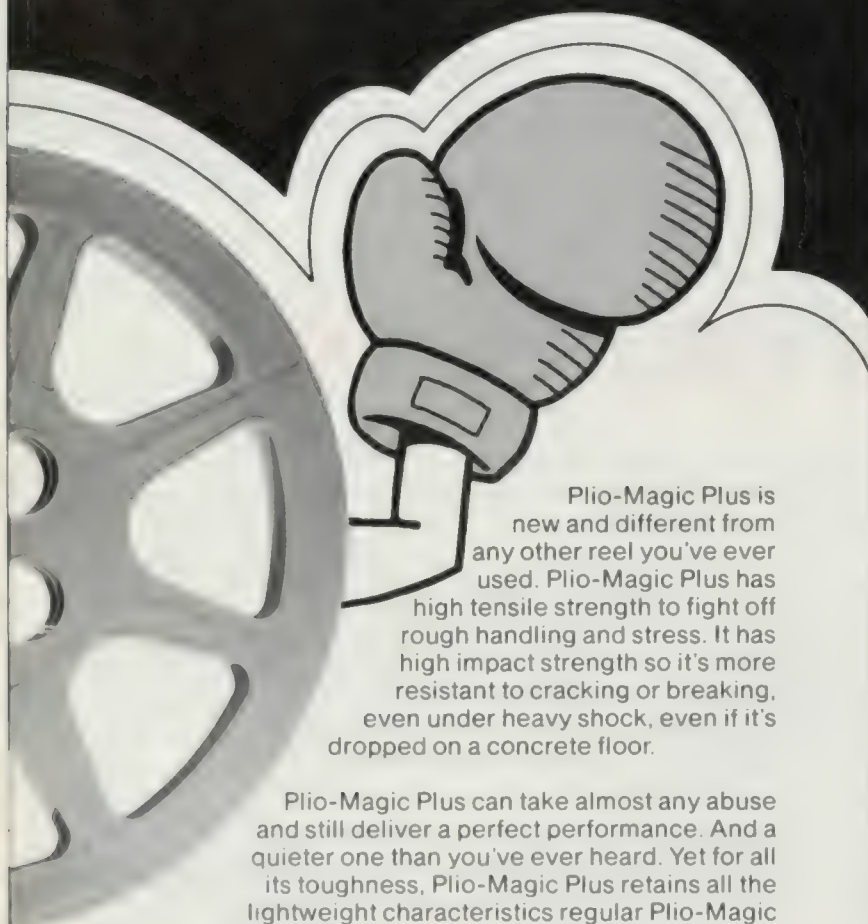
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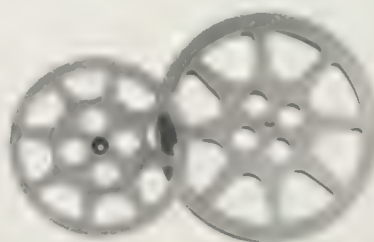
Plio-Magic Plus can take almost any abuse and still deliver a perfect performance. And a quieter one than you've ever heard. Yet for all its toughness, Plio-Magic Plus retains all the lightweight characteristics regular Plio-Magic is famous for.

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training methods

continued

"Meat Sanitation" have been added to the Generic Supermarket Training Series, a continuing line of audio-visual programs that teach job skills and customer relations to retail food store employees. Creative Center, Inc., Minneapolis, is the producer.

It's not unusual for a firm to spend hundreds, perhaps thousands of dollars to carefully recruit the right candidate for a job. Then, after a hasty "indoctrination" the first day, the new employee suddenly discovers that he is a forgotten man. Neither supervisor nor fellow employees seem able to spend time to help the new man get off to a good start. "Welcome Aboard," a new motion picture from Roundtable Films, Beverly Hills, Cal., emphasizes the importance of positive, helpful orientation. At the same time, it reveals the high costs of neglecting new employees in terms of lowered morale, reduced personal and departmental efficiency, and increased employee turnover.

National Educational Media, Hollywood, has released "Telephone Manners," a new film for the Food Service and Hotel industries. Tips on courtesy when answering the phone, taking messages, transferring and placing a call



are demonstrated. Special attention is given to the importance of warmth and friendliness. The film stresses the fact that the voice on the phone is the voice of the business or organization, thereby motivating better telephone usage. The film is available on 16mm reels or in Super 8mm continuous loop cartridges.

Another film on telephone use is "The Telephone at Work," which shows how the telephone can best be used as a valuable aid to business communications. Through a series of up-to-date, realistic, exciting examples—in the opening scene, an executive actually shoots his telephone—the film

demonstrates how voice and manner can substitute for face-to-face contact. The Rank AV, Ltd. production is available from Roundtable Films, Beverly Hills, Calif.

"Revolution in Relevance," distributed by Datafilms, of Los Angeles, shows how vocational education can provide a saleable skill for young people who like to work with their hands without being cooped up, or who feel that a college education is not needed or what they consider the good life.

"Integrity" is a new personal motivation filmstrip produced as part of a series called "Be-Attitude" produced by Carlocke/Landen, Inc., Dallas. The film explores basic qualities of on-the-job behavior and meaningful productive communication between people.

"Eye of the Supervisor" deals with employee review and evaluation and emphasizes the need for a supervisor to have an open mind and an open eye. The 16mm film is available from National Educational Media, Hollywood.

Colorful sportscaster Howard Cosell brings "instant replay" to the super-

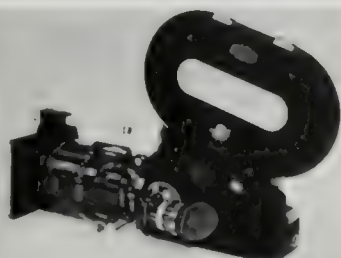


market in a new training film, "The Hopping Game," released by Creative Center, Inc., Minneapolis. Cosell appears as on-camera presenter and analyzes filmed encounters between store employees and customers. His commentary is aimed at making employees—from store manager to bagger—aware of steps they can take to improve customer relations.

Edutronics Systems International, Wakefield, Mass., offers an A-V course (videotape or film) on "Efficiency in ANS COBOL," designed to teach computer programmers to view program development, operation and maintenance from management's perspective, and to avoid costly, inefficient methods in programming.

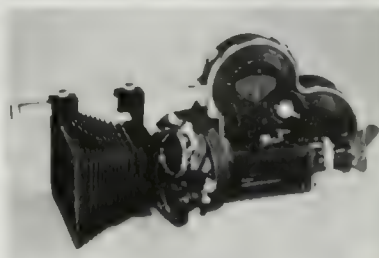
The Motorola Teleprogram Center, Chicago, has expanded production on its law-enforcement and public safety training program. Originally produced for video cassettes exclusively, it is now being made available in all major A-V formats such as 16mm, Super 8, reel-to-reel tape, EVR and U-Matic cassettes. 12 new films will be added to the 13 currently available. Woroner Films, Inc., of Miami is producing the series for Motorola. □

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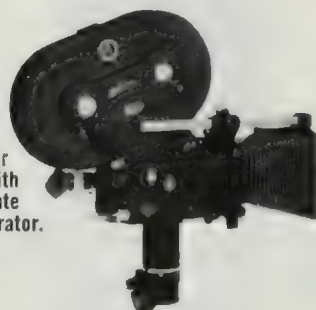
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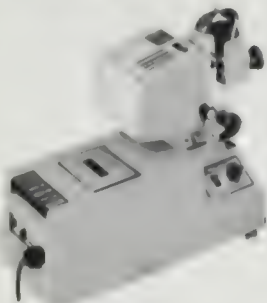


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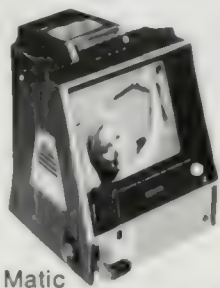
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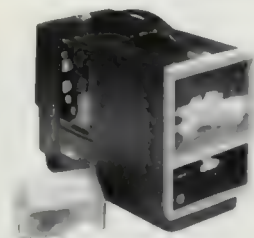
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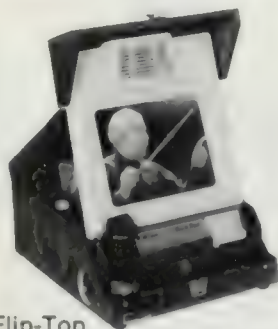
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Kodak Will Market Super 8 Film Videoplayer in Late 1973

A film videoplayer which will play a color and sound Super 8 movies over a standard television receiver or closed circuit television system will be ready for marketing to industrial users late this year.

The announcement follows up a feasibility study made public in October 1971 at the SMPTE convention in Montreal.

At that time, Kodak pointed out the flexibility of super 8 film as being the one videocassette medium that allows the communicator to use conventional display when it is desirable, videocassette display when it is desirable, and use the same film in the same cassette to do either or both. Super 8 film puts at the user's disposal a recording and display medium of excellent quality which can be used silent or sound, in black-and-white or color, for video or nonvideo display, domestically or internationally, with individuals or groups—all at the user's discretion.

Kodak executives termed the videoplayer a substantial breakthrough in videofilm technology, permitting dramatic reductions in the size and cost of equipment required for conversion of film images into electronics signals.

The Kodak Supermatic film videoplayer VP-1 plays black-and-white or color, silent or sound super 8 motion pictures over a standard color television set by attachment to the antenna terminals of the set. The videoplayer can also feed a signal to a multiplicity of television sets or a television system.

Features of the Kodak Supermatic film videoplayer include pushbutton controls, automatic threading, instant review stop motion, cassette loading,

automatic rewind of film into the cassette at the end of the film, and extremely quiet operation.

The videoplayer accepts Kodak Supermatic cassettes for projection of standard super 8 film. The cassette can be used interchangeably on existing silent and sound Kodak movie projectors such as the Kodak Supermatic 60 and 70 sound projectors allowing unmatched display flexibility for the videocassette user. Kodak Supermatic cassettes are available in 50-, 100-, 220- and 400-foot sizes and can be quickly and easily opened to load or unload super 8 film.

Commenting on comparative cost figures between Super 8 film and U-Matic format videotape at a press conference in New York, April 6, Kodak officials estimated that Super 8 should range slightly higher in cost than videotape in long lengths of program (over 30 minutes) or in small numbers of prints, but in half-hour or less programs, and with more than a few prints required, Super 8 should be less expensive. In either case the cost would not be far apart. This does not take into account, however, the reusability factor inherent in videotape.

The videoplayer uses a flying spot scanner and a continuous film transport system, permitting acceptance of thinner-base film for longer programs, minimal wear on film, and less wear on the mechanism. The videoplayer runs at 18 and 24 frames per second and conforms to the Super 8 magnetic standard of 18 frames separation between sound and image.

The Kodak Supermatic film videoplayer VP-1 sells for \$1,195. □

The same Super 8 cartridge can be used in Kodak Videoplayer for TV display or in sound projector for projected image on small built-in or large screen.



picture parade

continued

by the Committee of Tin Mill Products Producers, American Iron and Steel Institute; distribution by Association-Sterling Films.

Underwriters Laboratories has released a new motion picture on safety called "The Torture Testers" which shows how the laboratories, through impartial applications of science and engineering, investigates thousands of products for fire, accident, electrical shock and casualty hazards. Modern Talking Picture Service distributes.

The importance of calling the fire department as soon as fire is discovered or even suspected is the subject of "Fire—Sound the Alarm," produced by Alfred Higgins Productions or the National Fire Protection Association, Boston.

MJ Productions has completed a seven-minute film for the United Fund of Dade County.

Cool-Ray, Inc. has released a film about safe sight while driving called "Glare." Available nationally to high schools and especially suited for driver education classes, the film shows students learning how to handle a variety of driving problems related to vision. Producer is CTA, Inc. and distributor is Modern Talking Picture Service.

The cutting and polishing of diamonds and the making of diamond jewelry is featured in "The Magic of Diamonds," and new release by long-time film sponsor de Beers Consolidated Mines. Distribution to TV stations is by Association-Sterling Films.

"Hotdogger at Vail" is a fast-moving comedy about a Hotdog skier who comes to Vail to instruct in the ski school. He dates several pretty girls simultaneously, skis too fast, and gets in trouble with the ski patrol. The girls and patrol finally settle the score. Produced for Vail Associates, Inc., by Summit Films, Denver.

In Wisconsin there are 500 little towns like Eagle River, all requiring up-to-date telephone service, which is expensive to install and service. "Hello Eagle River" is a new film designed to open dialogue between the company and the people it serves in connection with increased cost. Aron & Wyman, Inc., Wilton, Conn. produced the film for General Telephone of Wisconsin.

"Growing the Good Seed" follows the several stages involved in producing hybrid seed corn that will plant accurately, germinate and grown vigorously and produce strong, uniform strands of high-yielding corn. Cavalade Productions, Wheaton, Ill., produced the film for De Kalb AgResearch, Inc. Modern Talking Picture Service is the distributor.

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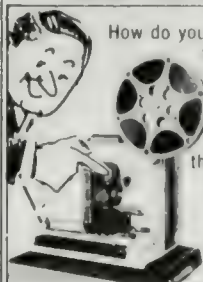
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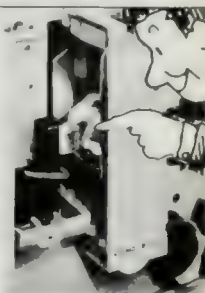
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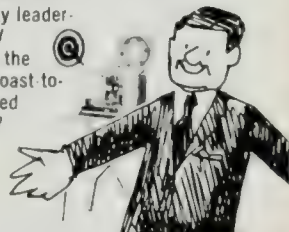
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SOUND EFFECTS

newsreel

continue

public services, these organizations must provide programming that is useful to the stations.

Travel and sports continue to be the list of subjects preferred by stations, but the two relative newcomers show up strongly behind them. 48% of the programmers want films on the environment and 46% want consumer information.

Asked how free films could be improved, 48% checked "less commercialism." 42% checked "human interest." In a similar survey of U.S. television stations last year, the same suggestions finished one-two, but the spread between them was much greater—59% and 25%.

61% of the respondents said they ran sponsored films between one and two hours a week.

34% said they programmed more than 10% of their sponsored films in prime time.

Films with "Canadian content"—that is, made by Canadians, whether actually filmed in Canada or not—are either "essential" or "greatly preferred," according to 76% of the programmers.

The survey is one of a continuing series undertaken by Modern Talking Picture Service. Others already published include "What U.S. Television Stations Want from Sponsored Films," "What TV New Directors Want from Newsfilm Releases" and "What Home Economics Teachers Want from Sponsored Films."

Short Takes:

Capital Film Labs, of Washington and Miami, plans to open a film lab in New York, headed by Robert G. Crane, who has been in the film business for 32 years, was formerly president of Color Service Co. and recently VP-Administration at Du Art Laboratory.

Philips Broadcast Equipment Corp. demonstrated a new color television camera at the NAB Convention in Washington which produced bright pictures in light ranging from .25 to .50 foot candles.

Fred A. Niles Communications Centers has been selected by Campbell Sales Co. to plan, create and produce a series of sales meetings for the combined national sales organization (Campbell Soup, Beans, Swanson, V-8, Franco-American, Bounty, Pepperidge Farm).

Newsfilm Laboratory, Hollywood has introduced a location laboratory housed in a mobile van for on-the-spot processing of 16mm ME-4 and ECO-3 color film. Sustained processing operations, printing and editing functions will be available within minutes.

tes after arriving at a filming site.

Producers Service Corporation, Glendale, Calif., has changed its name to **PSC Technology, Inc.**

F&B/Ceco of California has been conducting a ten-week seminar on motion picture production for minority groups. Another is planned this coming summer and fall.

De Luxe General, Inc., Los Angeles, has acquired a substantial interest in Precision Film Laboratories, New York. Burton Stone continues as president and Chief Operating Officer of Precision.

Century Strand, Inc. has moved from Hawthorne, Cal., into its enlarged plant in Los Angeles.

Bohn-Benton, Inc. has announced the intention of selling its audio-visual product line to Wells-Disston, Inc., headed by Fred A. Wells, previously associated with Sherman Fairchild and consultant to the A-V industry for the past year and a half.

A-v man *continued*

But unfortunately in many large companies there is still little understanding or recognition of the audio-visual department efforts or professional status. Actually the function of the A-V department should be of great importance in today's business society.

"Those members of the management team," he said, "who are reluctant to avail themselves of their audio-visual department are usually the world's worst communicators, producing costly hecatombs of over-specialized, jargonized reports, slides, films and tapes which usually end up in wastebaskets and warehouses all over the land.

"Conversely, one can find behind many a company whose growth record attests to the sweet smell of success, managements eager to use all the present-day effective techniques of A-V communication as sharp-edged tools to promote new marketing, sales, research, technical and training developments.

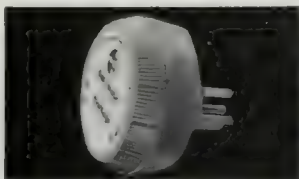
"No doubt about it, the use of properly prepared audio-visuals may not save the world, but audio-visual communication tools and techniques can make it a considerably better place to live."

Walton recognizes pitfalls along the way, however. "Even the really outstanding A-V man will have to fight to maintain his present growth pattern," he says. "With the multiplicity of new methods and techniques now on the scene he will eventually find himself up to his rear end in alligators and it will be increasingly difficult for him to remember that his initial objective was to drain the swamp."

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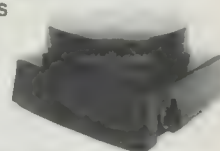


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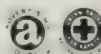
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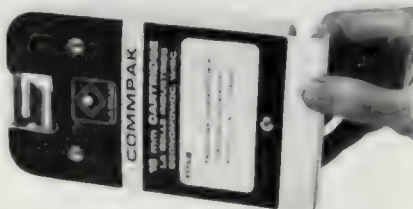
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the screen executive

Dr. Norwood L. Simmons, recently retired as General Manager of Eastman Kodak's Motion Picture Division has been appointed a special consultant to the Arriflex Company of America.

... Charles W. Crum is the new Chief Engineer for CAMCAN (Chicago Archdiocese Multimedia Communications Center and Network). He will design and operate a 4-channel TV network of instructional A-V material for the Archdiocese... Polly Parks has been added to the staff of Eclair Corporation of America as Public Relations Director... Teletape Corporation has appointed Keith Gaylord as Manager of Corporation and Agency Sales, working principally for the Real Time Communications Divisions...

Bert Carlson, beginning his 43rd year in the motion picture equipment field has joined Alan Gordon Enterprises as sales engineer... Richard E. Putman has been named Director of Engineering for the Audio-Video Division of Philips Broadcast Equipment Corp. He was previously with the Visual Communications Department of General Electric... William J. Brennan has been named Marketing Administration Manager of Technicolor's Audio-Visual Systems Division...



BRENNAN



OSBORNE

DuKane Corp. has appointed Lloyd Osborne as Industrial Marketing Manager... Eclair Corp.'s Los Angeles office has a new Service Manager in George Zorzoli... Gary Thompson former chief engineer at Vidtronics has moved to Consolidated Film Industries as Videotape Chief Engineer... Robert H. Steen, most recently with Quaker Oats as Manager of Creative Coordination, has been appointed VP-marketing of Dynamic Marketing Programs, Glenview, Ill... Campbell-Ewald's commercial communications subsidiary, Varicom, has appointed Charles S. Brandt as VP and Associate GM. He was formerly with Universal City Studios... J. D. Powers has been named VP-Product Development, and J. W. Newson, VP-Industrial Sales of Centron Corporation Lawrence, Kan... Donald Carlson has been upped to Executive Producer and Creative Director of Wilding, Inc.

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eastern states

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Leadlight Film Service, 104 Ocean St., So. Portland, Maine.

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udio Visual Services, Inc., 2 West 45th Street, N.Y.C. 10036. (212) 661-1140. Sales, Rentals, Repairs, Recording Studio.

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L. C. Vath Audio Visuals, 449 N. Hermitage Rd., Box 137, Sharpsville 16150. (412) 342-5204.

southern states

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Mediagraphics, 125 108th Ave., Treasure Island, Florida, 33706, Phone (813) 360-0278.

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Colonial Films, 752 Spring St. N.W., Atlanta 30308. (404) 875-8823.

midwestern states

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parallel development has also occurred in television writing but is less disruptive in TV because there has always been a kind of movement upward in television from researcher to writer to writer-producer to executive producer. In the sponsored film industry this has never before been a tradition, but is becoming one whether the writer approves of it or not. Trying to fight the marketing trend is like telling the incoming tide to recede.

If you are very prestigious you may be able to resist the trend. You may be able to say "I just write the script

and walk away from the film," but in the long run, the odds are increasing against your being able to do this. If you want to be successful and remain busy as well, you must adapt your way of working to the needs of the marketplace. Purity is a fine and admirable thing in the right time and place. But how may elderly virgins do you know who are happy, well-adjusted human beings?

Each of us must make his own definition of success, and then try to live up to it. Or, as one of my producer-friends says: "When someone else cheats, it's unethical. When I cheat, it's to establish a basic principle."

"What goes up, must come around."

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JULY/AUGUST 1973 • VOLUME 34 • NUMBER 4

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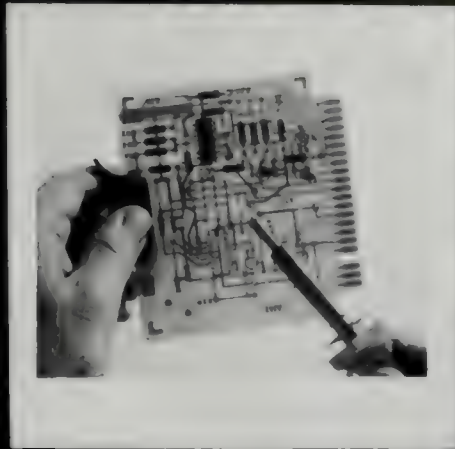
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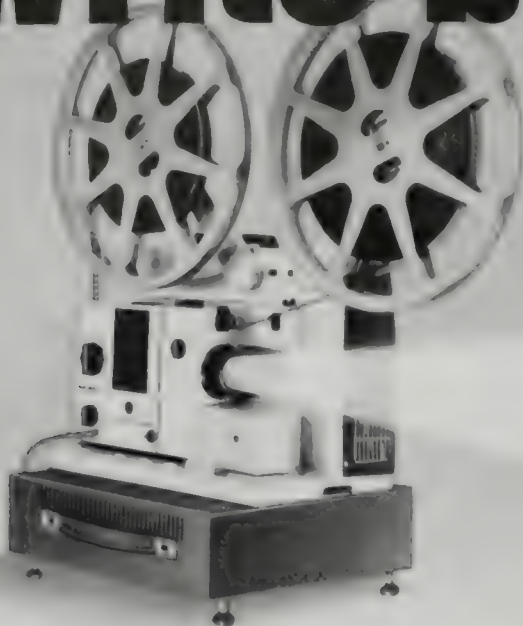
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the audiovisual calenda

JULY

The 15th Annual Motion Picture Seminar, sponsored by Motion Picture Laboratories, Memphis, and Nashville Convention, Society of Motion Picture Television Engineers, July 21, Memphis State University Center, Memphis, Tenn. Info: Frank McGeary, Motion Picture Labs, Box 1758, Memphis, Tenn. 38102.

AUGUST

American Management Association 9th Education & Training Equipment Exposition, August 7-9, Americana Hotel, New York. Info: Clapp & Poliak, Exposition Management, 245 Park Avenue, New York, N. Y. 10017.

Film Production Workshop, August 1-3, San Diego Military Academy, San Diego, Ca. Info: Jack Williams, 426 31st St., Newport Beach, Ca. 92660.

SEPTEMBER

VidExpo 73, sponsored by Billboard Publications, Sep. 4-7, Hotel Pennsylvania, New York. Info: Stephen Traiman, News, 165 W. 46th Street, New York, N. Y. 10036.

VideoExpo IV, sponsored by Knowledge Industry Publications, Sept. 18-20, Commodore Hotel, New York. Info: Minsker, K.I.P. Tiffany Towers, West Plains, N.Y. 10602.

OCTOBER

Society of Motion Picture & Television Engineers Semiannual Technical Conference and Equipment Exhibit, 14-19, New York Hilton Hotel, New York, N. Y. Info: Jeffrey B. Friedman, SMPTE, 862 Scarsdale Ave., Scarsdale, N.Y. 10683.

Information Film Producers Association Annual Conference and "Cine Awards, Oct. 31-Nov. 3, Riviera Hotel, Palm Springs, Ca. Info: Stan Friedman, Chairman, 4055 Bernice, San Diego, Ca. 92107.

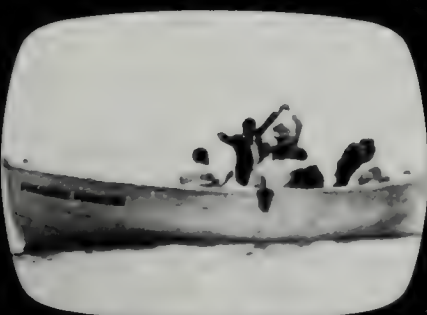
NOVEMBER

CINE Annual Awards Ceremonies, 13-15, Ramada Inn, Washington, D.C. Info: Mrs. Anita S. Price, CINE, 1616 16th St., N.W., Washington, D.C. 20036.

JANUARY

35th Annual National Audio-Visual Convention and Exhibit, Jan. 5-8, 1974, Miami Beach Convention Center, Miami Beach, Fla. Info: NAVA, 3150 Spotswood St., Fairfax, Va. 22030.

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BY HUBERT WILKE



When advised that this month's column would appear in the 35th anniversary issue of **BUSINESS SCREEN**, my first thought was that it would be appropriate to reflect on the progress of the past, and review some of the communications highlights of the preceeding 35 years. In 1938 when Ott Coelln had the vision to start **BUSINESS SCREEN**, I was struggling to get through secondary school, and subsidized my extracurricular activities by producing a weekly high school variety radio program. In retrospect, it's only claim to fame was that Sid Caesar played sax in the teenage house band and that the program was sponsored by Mobil Oil. In the intervening years so much has happened. Tempted as I am to pursue the exciting advance of the A/V art over the past 3½ decades, I rather suspect that this issue will have more than its share of historians. So let us look into the future and round off the next 35 years with a glimpse of A/V communications in the year 2000.

Just to start off on a positive note, you will be reading **BUSINESS SCREEN** on a screen. The publication will, by that date, be delivered to your home electronically and viewed on an information and entertainment wall via one of some hundred channels on cable TV. Should you want a particular article for future reference or desire to read the magazine on your first trip to outer space, the push of a printout button will provide hard copy within seconds. If you are interested in a particular advertisement—say the one about the new thin line video wrist band cassette playback recorder—all you need do is activate the "Show Me" button on your remote console to retrieve a demonstration of the new miniaturized communitronics special from Space Age products. They come in a variety of sizes and colors. And, you don't even have to walk in to your local dealer to get one. All you do is refer to the binary coded purchase panel in the cabinet of your information and entertainment system and roll your finger on the stamp-sized recognition pad. Your fingerprints are then transmitted via

laser beam to a nationwide credit channel system which instantaneously checks your identity, bank balance, and charge limits.

As soon as the green light flashes on your luminescent identification pad, it clears the computerized purchase panel upon which you view and confirm the exact model, size and color of the wrist band video cassette recorder that you want. The order goes directly to a fully automated regional warehouse that delivers the product to your doorstep within 24 hours.

A similar response system permits you to answer opinion polls from your living room and participate in a straw vote for President of the United States.

Another new feature of the 21st century **BUSINESS SCREEN** is the Classified CRT Personnel Display Section. When looking to fill a particular position all you do is call up specific resumes from a pre-determined category on your video screen. When you find a likely prospect, check his digital code number and dial up a videotape of the prospect and sit back while he tells you about himself. At the end of the presentation, the candidate confirms his picturephone number so you can call for a personal interview.

Your home information and entertainment center, of course, brings you far more than magazines and daily newspapers. The prospect of more and more cable TV channels reaching into the home is assurance that the pressure will continue to be on programming. There will be Public Service Channels, Health Channels, Business Channels, Political Channels, Education Channels, Entertainment Channels, Video Correspondence Course Channels, Purchase Channels, Religious Channels, Hobby Channels, Travel Channels, Employment Channels, Municipal Channels, Beauty Channels, Young Folks Channels, Old Folks Channels, Bachelors Channels, etc., etc.

This influx of channels are your window on the world providing a vast

selection of national and international events—major sports attractions, as well as XYZ rated movies, concerts, opera, jazz, languages, art, dancing, dancing lessons, business seminars, round the world video programs on pre-natal and baby missile transportation and space travel. By the year 2000, the TV University of the Air will have graduated thousands of alumni who never set foot on a campus or slept in a dormitory. Home study courses on almost every conceivable subject bring the opportunity of education into every corner of the world as the underdeveloped nations take every advantage of satellite communications. Never before this 21st century have so many people had equal opportunity to receive continuing education—almost from birth to death.

An added feature of the cable system that feeds your home information and entertainment center is that it interfaces with your residential computer, and programs all aspects of your own security surveillance requirements. In fact, this "hands-free" system is so effective that it can replace an electronic baby sitter, permitting you to keep in touch with your room in your home from miles away via your wrist band video communicator. The entire system ties in with the local fire and police department.

A skyscraper in the year 2000 will utilize a single closed circuit waveguide, an empty 2" diameter tube running the 150 stories from the basement to the top of the building. This all encompassing wave guide will handle the entire vertical building signal transmission requirements including:

1. Building automation, sensors and controls.
2. Elevator controls.
3. Life safety and fire detection systems.
4. Building security sensors, readers, door access controls.
5. Selective music distribution.
6. Open plan office masking and distribution.

Hubert Wilke is president of Hubert Wilke, Inc., an international organization specializing in communications facilities design and programming consultation.

7. Selective floor by floor building evacuation announcements. All call emergency announcements distribution.
8. All television transmission, public and private, including two way closed circuit, picturephone, surveillance, and commercial UHF and VHF television channel distribution.
9. Facsimile transmission and reception.
10. Computer data and CRT terminal distribution. Operation at wavelengths approaching those of light, permits unlimited systems flexibility and expandability. A tap off and associated translator terminal on each floor interfaces sensors, and a range of operational devices, and subsystems with similar equipment on other floors or with the centralized building systems. The power to operate all translator terminals is also distributed by means of the same common wave guide.

As the 21st century executive arrives in his 150 story office building he activates the information center built into his desk. It is similar to and can interface with the one he has at home. Since all important business mail is transmitted electronically and viewed on his flat wall display, he fills up the international communique that have come in during the night. As he dictates letters into a tie clip microphone, a time-shared voice actuated "dictaputer" transposes the spoken word of letters, memos and reports into CRT readout displays for instantaneous distribution.

The rest of his morning is spent in a two-way video conference with several national and international branch offices. Site locations for several new service centers are evaluated by digital plotting. With information presented in easily comprehended inter-plot grid form, tentative locations for new service centers are selected. Then, using the same program, simulation runs show the potential effects of the proposed service center in the territory for which it would be responsible. The output on the plotter, which is transmitted to each office tied into the conference, projects figures for sales volume, service call frequencies and the impact on existing facilities in the area. Further background information is called up on a random access micrographics projector that is viewed via projection television at the various locations tied into the teleconference.

Later in the day our executive in

the year 2000 is found studying a technical article on his information screen as he comes across a footnote referring him to another source. While putting the first story on hold, he dials up the footnote reference and is so impressed with the material that he wants to send a memorandum to all corporate V.P.'s throughout the world. Before he can do so—the phone beeps (it no longer rings in 2000). To his left, the wall lights up, and on it appears his wife who is about to buy the new dinner dress she is trying on, and requests his opinion. Once having exercised his decision-making expertise in behalf of his mate—he returns to his desk terminal. Next, he activates a voice recognition alphanumeric translator and dictates the memorandum that will be transferred to the information terminal on every V.P.'s desk. Before releasing the memo, he views what has been said on his own terminal screen making any necessary corrections, additions, or deletion with his light pen.

Just before leaving the office our 21st century executive gets a major report from overseas. He glances through it and decides it requires further study when he gets home. Rather than carrying the report with him he dials his home phone, presses a button and through almost instantaneous reproduction the report is transferred to the information center in his home and stored in the mini computer that is used to monitor and perform routine household tasks, such as the programming and control of heating and air conditioning, surveillance, cleaning, and cooking, and maintaining the family expense budget. Later that evening the report is called up on his portable bedside readout display as he records his comments for electronic distribution to the European headquarters office.

Before retiring for the evening a flick of the switch interconnects the audio information compressor with the executive cerebral electrode that feeds another in the series of "learn while you sleep" lessons for the busy executive in the year of our Lord 2000.

By now, dear reader, you, too, have been written into the future by my time compressor, so before we part, join me at The 21st Century Pleasure Dome where we can select any one of hundreds of pre-programmed simulated experiences and take off on a laserized, holographic brain stimulating pleasure probe—a three dimensional brain kinetic display of surround light, sight and sound that recaptures your heart's desire in thirty minutes of ecstasy "up up and away." □

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the camera eye

BY OTT COELLN



The past is only prologue to the future. The "first 30 years" during which we served business industrial film progress the best way we knew how was a time of labor and of love. With respect for "the best way of getting into men's heads" that sight/sound represented, we fought vigorously to get the best into the medium and to bring it to the most people possible. The picture itself was the thing; but it meant nothing until somebody saw it and something happened, as a result.

Those 30 years since 1938 was a great time and men and women lived up to the challenge of darkening shadows of the war in Europe and in the Pacific. "Got to be damned sure nobody's son will ever say, if your training film had only done its job!"

We drew inspiration from so many of these people of our time. From those unforgettable hours with one of the greatest of them all—Robert Flaherty whose *Nanook of the North* was a sponsored film (Revillon Freres) and in whose company we premiered *Louisiana Story* in Chicago (credit Jersey Standard for the vision and the courage that made possible one of the great documentaries of all time!)

Frank Speidell at Audio, Frank Arlinghaus at Modern gave us aid and comfort and more inspiration. Evenings with John Grierson, one of the history-making documentary film makers in Britain and founder of Canada's National Film Board were renewing to the spirit. Ray Wolff gave lustre to the medium and the pleasure of his company. Jamison Handy's role in our life cannot be put in words: the great innovator of so many basic tools and techniques always found time to "share the vision" and to this day is, by every standard, the key-figure of all that the medium meant to us.

Who will ever match the drive and organization of Floyd E. Brooker who directed that total, vital program of 457 wartime training films executed by so many very capable film companies all across America! Is there a finer example of a single training film than *The Micrometer*, which is still selling prints and bringing revenue back to the U.S., as are so many other USOE films? How can you express your appreciation of the or-

ganizational effort put out by the Navy's Orville Goldner—who really made our big issue of that time possible as well as historic!

Ideas whose time had come were such as the formation of the Industrial Audio-Visual Association; the founding of CINE; the merited growth of each NAVA trade show and dealer convention. We built in the past on figures/facts but the future belongs to what Tom Hope continues to do so well as the Statistician-Market Analyst of all Audio-Visuals!

Ralph Creer kept films in the forefront at the American Medical Association; Bill Englander's long years as Secretary of the National Committee for Films for Safety made that annual Awards program one of the great examples of all time. Dana and Edith Bennett built on a Farm foundation and have been invaluable to all American agriculture as spokesmen for progress, not to mention their inestimable contributions to CINE.

We need you, John Flory, out of Kodak and back into films but not ever far from our thoughts: the "spark" of ANA film action, the moving spirit in CINE's development, a practical visionary who supplanted the long shadow of much-loved Herb Edwards to make his own future and ours so bright!

And we'll miss retired leaders like Bill Pratt who lead the Bell System film program into national prominence with resultful, worthwhile pictures every time.

Up North we knew the genius of "Budge" and Judy Crawley, we shared some of our finest hours with Crawleys' man-of-all-tasks Graeme Fraser. And abroad there was Bert Hannstra and Dr. George Munck to create films few could emulate throughout the rest of the world. Though Bill Yale, at Empire Photosound, would come close with *My Garden Japan* and his many films, like *To Be Alive!* set Francis Thompson close to the pinnacle of achievement.

Larry Madison was and remains the greatest in capturing the outdoors on the screen; the people at Douglas Aircraft held the skies overhead. But Reid Ray took us across America for United Air Lines! And Hank Strauss went 'round the world for so many Pan Am films including *My Island*,

Japan. Later day "saints" of the medium: men like Lee Bobker, Saul Bass to name just two most admirable creators of worthwhile films.

Time is fleeting and space at premium in this new day of another BUSINESS SCREEN. We're "at home" these years with friends who share the past, keeping in touch with what important NOW: the future.

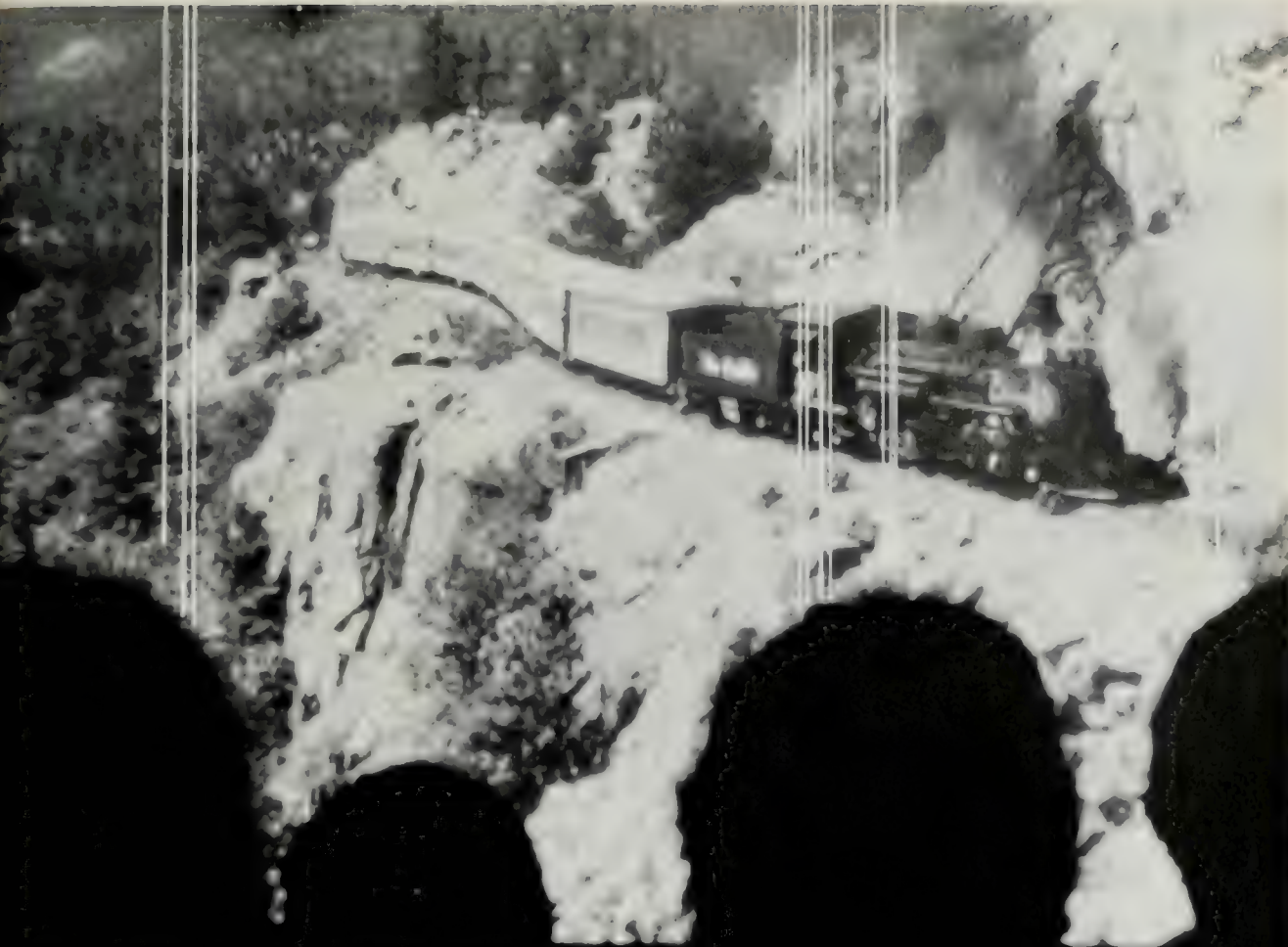
What did we enjoy most all those years? Certainly our many trips abroad as U.S. delegate and juror at those unmatched International Industrial Film Festivals: from Rouen, to Venice, to Vienna and Berlin and on to Barcelona. Bringing back those "horses" from Vienna; those trophies from Berlin and Barcelona wasn't all of it; it was, again, the people like Emile Leze, Paris laboratory owner; Irina Stepanoff, our guide at Rouen and Venice; the lovely Hallonsten of Stockholm; the embrace of the jury president at Barcelona during the awards ceremony there; people like Ted DeWit and Gerry Raucamp of the Netherlands . . .

The brightest hour: when 11 U.S. delegates (five out of IAVA) came to Berlin including Honeywell's Harold Daffer; Combined's Mike Ritt; Bob Unrath (Port Authority of NY); Bill Walton (IBM); Jack Gabrielson (McDonnell Douglas); Johna Peppe (Ford); Jack Hall (Kodak) and Bob Beatty (Boise Cascade). Hours with John Flory and Betty and Carl Lenz at Rouen; (watch out for those mad Algerians!) with Carl again at Venice with Jack Behrend at Vienna were repeated, in spades, when Tak Murakami joined the delegation and Modern's Bill Oard and Dan Kater (with their wives) at Barcelona;

Through it all, broadening our horizons, we covered a small world, with Europe and Asia only hours away from either shore of the U.S. And the medium spoke every language, was enriched with honor and talent by film makers dedicated to their craft in nearly every land.

How can you ask for anything finer to work for, to live for, than years that brought together God's answer to better understanding for all mankind—and the people who helped make that answer come true?

To you, we throw the torch . . . Yours to hold it high!—OHC.



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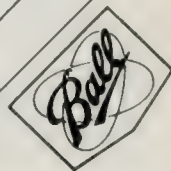
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PARADOX: Plus Ca Change, Plus C'est La Même Chose.

Or as the French say, "The more things change, the more they remain the same." I think the most exciting part of my job is working with young filmmakers, and it is also the most aggravating. There are people in the film world, and I have met some of them, who work out their problems with their own children by being rotten to the young people they meet in their profession. But I'm not one of them. I'm favored, for whatever reasons, with a good, warm relationship with my own three-children, and in fact they offer suggestions when I have trouble with young people.

But young people can be so arrogant in their disdainful rejection of advice that one is often discouraged. I remember my father once observed that each new generation believes that it is the first to have invented sex, all reasonable evidence to the contrary. I think that also goes for movies and movie-making. In a future column I will discuss youth and creativity. This column is about young people and money.

I recently acquired a new client, two young film-makers, and by young I mean ages 22 and 25 respectively. They seem to be doing very well, making good money and also good pictures. Recently they confided to me the "secret of their success". In great confidence they revealed to me that they had found one good client who gives them a lot of work, enough to cover their basic nut, so that, as they said, "The rest of the jobs we get is pure gravy, which represents our profit!" It took all my self-control not to tell them that Wilding worked out this same system with Ford in 1947, and that Jam Handy had done the same thing with Chevrolet in 1934.

I had another call from a young man who enthusiastically informed me over the phone that he had found a new way of selling films that was his own invention and that worked so well that he was turning work away because he just couldn't keep up with it all, and he wanted to sign me to a contract on a yearly retainer and percentage because he was so desperately in need of writers to fill the great gap between what he was selling and what he could produce. He refused to explain his terrific new selling system over the phone, but assured me it was producing a new contract every two weeks for him and he would explain it to me in person, but only if I gave him a sworn affidavit not to reveal it to any of his competitors for whom I might work in the future.

The idea of signing a statement and having it notarized to prevent it's being stolen by anyone was just too mysterious and intriguing for me to resist, and now I'm going to reveal this great sales secret publicly and lay myself open to a civil suit . . . or maybe a criminal one for all I know. Anyway, readers, and especially you unsuccessful film salesmen in the audience . . . listen to this great new idea and write me what you think of it.

This young producer submits treatment outlines . . . at no cost to the client, for pictures he thinks the client should make, or which the client thinks maybe he might be interested in making. If the client accepts the outline, the writer gets 10% of the budget for writing the script. "But," I said, "what if the client does *not* accept the treatment?" He shrugged and answered, "Well, that's the writer's problem, not mine." So there it is, Avid Readers . . . all laid out for you . . . a new sales technique . . . a free treatment outline, on speculation, the cost to be born by the hungry writer if the client doesn't buy it. A truly original sales idea!

But just remember . . . you read it here in *Paradox* first, and if too many of you adopt this secret weapon I might go to jail for violating my sworn statement that I would not reveal it. No sacrifice is too great for your columnist . . . no sacrifice that is except a treatment outline on spec! (Incidentally, the "jobs" he got every two weeks were simply opportunities to submit free proposals. With *that* definition, I can get a job every two hours!)

Not all of these discoveries are made by young people, either. I was in meeting recently with five other writers. We had all been called in by client, who wanted a script written directly by a writer. He was then going to circulate the script to various producers and take the lowest price . . . (shades of government purchasing!) Now this client was in his fifties, and he's made a picture every year for fourteen years, and he decided he would use this method to save time and also to get the lowest price. How would he save time? (Stay with me now, because we're going to have a written exam later.)

He was going to save both time and money by having all six writers present scripts and then choose the best one. He was also going to save time and money by giving them all the same input in this one meeting. I knew three of the other writers personally, and had heard good things about the other two, so after the prospective client had explained about five minutes of what he had in mind, I interrupted him and asked: "Do you mean that you are going to pay for six scripts before you even decide which one you're going to use?" "Why, no," he answered somewhat annoyed at my denseness, "Obviously I'm only going to pay for the one script I like out of the six submissions."

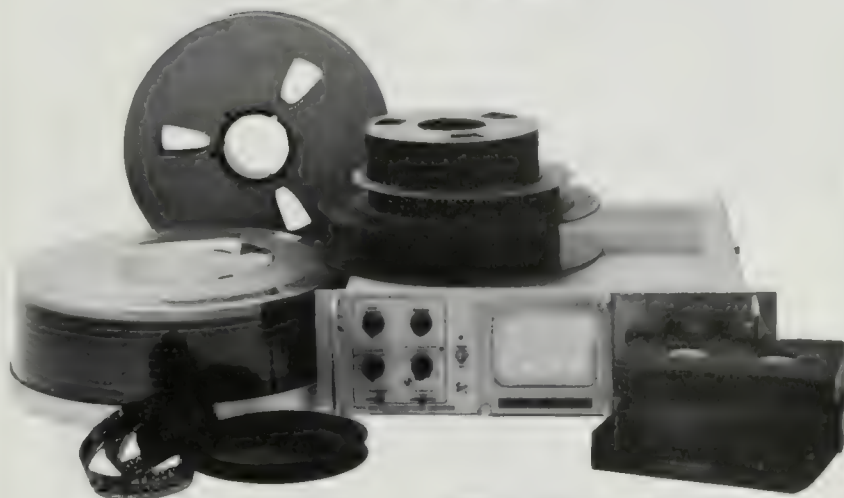
We look at each other incredulously, while this viewpoint slowly registered itself, and then the writer across from me said . . . "Last one out of the room has to pay for the drinks!" and it turned out to be me because I just couldn't stop laughing, and I can't move fast when I'm laughing.

Now, just in case I'm beginning to sound like a tired old jaded greybeard let me tell you that I was 25 years old when I decided that I would never again do a treatment outline on spec . . . let alone a script! Let me tell you about this incident . . . the gospel truth incidentally, as is also true of the other incredible incidents I have recounted.

I won't tell you who the client was because I still work for them occasionally, but I'll tell you that I was living in Detroit at the time, and it was a chemical company which makes a lot of pictures and buys scripts for production by their own internal producing department. Anyway the executive in charge of the picture called me in and explained what kind of pic-

Stanford Sobel is a free lance writer working out of New York City who writes "Paradox" for each issue of Business Screen Magazine, which pays him handsomely for his efforts.

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REPORTS ON CURRENT EVENTS AND TRENDS

IAVA Elects New Officers; Inducts Nine New Members

New officers of the Industrial Audio-Visual Association were elected for the 1972-1973 term at the Society's meeting held at Houston's Regency House, May 14-17.

Richard H. Joy, Manager, A-V Department, Burroughs Corp., is IAVA's new President. First Vice President is H. D. Johnson, Manager, A-V Services, 3M Co.; Second Vice President is Frederick P. Barker, Manager, Services, Del Monte Corp. Fred J. Woldt remains as Executive Secretary.

New members of IAVA are: Adamson, Canadian Imperial Bank of Commerce, Toronto; Ray Carpenter, Toro Co., Bloomington, Minn.; Costlow, Motorola Semiconductor Division, Phoenix; Maynard H. Erickson, Southern Railway System, Washington; Joseph McKeon, General Motors, Detroit; Larry Mogloff, Financial Corp., Des Moines; Harold Potter, Holiday Inn University, Memphis; Walter Henderson, Southern Bell, Birmingham, Ala.; and J. Sawner, Emerson Electric Co., St. Louis.

Mervin W. La Rue Dies: Medical Film Pioneer

Mervin W. LaRue, a pioneer in the field of medical photography, died at his home in Chicago 15 April at the age of 81. He was responsible for some of the first medical motion pictures ever made, the first medical film with a soundtrack, and many equipment innovations in the field of scientific photography. Generations of medical students, researchers, physicians, and nurses profited for over thirty-seven years from his medical motion pictures and are using his equipment and photographic applications in research laboratories today.

CINE Announces Spring 1973 Golden Eagle Films for International Competition

CINE has announced the list of 153 documentary, educational, and short subject films chosen to represent the United States in international competition abroad during the coming year.

The winners were selected from 1,000 entries, with the Board of Directors of CINE sitting as final jury. CINE The Council on International Theatrical Events, is starting its twentieth year as the organization v

ects official United States entries
r international film and television
ents abroad. For the past two years
NE has been screening films twice
year. The next deadline date to
ter films for screening is August
7, 1973.

In recognition of the fact that the
ms have been selected to represent
e United States in international fes-
als and of their cinematic excel-
ence, the winning films will each
ceive a CINE certificate. Profes-
onal films are awarded the Golden
gle and amateur films receive the
NE Eagle. 17 CINE Eagles and
6 Golden Eagles were voted this
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Entry forms for the fall screening
ay be obtained from CINE, 1201
teenth Street, N.W., Washington,
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st reaction is "Oh, sure, we've seen
at before, some place or another—
thing new about computerized ani-
ation—it plots the camera moves,
it makes logos wiggle."

But this is something really differ-
t. This is a man sitting down at
common typing keyboard with an
ea in his head, and instructing a
mputer to produce an object of
ertain size and shape on a video
isplay, which it then proceeds to do
th uncanny likeness. The typist then
structs that our viewpoint of this
bject be from any angle, wide-range,
ephoto, front, back, side, above,
low, yet its shape and shading be
orrect regardless of the angle from
hich it is viewed. Then, the man at
e keyboard tells the object to do
ings—move, interact with other ob-
cts.

When you have all this you have
e prime makings of a motion pic-
re. Set up a camera, and automatic-
ly photograph the display, through
ime color filters, single frame, auto-
matically as controlled by the com-
puter, and you have an animated
ovie in color, yet untouched by any
tist's hand.

All this is possible with a newly
eveloped process called "Synthavi-
on" which makes multi-dimensional
olor films completely by computer,
hout requiring the existence of an
original "except in the mind" with
alism comparable to photographs of
a existing object.

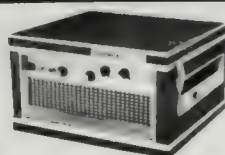
Dr. Phillip S. Mittelman, who con-
ceived the process, recently demon-
continued on page 36

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BSM

JAYARK Super 8

Jayark Instruments Corp., 420 Madison Avenue,
New York, New York 10017, (212) 751-3232

EXCLUSIVE DEALERSHIPS AVAILABLE



Technicolor's new case for Super-8.

Until now, working with Super-8 wasn't all that super.

When it came to processing, Super-8 was treated like an insignificant part of the industry. And when it finally came to showing Super-8, there just didn't seem to be a convenient, quality system.

At Technicolor though, Super-8 is so important that we've reorganized our entire processing labs in Chicago, New York and Los Angeles. So that now we can give Super-8 the same great care we give 35 and 70mm. Everything from processing to converting to cartridge to magnetic or optical printing to international prints. And all with timely delivery to meet your deadlines.

But your finished Super-8 film is just the beginning. To make sure it's seen, Technicolor has another case for Super-8. It's Showcase. The self-contained Super-8 cartridge projector and screen. In a briefcase.

There's no threading or fumbling with film. Just snap in a sealed film cartridge and press the start button. The film is on a

continuous loop, which means there's no rewinding either. So when you're at the end, you're automatically at the beginning again.

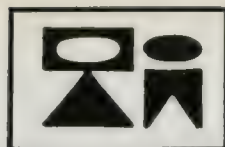
Go with the people who offer the total Super-8 system. Write Technicolor, Audio-Visual Systems-M, 299 Kalmus Drive, Costa Mesa, California 92626.

Showcase. Another strong case for Super-8.

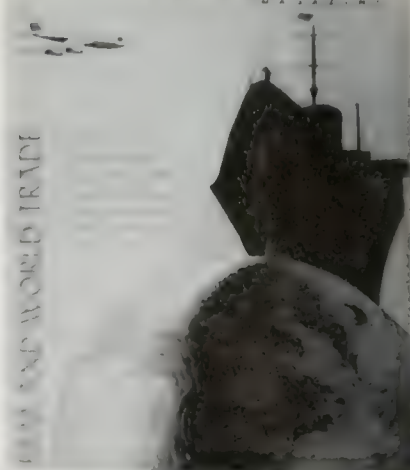
**Technicolor
SHOWCASE**



Simulated picture



COVERS that spanned two decades of publication history . . . from World War II, which tested and improved tools, techniques and leadership . . . to the burgeoning 60's where more world trade held the key to better economic development at home and abroad. The magazine helped beyond its pages as its publisher took an active role in the a-v industry . . .



Those Wonderful First 30 Years . . .

It all began, as many innovations have, with a young man's vision of the need for a unifying force, publication to serve the users and producers of business and all other informational media. In June of 1938 that dream became reality and BUSINESS SCREEN was born. Its protagonist-publisher came out of education and out of business, where he had been a junior public relations man for a sponsor; an advertising manager at a club hotel; printer, teacher and dramatist: Ott Coelln, founder of BUSINESS SCREEN.

Within a few issues of its beginning, the magazine was joined by its first editor-publisher, Bob Seymour, recently off the University of North Carolina campus and soon to join America's fighting men over-seas where he became Captain Robert Seymour, Jr., a communications officer in the Eighth Air Force, stationed in England.

Another long-time veteran: Herb Schell, who held down all West Coast activities before and after World War II, went into the Army Pictorial Center, on Long Island.

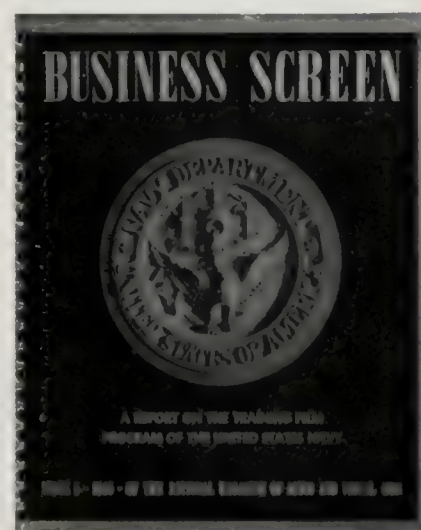
But a first issue was born, raised a new standard of excellence by winning a Chicago Art Directors' Award for its cover; was art-directed by renowned designer; Henry Harger. What did it have to say that should remember?

Features included updating the history of a pioneer sponsor: International Harvester, 1911-1938. Is Harvester's *Back to the Old Farm* "first"? Probably the first film with "story line" among business-sponsored films. Edison had created advertisements as early as 1888; General Elec-

tric dates one production back to 1907; but GE didn't make a practice of industrial-type films until 1913.

Our No. 1, 1938 also featured, in process color, the advent of U.S. Steel-sponsored *Men Make Steel*; one page asked the familiar query: "Films on My Budget?" and gave some good answers for the positive. Color also highlighted a page, illustrated, on Bristol-Myers' film *Boy Meets Dog* and the distinguished British documentary producer, Paul Rotha, reported on the progress of sponsored films over there as our first "foreign editor." A highlight of that "first" was an original design section, created by the firm of Barnes & Reinecke on "Films in the Department Store." There were other features: a new

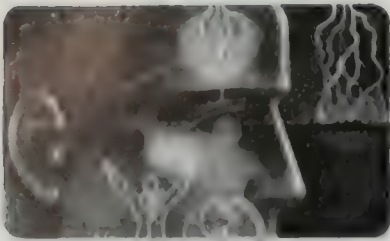
THE NAVY'S ROLE in training film production was told in this greatest issue of three decades.



sound slidefilm department; a section on "Promotion & Distribution" authored by Coolerator Company's ad manager H. C. Beresford, whose film had reached countless thousands of women-prospects for that company's product, showing in rented theatres. There was a preview of two 1939 World Fairs-to-come, at New York and San Francisco; there was a lengthy review of the Standard Oil (Indiana) film, *Stan*, with its screen play by Homer Croy, adapted for the screen by Houston Branch, both "big names" in the Hollywood of 1938.

A bright beginning that took us into 1939. There we began the first in-depth study of the many World Fairs that were to come, this one of the New York World's Fair, circa 1939, with Westinghouse and all the rest of Audio's *Middleton Family* on the screen. That was the year when Jack Norling's (Loucks and Norling) genius showed up in 3-dimension in the Chrysler exhibit as it had in the lovely Coty film *Symphonies in Fragrance*. Through the years who could forget the low-key, high-value contributions of this New York producing firm? And it was the year when The Jam Handy Organization had 20 films showing at the New York fairgrounds.

The second issue of 1939 began a whole series of in-depth survey features of entire industry sponsorship: the meat industry; followed by the food industry, with multi-page, sponsor-by-sponsor content. Something new was already on the horizon: television, making a debut at the New York Fair, was "sounded" for our readers in "Sponsored Films Going Over the Sight/Sound Lanes." Who could foretell what a dominant force in com-

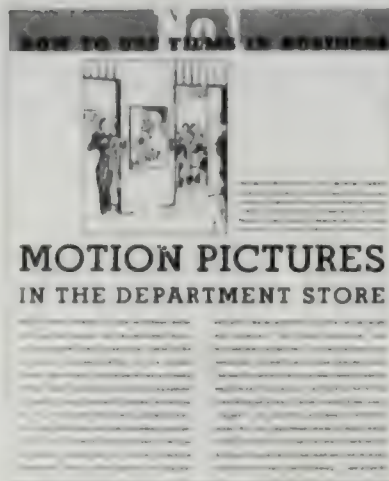


The power of films to sell

THE FIRST ISSUE: 1938, was "open" in style and noteworthy in design craftsmanship. And its new editorial page (left) heralded the "Power of Films to Sell" as it called for skilled hands to help make films that could get results. Art direction of that first issue won top honors in competition . . .



ORIGINAL DESIGNS created for the magazine by noted industrial designers helped show the many ways to use films in retail stores . . . consumer education as well as training aids was the goal. Soon after, variations of these design showed up in a-v equipment and in retail stores . . .



CONTRIBUTORS to that "first issue included advertising and sales promotion executives as well as talented film makers; and the ideas were supplemented by reviews (in color) of important new films, the latest in a-v equipment, sound slidefilm ideas; reviews-in-brief; and a flood of letters from readers.

CREDO FOR A DEBUT: THE POWER OF AUDIOVISUALS LIES IN HELPING MEN ACHIEVE UNDERSTANDING

munication that medium would become. *We did*, frequently.

Consumerism? So, what's new? Old No. 4, 1940 called attention to "National Interest in Consumer Education as a Great Opportunity for Films" and we surveyed again, this time into the housing industry. And to show that we knew that radio was quite dead, yet, we reported (No. 5, 1940) that those "Radio Studio Audiences Were Seeing Sponsored Films" while getting the cat out of the bag with another piece (by Bob Seymour) on "Television Providing Audiences With Motion Pictures."

1940 had other lines and pages of prophecy: "Films at the Front for National Defense" the review of an extensive *Mechanics' Training Course* of sound slidefilms created for the Motor Transport Division of the Army's Quartermaster Corps by Jam Handy. Pages that would illuminate plans and details of audio-visual presentation facilities began with a feature on the long-lived Kungsholm Theatre showcase in Chicago.

And, by 1941, the clouds of war were heavy. "Plows, Planes and Peace"

was a No. 3 issue feature; by No. 4 the tremendous U.S. Office of Education War Training Film Program was under way and we reported on the first series of 30 USOE films ready in May of 1941; JHO was in the news again with sound slidefilms for *Pilot Training* . . . and by No. 6, 1941 we headlined "Films and Projectors Are Essential Weapons for National Defense."

1942 was a year when the U.S. moved all-out to war production. Frank J. McSherry, head of Defense Training in the Labor Division, Office of Production Management, wrote a stirring guest editorial for us: "Visual Aids Are of Great Importance in Training Workers for War Industry." The big move to implement the change-over of ordinary citizens from nearly every walk of life to wartime industrial skills had begun—barbers turned to machine lathes . . . housewives to milling machines and America was on the move!

Probably the most extensive single film program ever organized was now well under way as the U.S. Office of Education turned to the nation's in-

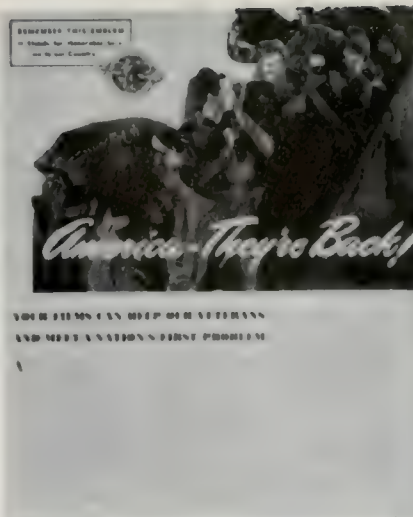
dustrial film producers for an unprecedented series of war labor training films. Floyd E. Brooker, wartime Director, Visual Aids for the USOE, headed a dedicated, able staff who supervised the creation of total "visual aids units" consisting of a motion picture, a review filmstrip and an accompanying manual of some 16 pages each.

Pages of *BUSINESS SCREEN* maintained drum-fire cover on the wartime economy. Brooker contributed "Suggestions for Effective Use of Education Training Motion Pictures." Key producers such as the already named were 90% on a footing: leading contractors to the Navy's training film program, the Army's training film program, the War Force and to war industry suppliers.

Going far beyond mere editorial service, OHC became an industry coordinator to the War Production Board, bringing together the visual equipment manufacturers' first committees to the Office of Production Management and, later, to its successor the War Production Board. Allocation of metals and scarce raw materials had to be based on war-

FILMS Vital Role in Training U.S. Public and Workers for War...

MOBILIZED for defense and for victory in Europe and Pacific war fronts, the magazine turned its pages to films' vital training task, to the use of incentive and informational films for war plant workers & to citizen groups throughout America. Film stock, materials for equipment, were restricted to essential purposes. High priorities went to audiovisuals.



The Story of Navy Training Films

AT WAR'S END, the retraining of returning veterans was the topic for numerous features which pointed up ways to use training film skills as the nation changed course from a wartime to peacetime economy. There were products and services to sell; salesmen to be training and publics to be informed as only film could.

YEARS OF WAR HELPED IMPROVE TOOLS & TECHNIQUES, DEVELOP LEADERSHIP FOR THE FUTURE

...als. The case was made as the visual industry proved to be a cog in the nation's wartime production effort. And we served the War Information as a "plant consultant, getting films to war workers as "incentives" while also serving both the Army and Navy in industrial incentive programs, all in the same direction.

...ove the border, Canada was long from tradition and its former Motion Picture Bureau was supplanted by the famed National Film Board. Scotsman John Grierson had come to survey and stayed to organize a major center for creative production. The former head of Britain's famed General Post Office Film Unit (documentary film pioneers) was no idler: he brought together such renowned film makers as Stuart Legg, Norman McLaren, Evelyn Spice, and Len Roffman and many others. The staff of pre-war Canada became a major enterprise and their films stand as some of the world's finest, effective in mobilizing the spirit of Canada and the will to victory overseas.

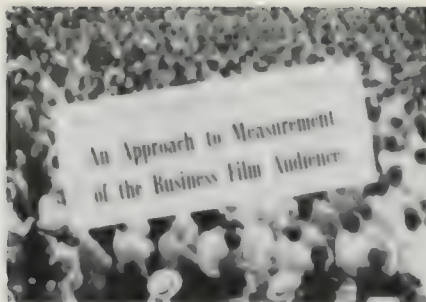
And, in 1945, BUSINESS SCREEN achieved its "finest hour" as we put together the 55,000 words, countless illustrations and superb artwork of our "Report on the Training Film Program of the United States Navy" authored by dozens of the men who were specialists in every phase of that major effort.

If any single individual deserves credit for ramroding us through this massive effort, it would be Lt. Comdr. Orville Goldner, USNR, who directed Navy Training Film activities through those years, again aided by a devoted, capable staff who supervised producers, set up the goals and achieved them! The 29 articles of the Navy issue covered every phase of that program and the men who authored them merit a "who's who" in today's production, education and industrial leadership: names like Dick Lewis, Bill Buch, Mac Desser, Fanning Hearon and so many others...

Our reward? The INDUSTRIAL MARKETING first award plaque as the nation's best-designed business magazine, beating out all the "big boys" of our era!

And the Army was spurred to "match" this inter-service rivalry... within the year we told the wartime story of the Army Pictorial Service film program to give the industry a "matched set" of invaluable reference volumes. From Major General H. C. Ingles' foreword (then head of the Army's Signal Corps) and Brig. General E. L. Munson, Jr.'s (head of Army Pictorial Service) lead-off article, through countless pages and illustrations, the Army's wartime a-v film story went on the record!

And the record wasn't complete until, in 1946, we reviewed the then completed U.S. Office of Education film program: 457 visual aids units: each a motion picture, a flimstrip and 5,000 manual copies, were analysed in detail. Floyd Brooker's lead-off: "Movies in Overalls" aptly summed up the making and use of 125 films on Machine Shop work alone; another 77 on Aircraft Work, etc. etc. Stan McIntosh, later to go to the Motion Picture Association of America, described the formulae for the "Visual Aids Unit". Staffers like Seerley Reid, Al Rosenberg, Inez Griswold all

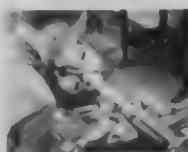


GRADUATE RESEARCH work like the pioneering film studies of Dr. Abram Vandermeer were both encouraged and financed by magazine funds. "Measuring Film Usefulness" looked into the effective role of U.S. Office of Education industrial training films at the plant and classroom level to show effective ways of using them.

RESEARCH into measurement of sponsored film audiences, their film interests and tabulated facts on sound projectors available thru all U.S. channels of distribution turned industry's attention to the economy of film v.s. printed media. The magazine also published numerous specialized film guides on safety, sales, farm and management films.

MEASURING FILM USEFULNESS

(Effectiveness in War Plant Training)
(Measured in Length of the Study)



ASLEEP AGAIN

M

WORKER MORALE, improved in wartime by incentive film lagged in peacetime. In editorials like "Asleep Again!" renewed interest in noon-hour factory screenings was stimulated . . . and renewed from management on successful plant programs kept interest and opened new doors . . .

EDITORIAL & GRADUATE RESEARCH STIMULATED BETTER USE OF FILM MEDIA BY ALL INDUSTRIES

helped make this issue one of a vastly-useful trilogy on wartime experience!

The postwar era was at hand. And we asked "Which Way, Private Enterprise?" as we featured "An Approach to Measurement of the Business Film Audience" the first of many probing looks into the need for standards . . . Air Force Major Don White, back from the Burma front, became Executive Secretary for the National Association of Visual Dealers, moving to new headquarters in Evanston, Illinois. His NAVA leadership would encompass 20 years and more of growth, building greater Trade Shows and inspiring organized effort throughout the industry.

By 1947, it was "Montgomery Ward in Visual Training" authored by that company's then Retail Training Director Ken Haas . . . followed by Paul Smith's exposition of "Two Decades of Caterpillar Films" which noted that as far back as 1914-18, the Peoria headquarters' vaults were filled with 1,000-foot reels of 35mm negative on every aspect of World War I tractor applications. These

films, Smith reported, helped sell over 10,000 Caterpillar machines to the allied governments of the era.

By mid-year we again saluted the U.S. Department of Agriculture's basic, far-reaching film program with an entire special issue. The foreword by Agriculture Secretary Charles Brannan noted that "we in the Department appreciate the important part which agricultural films produced by industry and independent producers have had in improving agriculture."

From an informal dinner gathering in 1947 of the late Bill Bastable (then at Swift & Co.); "Red" Hogan (Kraft Foods); Paul Lawrence (International Harvester) and O. H. Peterson (Standard Oil, Indiana) we all put together the Industrial Audio-Visual Association. From the first annual gathering of sponsor audiovisual executives held in the Strauss Building in Chicago, IAVA has gone on to serve users of business audiovisuals as a tremendous force, lead by such notables as Leo Beebe, Dan Rochford and Gordon Biggar, to name just a few of the many who gave it

greatness!

The National Visual Presentation Association gave us its first "Distinguished Visuals" in 1954. Out on the Coast, the Industry Film Production Association was born in 1960. Most active early protagonists were member best the late Jay Gordon, energetic Bob Scott and their kin in honoring OHC as IFPA's "Man of the Year" with the Jay Gordon trophy during our years of close association and active effort.

From IAVA, too, came the honor "Award of Merit" plaque and the Chicago Film Council, and "Man of the Year" award brightened the years.

The Film Council of America, happily enough, would give us the unselfish, devoted services of the Council on Nontheatrical Entertainment, the nation's longest, most effective spokesmen for factual films going countless overseas film events. John Flory and so many others helped build CINE through the years on its Board. Coordinated at the National Education Association, it has housed CINE for decades.



FOOD AND FILMS

WORLD FAIRS were "special" from New York and San Francisco in the 40's, thru Brussels and Seattle and back to New York's latest fair. Canada's exciting "Expo 67" brought readers the new techniques and the films seen by millions; our folios were widely reprinted to help guide future participants in such fairs.

INDUSTRY-BY-INDUSTRY the editors probed the application of sponsored films: airlines, insurance, food and meat packing, metals, petroleum and the railroads were a few of the many in-depth studies of industry film programs covering all active users. Trade associations' film usage covered many pages . . .



The World's Fair Survey
OF MOTION PICTURES AND SLIDEFILMS AT THE FAIRS

Visual Statistics
of the World's Fair Survey

INDUSTRY-BY-INDUSTRY SURVEYS/STUDIES OF MEDIA/PICTORIAL FOLIOS ON WORLD FAIRS

en lead by Dr. Anna Hyer and Dr. Harold Wigren, both of NEA, and Jim Culver and, most recently, by Rita Price. Today's president of NEA, Dr. William Carr, is the former executive secretary of the NEA.

Before the years speed by, a word out what we believe to be the most useful issues of **BUSINESS SCREEN** through all the years since 1951. In that year we issued the First Annual Production Review, based on a strong, edited precept that in-depth reporting credits/sponsors/titles and real deal should entitle a producer to be a recognized source.

By 1952, the 2nd Annual PR had listed 116 U.S. producing companies providing complete data, plus the Canadian firms. By 1954, the list had grown to 160 U.S. companies, covered in detail. And in 1958, there were up to 244 listed U.S. producers; 14 from Canada and added overseas film makers.

Then a period of real growth was underway: the 1962 Production Review (our 12th) delivered facts-in-depth on 324 U.S. producers, qualified to serve business, industry and

government; 16 Canadian companies and 32 overseas sources were listed. We set a new record of our own in 1966: 399 U.S. producer-listings plus 16 Canadian companies and 76 highly-useful film makers from overseas were brought to the attention of over 10,000 sponsors.

Awards programs have often been a bone of editorial contention in these pages. We suffered to watch film trophies "sold" by individuals operating such programs for personal gain. We had a single credo: such awards should come from qualified juries and organizations, non-profit in genesis, and of proven ability in judgment. Juror names should be publicized in advance; their abilities in subject-matter fields of judgment unquestioned!

From the beginning, too, World Fairs were a primary editorial subject: New York and San Francisco in the 40's; then Brussels, Moscow, Seattle's "Century 21" New York again and then Canada's exciting "Expo 67" where we nearly matched our own broad coverage of New York with a special issue.

New Look at the SOUND SLIDEFILM

By Mary Adams
First Step: Make Your Own
Slide Projector
Exposure of Time Factors and
Effective Presentation



SOUND SLIDEFILMS and all other relevant, useful a-v "tools" for effective presentation, such as overheads, videotape, slides & visual display devices were given special attention through the magazine's special reports studying their respective values and uses within business and industry.

Film producers have been well organized in New York (the FPA) and lead constructively by their presidents through the years. The promise of a national American Association of Film Producers might have been realized but it wasn't.

From an early editorial initiative, we continued our coverage of in-house a-v presentation facilities: Standard Oil in Chicago; Swift & Co., same city; Socony-Mobil's center in Manhattan, etc. etc. This would culminate in the broadest special coverage of Hubert Wilke Associates' in an entire portfolio and in the many pages of our special report on the recent Combined Insurance Company audio-visual center in Chicago, led by Mike Ritt.

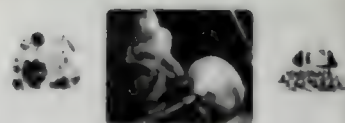
We can't overlook another citation: in 1946, the Calvin Company, out in Kansas City, became Mecca for film makers as it launched the first of those memorable Calvin Workshops. By 1956, the 10th annual Calvin-sponsored Motion Picture Production Workshop made history in attendance numbers and in fact as it honored such pioneers as Alexander Victor ("in recognition of his success-



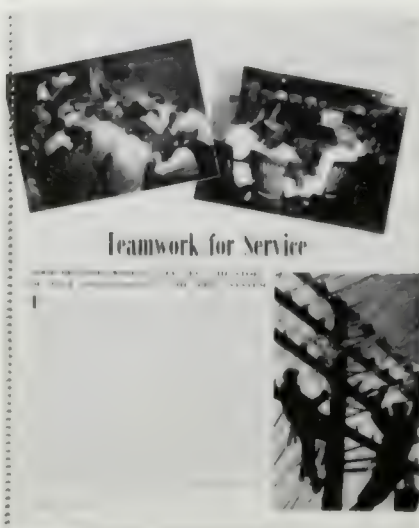
SPERRY TRAINS FOR PRECISION

BELL SYSTEM film use helped set the pace for industry, as both AT&T and other Bell companies turned out highly-effective training and informational films, including use of videotape. Articles in these pages over the years kept "the record" on Bell System films and their results...

INDIVIDUAL COMPANY use of all relevant audiovisuals, for both internal training and to inform workers as well as external public distribution was the basic task of the industry's magazine... Focus was on technique and results from both in-plant production and the work of commercial producers.



ALCOA on the SCREEN



Teamwork for Service

ALCOA FILMS were another "pace-setter" in quality and content interest, dating back to "Unfinished Rainbows" and up to today's emphasis on product application, marketing development. We covered them all... from Alcoa... Weyerhaeuser and Xerox, as the years added fresh edit material.

CORPORATE USE OF SIGHT/SOUND WAS REPORTED IN-DEPTH FROM BELL SYSTEM TO XEROX

DODGE FILMS reviewed in a special report (below) were a symbol of automotive industry's extensive use of films: American, Chrysler, Ford, and GM film coverage was very extensive...



ful fight for a nontheatrical film dimension"); Victor president and associate, Sam Rose; Kodak's John Capstaff "as 16mm film stock pioneer" and Harris Tuttle; Russell B. May "who helped set standards for 16mm sound film stock"; and Eric Berndt "pioneer in 16mm camera design."

Jamison Handy, pioneer of many of the industry's present tools, was similarly honored at the Workshop.

If any man has had the most profound influence on all the years of our editorial/publishing life it was Mr. Handy. The Jam Handy Organization has appeared on back covers of BUSINESS SCREEN without a scrap of paper between us through all our years. Constant encouragement of our ideals, the inspiration to reach for greater standards all these and more came from our lifelong association with Jam Handy. His story has already been told in these pages.

Effective film programs of companies remained a basic theme of the magazine: in 1956 we covered the

Douglas Aircraft Company's film, inspired by Donald Douglas Jr. (2 films in 1956 alone!) and 13 years later, an entire section of the magazine covered the Douglas program in a 1969 edition!

Group action, beyond that of the National Safety Council, was more effective through the leadership of the American Medical Association. Ralph Creer. Regular reports in our pages kept pace with the AMA's growing film library, its survey work at the International Medical Film Conferences. First as a Committee secretary and then as Director of Motion Pictures and TV at the AMA, Ralph Creer was also CINE's medical film advisor and longtime Board member. The field owes him deep gratitude for medical film progress!

And, at the Farm Film Foundation whom we joined to create the first Farm Film Guide, Dana and Ed Bennett have been Agriculture's "first team" in Washington farm film and farm progress affairs. Again, the contributions as CINE's "farm film"



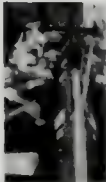
SEEING the Unseen

THE PICTURE TELLER OF UNLIMITED POSSIBILITIES



VISION EMERGED in the and the editors began series of les pointing to a postwar po- al, covering early TV confer- s, counting set sales and watch- he medium become a dominant . But the Picture was still the g" that counted . . . not the is of transmission!

SPECIAL TECHNIQUES helping apply the latest power of cameras to "visualize the invisible" were de- tailed in features on micro and macrophotography, "time-lapse" and motion study filming as the editors brought experts in all these fields into pages of illustrated expo- sition to help see the unseen . . .



TELEVISION

A POSTWAR MARKET FOR THE PRODUCE



MODEL A-V PRESENTATION FACILITIES/TELEVISION'S EMERGENCE/AND VISUALIZING THE INVISIBLE

OUGH THE YEARS, edito- leadership in helping to build lards, to improve film judgment festival operations, to cite d procurement practices, were enges we tried to meet.

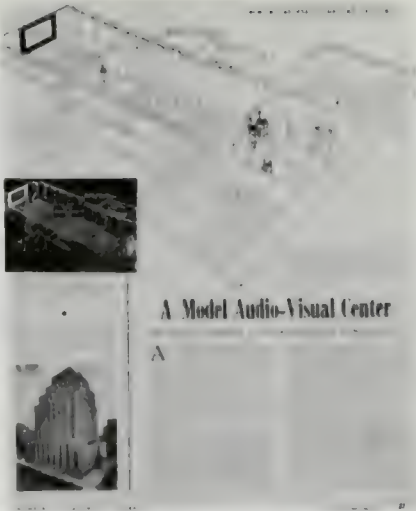
friends and sponsors, have been im- measurable. Their annual Farm Im- provement Awards have been almost unsung but generous beyond any other!

Beyond all Barriers.

In the film makers' "Hall of Fame" put Hank Strauss, Lee Bobker (Vision Asscoiates); the late Herman Roessle; the late Jack Norling; Reid H. Ray; the late Marvin LaRue and a hundred others these pages don't permit space to list! And that limits our mention of such overseas talents we'll talk about in a later issue.

L'envoi and we salute a final special feature of 1969: the story of the pace-setting, historic Shell International Film Program out of Britain. Hugh Wickham and his team made that possible but many great film makers did it before any of us and will do it again long after. Let there be more Shell and Bell films; let there be light . . . and shadows . . . to illuminate the paths to knowledge we all need so much. And let there be imitators and those who follow us with better ideas, for that's the way the world moves on!

—OHC



A Model Audio-Visual Center

MODEL A-V FACILITIES for ef- fective presentation of media with- in company headquarters were fre- quent illustrated features as (above) on New England Telephone in Bos- ton, etc. More recently, a series of "specials" on the work of Hubert Wilke & Associates and Combined Insurance were shown . . .

What Are Our STANDARDS?



Geographical Index to Producer Listings. National Survey of Film Production Resources in the U.S. and Canada. The block contains a table with columns for geographical regions and a list of producers.



Hear him all the way down with a Vega cordless m

"We're on the jump run. I'm climbing out on the wing strut. OK, I'm ready. Cut the engine! Now I drop . . . belly down. I can almost touch the mountains! Want a slow roll? Watch. Now a dive . . . 120 mph! I'm a bird! I'm flying! The roof tops and big plowed circle are coming up fast! Time to pull the cord. Ahhhh. Chute's open and I'm gliding . . . gliding . . . home."

Vega lets you capture sight and sound together . . . whether you're shooting dancers, runners, car drivers or sky divers.

The tiny Vega mike clips on like a tie pin. The Vega transmitter hides in a pocket. The solid state receiver

is perfectly compatible with all mixers, tape recorders, or P.A. systems.

When you want sound with full fidelity and without booms, stands or trailing wires . . . or where wires couldn't go . . . you want a Vega Cordless Mike. You can choose from four models, including a hand held mike, described in our beautiful four-color brochure. Write for it now. Vega Electronics, 30

West Warner, San Ana, California. Or John Beaman at (714) 540-0222.



VEGA

A Look Ahead...

In the preceding section of this issue, we have looked at some of our industry's historic events of the past 35 years recorded in *Business Screen's* pages. The sponsored film industry has a proud record, which, during war and peace, played an important part in industry's and government's ability to effectively communicate with the public and its employees.

Documentary Films at a Critical Stage of Development

by Lee R. Bobker, President, Vision Associates, Inc., New York.



I think that the documentary film as broadly defined to include all social purpose films is in a significant and highly critical stage of development. Where the '50's and '60's saw a proliferation in this field as all groups became aware of the tremendous impact of film, we are now watching the pendulum swing the other way because there has been a constant overstatement as to what film can do. In addition, there is no question that the impact of tape in all its forms is having a major impact on the volume of documentary and fact-films.

I believe that the next decade will see fewer but better films made. I am convinced that major American corporations and business interests, foundations and government agencies will place a greater emphasis on the artistic excellence and educational and motivational efficiency of their films rather than on the ego satisfaction of seeing their company or their message on the screen. In addition, the tape/cassette market will have to be considered with respect to every film contract so the client can be assured maximum flexibility in this new and very exciting market. During the next decade the burden on the documentary film will be even greater, thus promising even more exciting times for all of us who work in the field. There will be a kind of welding together of non-theatrical audiences, theatrical audiences, television

audiences, and tape/cassette audiences, and individual films will be designed to serve effectively in all of these markets.

16mm Motion Picture Film Will Remain King for a Long Time

by Harold W. Daffer, Staff Film Producer, Honeywell, Inc., Minneapolis.



Industry has a desperate need for better communications wherever we live in this world—visuals speak in an eloquence that cannot be matched by thousands of spoken words. It is the common denominator that bridges the language barrier, and makes even the most technical matters comprehensible. I suggest that well designed, functionally sound communications centers are no longer a "luxury"—they have become a vital basic tool within the world community where we must communicate whether we talk of business, philosophy, or survival. I look for a surge in such installations not only in this country, but on a world-wide basis.

Despite its early promise the TV cassette market is still embroiled in its failure to achieve compatibility, and as long as this self-serving continues, film will remain the one best bet for total communications. In fact, it is my belief that even if we were to turn to a cassette system today for corporate communications we would still shoot almost all the production on 16mm motion picture film and have the finished productions transferred to cassettes. To edit original tape productions properly the cost of equipment is almost prohibitive for most industrial producers—this is especially true when one considers the very expensive in-

For a look to the future, we have asked some of the leading figures of the industry—industrial audio-visual executives, producers, distributors and educators—to give us their ideas of the directions the various audio-visual media will take in the next five or ten years.

ventory of 16mm motion picture equipment most of us have built up over the years.

If you are a multinational corporation then most certainly 16mm motion picture film will remain king for a long time. It is universally acceptable and equipment to use this format is everywhere in the world—I seriously doubt the same can be said of cassette playback units for many years to come.

Rather than to dwell on the entrance of radical new hardware, and its attendant software, to revolutionize our industry I see the advent of an appreciation of what we have today, and a much greater utilization of this communicative power throughout the world. Today's tools will do the job if we but give them the opportunity, and when I say "we" I mean those in high places in our corporate system who must be willing to authorize the financial commitments to awake this sleeping giant and put it to work in the common good.

Proof of Effectiveness Is Needed

by Graeme Fraser, Vice President, Crawley Films, Ltd., Ottawa.



The direction of our industry in the future is no longer in our hands to the degree it once was.

A whole generation has grown up under the influence of the audio-visual revolution. John Culkin, of the Center for Understanding Media, estimated a student finishing high school had spent 11,000 hours in the classroom and 13,000 hours watching television, and had

seen 600 feature films.

To communicate effectively, whether it be teaching, selling, persuading, or molding public opinion, it will be necessary to present our product in a highly dramatic manner or show our client out of step with the times. We have become accustomed to the dramatization of current news events—past history—travel and marketing (TV commercials). The future challenge lies in this direction. If it isn't dramatic—it will not be memorable, and hence not effective.

This means that as professional communicators on film we must pay more attention to the proof of effectiveness. It is not enough just to count heads and talk about the multi-million audience for a business film. We have to know more about what effect—what impact—that film has had on the average member of that huge audience. "Movies Move People"—move them to do what?

Cable TV is already a force in Canada. One hundred cable systems, mostly in the larger communities, have telecine chains and are using 16mm films on air. They have an audience of four million, out of Canada's 22,000,000, and are growing rapidly. Another reason why we are bullish about the production and distribution of custom films in Canada.

16mm Film Still Rules The Media Roost

by Tom Hope, Publisher, Hope Reports, Rochester, N.Y.



On this 50th anniversary of the audiovisual communication industry, it is appropriate to look ahead. Foreseeing and forecasting for 50 years is not practical, but for ten years is more realistic.

Perhaps I should say a word about the 50-year-old industry. Actually the history of the business film is easily traced back 63 years—to 1910 when two industrial film production companies started up. Reid Ray Films (the current name) in St. Paul led The Jam Handy Organization of Detroit by a few months.

Although the Society of Motion Pic-

ture and Television Engineers is 57 years old (started in 1916), its original concern was that of theatrical films. AV and business film interests came later.

But in the year 1923 16mm film was introduced by Eastman Kodak Company (after a battle with Bell & Howell Co., but that's another story), and it remains today the backbone of the business audiovisual communication field. In spite of many newer media which have come along in the intervening 50 years, the 16mm film still rules the media roost!

As new systems and products have been introduced, there has been fear in many cases that existing media might die out. In most situations that has not occurred.

The 2x2-in. slide has become one of the most versatile media for the business and industrial community, but the 16mm film continued to grow in use. The coupling of the audio cassette for sound and control purposes has more than doubled the effectiveness of the slide.

A dozen years ago 8mm (later super 8) film was introduced as a professional product. Great expectations were heralded for the new medium. But problems became roadblocks to fast growth—several standards in size of perforation; different kinds of sound tracks; various lengths of the separation between picture and sound on prints; bulkiness and weight of projectors, and more.

Just in the past year the super 8 system has caught on in certain areas of business and government. It still presents one of the most economical means of achieving an effective message via the moving image.

The newest major media are those of closed-circuit television and its little "cousin", the videotape recorder, and its younger "brother", the video player. (Sometimes it is called "video cassette" which is not a proper generic term considering that video discs are just around the corner!)

The video player systems (including recorders, too) are going through many of the growing pains faced by super 8 and 8mm a decade ago. In fact the problems facing complete success of video players are even greater than for some of the earlier media!

Most of the "experts" who have studied the phenomenon of video-player systems generally agree that the media will not amount to much until the 1980s. A severe recession or possibly a deep depression in the mid 1970s could mortally hurt the young video player industry before it can become established.

The business film has taken on a more sophisticated manner and will

continue to play an important communication role for years to come. The 2x2-in. slide has become a staple of the so-called "business show." The super 8 film is showing great growth and vigor currently. The CCTV system has a definite role, especially in training needs. The videotape is a convenient, fast method of getting a message quickly to an audience, usually a group of employees. The VTR is being tried in many ways, but is true with any new product (system), but eventually it will settle into its unique or specific role in the future.

Space does not permit going on further to review such important products as the sound filmstrip, with convenient sound via the cassette, and the overhead transparency, just to mention two.

A final word—about people. The business film industry has produced at least 8,000 to 10,000 men and women who retire, die or move to other industries. Currently there are 12,000 persons specializing in business communications. In the next decade we shall need at least 15,000 to 20,000—7,000 to 10,000 to replace those leaving by attrition and a similar number to meet expanding needs for films and other visual programs.

One retiree should be singled out: Ott Coelln, who put out the first Business Screen in July 1933, came one of the industry's most frequent spokesmen. We owe him a debt for his enthusiastic contribution of more than a quarter of a cen-

Pausing—to Look Back and Forward

by Carl H. Lenz, President, M Talking Picture Service, Inc., York.



There's merit to the soft drift of a pause. It's a pause that refreshes. It's an appropriate thought. In a sense it also applies to the business film industry.

A pause to study the industry progress pattern reveals refreshing growth and accomplishment. And it's not coincidental that this solid advance is the result of the past three and a half d-

overs the publishing years to date of Business Screen.

Unstinted credit is due Ott Coelln, founder and publisher together with Job Seymour, the successor editor, for these two men promulgated facts and nature stories about the business film in an unending flow.

Back in July of '38 when Business Screen pioneered its specialty publication, the number of business film sponsors totaled no more than a baker's dozen or so. And now, without going to bar graphs or growth curves we cognize that thousands of companies in combination with trade associations and governments sponsor films as part of their communications programs.

During that period new film productions had to total in the tens of thousands; and if all the release prints were piled together it is conservatively calculated that the combined running time would take us from the present to the year 2030.

Yes, the business film industry has sound track with a one-word narration: growth!

But let's depart the factual past and project the industry's image some five or ten years hence. Will the "growth" description of yesteryear be a continuing one? Are major technological changes in the offing? Should a talented young person consider the industry as his or her field of the future? Personally I vote a resounding "yes" to all three questions. Let's briefly explore some of the reasons that make for this affirmative decision.

Today, more than ever in history, and with no lessening in sight, we are bombarded with audio and audiovisual programs. As a result our populace, from the very young to the alert olders, has a greater degree of awareness and sophistication. The hardware evolution of television, stereo, transistor radios and movies has blended with printed media to create a communications intake of depth proportions. And because our business film industry is communications-oriented, it has a growth future!

Of course we will encounter changes due to technological advances, some of which are with us now. The videocassette, the cartridge super 8mm are marketed realities; the videodisc soon to show. Much has been written about each format so let's simply say as distributors we are prepared to handle each format along with the standard 16mm sound film.

While wordy technical papers have espoused the specific advantages of each format, keep in mind that all formats have one common denominator—the software is a motion picture.

It follows through that one change in identification could take place. In-

stead of the restrictive "business film" industry the transition might logically develop into the "business motion picture" industry.

But regardless of name, the opportunities for the talented young person to carve a career in a vibrant field of action is going to steadily enlarge. Sponsors of business motion pictures in ever increasing numbers are offering thoughtful documentaries and photoplays on various sociological and economic issues of the day—ecology, consumerism, international trade—to mention but a few.

This is a trend that business leaders know must grow if our free enterprise system is to continue to prosper. Obviously the career opportunity is a bright one for the inquisitive, creative mind.

So for the decade ahead it appears that "all signals are go!"

A Vast New Frontier for Sponsored Communications

by Robert D. Mitchell, President, Association-Sterling Films, Inc., New York.



About 12 years ago my colleagues and I were invited to Columbia College to witness the long-awaited breakthrough in audio-visual communications: 8mm sound. In retrospect the demonstration must have resembled Edison's first private showings of his Kinetoscope or—50 years later—the eye-boggling presentation of Cinerama in a Long Island aircraft hangar.

We met in a classroom where two prototype 8mm sound projectors were set up. Speaking in what could only be described as "early McLuhan," a professor of education informed us that what we were about to see was little less than a revolution in communications, comparable in impact to the advent of talkies.

Then came the apocalypse. Like a surgeon breaking the news to the next of kin we were told to get with it or be prepared to get out of business. "I wouldn't like to be in your shoes," the professor intoned. "You 16mm people

are in trouble." Could it be that we were in the buckboard business when we should be building Buicks?

The actual demonstration was less meaningful than the potential import of the professor's words. Were we, in fact, doomed? Was 16mm finished as an a-v device? Was the obvious simplicity, portability, and economy of 8mm sound so overwhelming that we would have to convert or contemplate a new line of work?

As the years have passed I am reminded of Mark Twain's comment that reports of his death were greatly exaggerated. Eight millimeter sound *has* arrived, but 16mm seems to be very much alive.

Not long ago history seemed to repeat. I was warned by a determined videocassette disciple to get on the bandwagon or watch the parade pass us by. "You owe it to your clients," he told me, "to encourage them to put their films into our format. It's here—and now." If I've learned nothing else in this business it's to be philosophical about change.

In communications, change is the order of things and usually no one system displaces any or all others. The soothsayers have prematurely buried 16mm on many occasions. Videocassettes have not pushed us out of the picture. If anything, the videocassette medium itself has helped focus attention on visual communications—whatever the format or technique—as the way to reach people.

Why, then, does 16mm hang on so tenaciously? As Sir Edmund Hillary once said about Mt. Everest, because it's there. According to industry sources there are approximately two million 16mm sound projectors in use today, in industry, education, community organizations, entertainment, government, etc. This is only part of the picture. Although the number of projectors is small—perhaps no more than 1,000—16mm is also the hardware of television. Every commercial and PBS station, as well as hundreds of CATV systems, use 16mm for their sustaining, public service, syndicated and other programming.

Put non-theatrical and TV into the mix and you've got coverage, potentially 100 million homes and virtually every high school, elementary school, college and industrial plant of any size in the country. When you're number one, as Harry Wayne McMahan recently wrote in *Ad Age*, you've got a lot going for you, perhaps an insurmountable advantage. And, at the moment, 16mm is the dominant communications force, whether it be direct projection or broadcast.

But what if that miraculous total sight-and-sound device were to come

on the scene what would happen? We, like anyone else in communications would embrace it warmly, sell the idea to our clients and, hopefully, reap the riches. Many systems have been touted as panaceas, most have simply augmented existing hardware and/or software. And this is the way it should be! The vitality of this medium is its ability to accept and adapt to a variety of input: film, videotape, slides, transparencies, records, audio tapes and various combinations of any and all.

The mistake that too many in and out of our industry make might be termed the *Extinction Theory: Or What Can't be Displaced Must be Replaced*. What the supplanters forget is that in communications there is room for many methods and much methodology. Communications in its simplest term is getting the message from one (or a group) person to another. The printed word works. So does a shout. Or a whisper. It's what works best for you. (Somebody recently suggested advertising messages on postage stamps as a way to finance the U.S. Postal Service!) I foresee a day when sponsors will produce a film, let's say, and distribute it in a variety of forms and formats: 16mm, videotape, videocassettes, Super 8, 35mm and who knows what else is on the horizon.

Right now we have a sponsored cooking film that is 35mm (for theaters), 35mm filmstrip (for schools) and 16mm for television. And as supplementary aid there's a recipe booklet that's offered to theatergoers and distributed in quantity to teachers who order the filmstrip.

Speaking of theaters, 35mm as a film size or dimension seemed to go out with the first 16mm silent projector back in 1923 or thereabouts. Today we may have come full circle because theaters are using more sponsored shorts (in 35mm) than ever before.

Being attuned to change, as I said earlier, is the key to success in communications. We, along with others in communications, were quick to see in television a vast new audience potential for sponsors. As early as 1948, when we had little to go on except a gut feeling that TV would soon be the ultimate mass communications system, we began offering sponsored films to programmers. The response was instantaneous. Would TV displace non-theatrical, as many predicted at the time? Not on your life. Television actually stimulated the growth of the sponsored film as nothing else had ever done. To extend reach into millions of households at a cost per thousand of 25 or 30 cents was a communicator's dream.

Still, most clients see television as just one of the delivery systems for the sponsored message. When you're after

specific demographics or very special audiences—physicians, lawyers, educators or whatever—16mm is still the way, especially when you can select markets, regions and even types of organization.

But what of Super 8 and videocassettes? Their potential is great. We ourselves use Super 8 in sales presentations, exhibits and for one-to-one internal purposes. The advances in picture quality and sound are most impressive. The portability of equipment makes Super 8 a true desk-top theater. Appropriately we use Super 8's for our "Theater Cavalcade" sales presentations, again proving that communications is a multi-media business: "Cavalcade" is released to theaters in 35mm; demonstrated and previewed in 16mm; and shown one-to-one in 8mm to prospective sponsors.

As a communicator, I have never been more bullish about our business. I do feel, however, that there must be a break with traditionalism, that the distributor (substitute "audience marketer") must not only be attuned to new methods and methodology, but must be the prime mover and motivator. In short, the distributor must work in concert with the sponsor and producer, creating, developing and pioneering new ways of communicating. By being close to the market (substitute "audience") we are uniquely in a position to know what is needed and how best to deliver it.

To do any less will be to deny the potential of the sponsored medium.

What does it all add up to, the frenetic, almost frenzied outpouring of techniques and technologies? I believe it presages a vast new frontier for sponsored communications. Sponsors will be able to orchestrate their messages on a communications console that a few years ago could not even be imagined. To paraphrase McLuhan, the message is multi-medium.

The Real Challenge Is in the Area of Ideas

by Fred A. Niles, President, Fred A. Niles Communications Centers, Inc., Chicago.



Considering the fantastic rate of change taking place throughout the world today, any attempt at predicting what will happen in the next five to ten years in any industry is a little like staring into a crystal ball. For example, ten years ago, the Hudson Institute, headed by Herman Kahn, made a series of predictions into the future . . . and to their chagrin, the word "ecology"—so important today—was never even mentioned. And they were "experts."

But you've asked for my thinking on what the future potential will be. Here's a stab at it.

First, let's consider that we're going through a period marked by one crisis after another . . . crises caused by rapid changes in business, government and the lifestyles and attitudes of the people. And all of these changes involve tremendous needs for better methods of communication and the exchange of knowledge.

Second, we are seeing a proliferation of communications methods. In addition to the mass media of radio, TV and newspapers, we are now entering the era of videotape cassettes, photographic records that make pictures, faster film, easier film techniques, small tape records—all of these much needed items in the era of the communications explosion.

The problem is that most people in this business are inclined to be technically minded. They get excited about a new camera or a new tape method, and they tend to overlook the places where the real action is happening.

The real challenge is in the area of ideas . . . the ability to condense knowledge, to develop palatable training methods, and to generate the motivation to stimulate, arouse and teach.

To put it bluntly, I think that the success for the industry lies in its ability to cope with problems creatively rather than technically. This is true whether it's in the field of advertising, promotions or training.

The great opportunity, it seems to me, lies in working with major corporations and government to develop methods of influencing and informing people. This means having the opportunity, in the political area, to work for candidates . . . in the sales area with salesmen . . . in the training area with production personnel . . . and the general consumer area with advertising and—certainly—entertainment.

Truly I think that the need is profound and tremendous, but there's a paradox here.

Logically a person would say that the leisure time of the American people is growing, and as a result entertainment and information should be

reater interest. Thus it would follow that the major motion picture studios should grow in size. But in actuality, the big majors—the Metros, the Warner Brothers—have declined from their once powerful positions. One would think that, with the great need for communication, more and more companies would be spending tremendous amounts of money. But the fact is that less is being spent by many.

This is the paradox that affects everyone in the communications field. Our business seems to fragment into more and more specialties.

If I can suggest one word of advice to everyone in this business, it's this: concentrate more on software than on hardware. Worry about the creative rather than the technical end of the business. And apply the expertise of specialization to one area or another to such degree that you become an authority on it. This is the road to success today.

Wide Acceptance of Technical Standards Is Needed

by Reid H. Ray, Professor, Co-ordinator, Film Making/TV Department, Rochester Institute of Technology, Rochester, N.Y.



Jim Laragy

TIME: Late 1800's—Jules Morey and Louis Le Prince in France, William Friese-Greene in England, Soleyman Sellers and Thomas Armat in the United States were among many men building apparatus to import the fusion of motion to still photographs. Then in 1889 Edison's peep show kinoscope made its debut and almost at the same time came Auguste and Louis Lumiere's Cinematographe in France, Max and Emil Skladanowicz's Bioskop in Germany, Robert Paul's Bioscope in England and Armat's Vitascope in the United States. But what was common of all these devices that brought "moving pictures" to audiences who promptly took the new medium to heart? It was the important contribution of Thomas Edison: film 35mm in width—and immediately established an international standard—84 years ago!

There were some short-lived ex-

cursions into 9.5 mm and 17.5 mm widths, but in 1923 16 mm (safety film) made its appearance. This quickly became the standard width for the non-theatrical film, and was adopted internationally. As early as 1930 wide film caused a flurry of interest, 70 mm Fox Grandeur, 63 mm for Natural Vision by Spoor and Bergren, and 56 mm for Magnafilm by Del Ricco and La Porte of Paramount. Presently we have 65 mm negative and 70 mm release prints with these dimensions being adopted by a few countries for theatrical distribution.

Standardization has accounted for the world-wide acceptance of the film medium. Our interest in this visual communication medium is in the future. For 50 years the 16 mm format has been a contributor to education, business, medicine, science and instrumentation with more than 1,180,000 16 mm projectors in use in the United States. One distributor of 16 mm films reports an annual total audience of 3,458,000,000 viewers in 1972 of sponsored non-theatrical subjects. Companies that sponsor such films with a public spirited content include "blue chip" companies such as Texaco, Equitable Life, J. C. Penney, Exxon, Armour-Dial, Volkswagen, United Air Lines, and a hundred more, including several Government Agencies.

What's in the future for the business film with the present "confusion" about Super 8 mm film, cassettes, cartridges, video players, disc players, laser beam electronic scanners, magnetic and optical sound tracks in four different position? All of these instruments have individual measurements, tolerances and widths of picture carrying material. Each manufacturer designing his particular device without reference to another's specifications.

The future of the visual communications field which is just waiting to burst into still greater use, in my opinion, requires immediate cooperation of the engineers designing equipment to adopt common recommended practices and move on to standards for reproduction by whichever system they sponsor. Users, who are now in doubt as to which scheme will prevail, are holding back in their purchases of projectors, video players, disc or tape recorders. The users are high schools, colleges, industry training groups, educational film/tape producers, and hospitals. In film or television, video systems of variable tape widths, super 8 mm projectors with several formats (cartridge, reel to reel, or cassetts), present the buyer a great problem of selection. The ulti-

mate consumer does not want to invest in equipment that will be obsolete within 12 to 18 months. When can he invest his dollars for a format which will be a standard?

There can be no extended hold-back of the greatest medium for learning, teaching, training, selling, advertising, and preserving history, and I urge that as soon as possible the establishment of standards in S8 mm sound film and electronic reproduction equipment.

Let's look ahead, for here is an industry waiting to continue its phenomenal growth of the past when standards solved the growth of the sight and sound medium.

New Sponsors, New Film Makers, New Audience Indicate a Healthy Growth

by Richard H. Rogers, President, RHR Filmedia, Inc., New York.



The keynote to our industry's future will be the flexibility with which new companies can be created, grow and expand to meet the needs of our corporate clients.

Our own company, which came into being during the rather difficult days of early 1970, indicates that there is, indeed, room for new qualified distribution organizations.

We find today that the growth of our industry is coming from new clients using the medium for the first time almost equally as much as from the expansion and continued endorsement of veteran film users.

Another healthy factor of today's scene is that many productions are being made by new film makers who were in teething rings at the time many older film producers were making their "formula" pictures.

New laboratory techniques have helped tremendously in film production, as well as the quality exercised

in conversion by blowup from 16mm to 35mm film to satisfy the vast theater market for suitable sponsored films.

Print inventories have increased heavily, reflecting availability of budgets to accomplish the main reason for making the film . . . Getting It Seen!

Finally, we find that a large amount of distribution business today is coming through advertising agencies, as well as the more typical sources of

public relation companies, and, of course, the individual client. This indicates a new awareness of the power of the sponsored film by the controllers of traditionally print and TV-oriented advertising budgets.

Our view is extremely optimistic as to the health and growth potential of our industry in all directions. We are now over 210 million in population, and that means a heck of a lot more available eyeballs and ears for the sponsor's message.

Communicators Will Have to Be Discerning

by Robert F. Unrath, Port Promotion Manager, The Port of New York Authority, New York.



The next ten years will be interesting, exciting and challenging one for the audio-visual industry. The influence of the professional communicator will be strong. He will play a dominant role in the fields of business, industry, government and the health sciences.

Technological advances in the audio-visual industry will continue at a rapid pace. The communicator will have to be very discerning in the selection of hardware, keeping in mind the objectives to be attained, the conditions under which presentations will be made, audiences and other factors, including budgets. A greater emphasis will be placed on the development of software to bring it in better balance with advances made in hardware.

The attractiveness of television has become important to business communications. This relatively new industry has made great inroads in the audio-visual field, and while not the complete answer for all situations, has earned wide recognition as being completely acceptable, reliable, efficient, inexpensive, convenient and quick. Similarly, the computer promises great innovations in its application to audio-visuals.

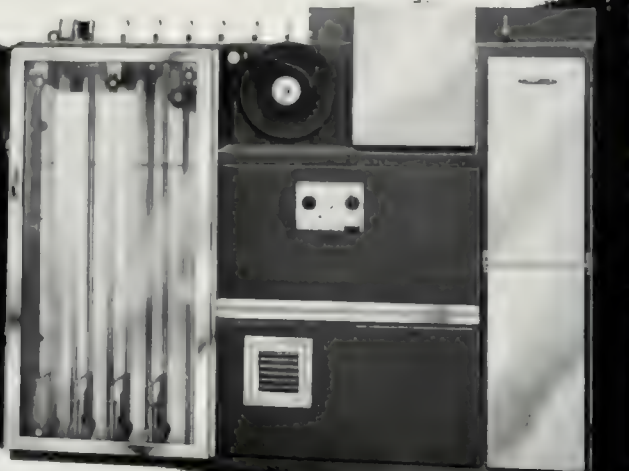
The lack of standardization within the industry is somewhat of a deterrent to a greater investment in equipment by some, as well as a cause of confusion and indecision. Greater attention must be focused upon this subject.

In balance, I am extremely optimistic about films, slides, filmstrips, television audio and video tapes, transfer cassettes, cartridges, and the endless combinations of these already proven media.

The anticipation of an array of exciting and sophisticated new hardware, new break-throughs in film and tape capacities, and a new generation of software-minded specialists will mark the next ten years.

with versatile **Minaflex**,
you can handle any process!

E4
KODACOLOR II
C-22
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N-31



Most processors are engineered to handle one process. If business conditions change or a brand new chemistry comes out, you're stuck with a processor that's out-of-date.

It can't happen with Minaflex!

No matter what process you're interested in—whether it's black-and-white, color reversal, or color negative—the Minaflex can handle it!

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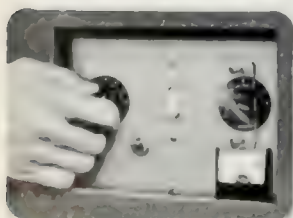
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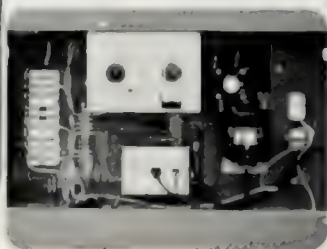
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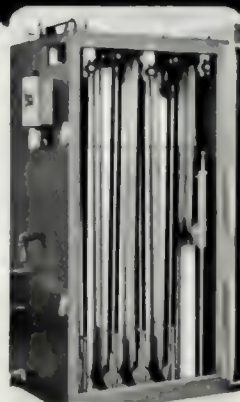
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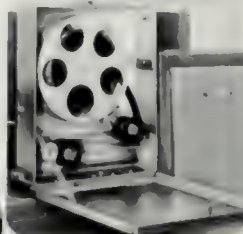
SPEED CONTROL PANEL



MAIN ELECTRICAL PANEL



(Above) DRYING CABINET



(Below) LOADING STATION

CRUISING THE FILM FESTIVAL CIRCUIT

by PATRICIA BROSE

Ott Coelln's article in the March/April issue of *Business Screen* on "Rating the Film Festivals" was of special interest to me, coupled as it was, with the compilation of 1972's Most Honored Films."

Of the 18 films listed, twelve won three awards, five won four awards, one won five awards: *Bomb Threat! Plan, Don't Panic*.

As producer of *Bomb Threat!*, it struck me that other producers and sponsors might be interested in our experiences on the festival circuit. We entered *Bomb Threat!* in all the festivals listed in *Business Screen*, plus a few more. It was a fascinating game, coming up against what were supposedly the best films in the land, month after month. Here are some subjective comments on a few of the festivals, and our experiences with them last year.

NATIONAL SAFETY FILM CONTEST. Ott Coelln, in his "rating" column, noted that the finalists in this contest are judged by men and women who "know their subject matter". We have a Bronze Plaque in our past and had always shared the widely held good opinion of this contest. I must say, however, that I was startled by the treatment *Bomb Threat!* received in the 1972 contest.

We were notified that we were not a winner, which was of no special concern since all films can't win. *Bomb Threat!* is not purely a safety film so I felt that either it was not their sort of picture, or more likely that it simply was not good enough to win.

Later however, from many sources (including one of the judges, who was not especially friendly to us) I got the disquieting news that our film was to have been a winner, but was disqualified by the comments of one of the judges who took it upon himself to blacklist the film due to "unsafe content". Therefore, the film could not be considered for an award.

Not only was the film blacklisted but the other judges felt that they must go along with his comments, even though the line of dialog to which he objected did not relate to any other

field but his—the Army.

Now you can hardly consider it fair for "the Army" to knock the film since it:

- (a) Was not an Army training film, and
- (b) Had not been sponsored by them.

The truth of the matter is, however, that the Army *had approved* the film wholeheartedly and is our *biggest* customer. The Army spent thousands of dollars purchasing multiple prints of the film, it's used by all of their bomb squads across the country, training police and civilian installations as well as Army personnel. And the Army's "top cop", the Provost Marshal General has a representative touring the country featuring this film in presentations on civil disturbance.

All of this happened in advance of the National Safety Film Contest and continues to this date, therefore, it seems clear that the judges who "know their subject matter" can really be stating *their own personal opinion*. It's one thing to be subjective about the quality of a film but it's quite another thing to cast yourself in the role of expert, representing an organization, and in fact be speaking in total opposition to that organization's stand.

This is a rather long explanation of one special event. What is important is not that one film was prevented from receiving an award, but that there is no way for the film's producer to answer this sort of judgment. Since the awards are given subject to the opinion of "safety factor", this is fatal to the unlucky safety training film.



I note that *none* of the eighteen "most honored films" were winners of the National Safety Contest in 1972. It's not all that easy to make a great safety film, and it's especially difficult if the cards are stacked against you.

This brings up one other comment on the contest. Wouldn't it be more appropriate for them to have two separate sections in the contest—one for films produced by the National Safety Council and the other for films produced by outside production companies? In no way do I consider that favoritism is shown, but it would look better if their own films were judged in a separate category.

CHICAGO INTERNATIONAL FILM FESTIVAL. That's not the easiest festival to get into unless you want to devote an hour a week (for several weeks) calling and writing, trying to get entry blanks. And in some ways it's not the easiest festival to win, either, depending on what you're entering (or who you are).

About two years ago, William Brose Productions, in Hollywood, recognized the real need for a film on bomb threats, which were becoming more and more a problem for industry, government and institutions to consider seriously. Not finding a ready sponsor, the company determined to go ahead with the film anyway, and rely on individual print sales to cover costs.

As a part of their promotion activities for the film, the producers decided to enter as many recognized film festivals as possible. Along with many frustrations with the various film contests, they also had outstanding success, winning seven awards overall during 1972. The film, *Bomb Threat! Plan, Don't Panic*, has been well received by industry and government, not only in the United States, but all over the world. It has been a real economic success for William Brose Productions, also, with over 750 prints sold to date in 21 countries.

Because the producer, Patricia Brose, has now had wide experience with film festivals, and has developed some most interesting thoughts on the subject, we have asked her to describe how she went about "cruising the festival circuit" last year.

This was another festival in which we entered *Bomb Threat!* It's interesting to note that they do provide you both a list of winners and the list of films entered. The category we entered was won by a film called *Bombs* and the closest film listed as an entry to this title was *Bomb Threat! Plan, Don't Panic*. No, ours wasn't the winning film.

Because I have been working in this subject area I am acquainted with related films. There is a film called *Bombs* even though it wasn't shown as an entry. It's produced by Motorola. (A fairly recent picture, produced after we refused to sell ours to them. But perhaps "sell" is not an accurate word. They wanted the rights, but they didn't want to pay for them!)

All this really wouldn't matter much, except for the interesting fact that *Bombs* Motorola producer, Frank Havlicek, was the judge of the competition.

AMERICAN FILM FESTIVAL. We submitted two films to this festival, winning awards for both. I found the Educational Film Library Assn. to be excellent at follow-through in sending entry forms, list of winners, etc.

But there does seem to be one practice by AFL that really should not be repeated. Apparently if you are a finalist you are invited to the banquet. When you attend the banquet you are

then advised of the awards.

One of our associates in another company who attended with members of her staff was shocked to be told that, having been invited as a finalist, in her category "no awards would be given, because, in the opinion of the judges no film entered merited an award." I would hate to have to survive this sort of an insult, especially with your boss next to you at the banquet table!

CINE. We were a CINE winner and have won Golden Eagles in the past. The most marvelous thing about CINE is that they are terribly well organized, and they keep open good lines of communication to producers and potential entrants.

Probably the nicest thing about CINE is what they do for the losers. I've always felt that you should be prepared to be a cheerful loser at festivals because "x" number of films have to be entered so the really good ones can be judged against them. I feel that one should be prepared to present the body of his or her work in competition. CINE even follows up with notes to losers—entering CINE is truly an educational experience.

COLUMBUS. Columbus appears to be universally well regarded by producers. We were a winner here and think that their follow-through is ex-

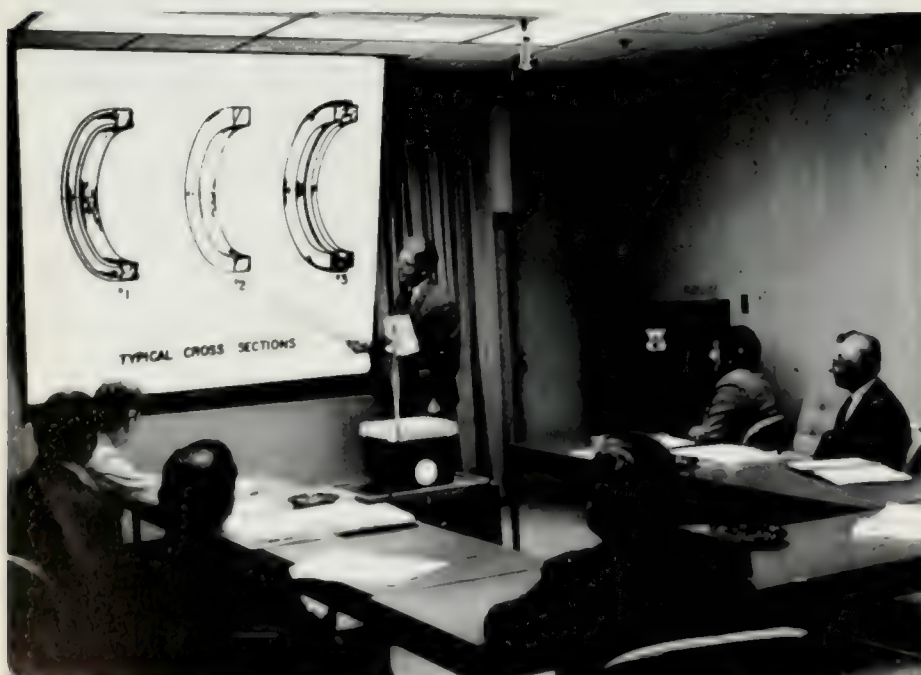
cellent. It's often a little hard to uncover what their deadline is but after all, if one can't research, one shouldn't be in the film business.

ATLANTA. We had the same experience at Atlanta as we did with Chicago as far as securing entry blanks. For a year we were bombarded with old and new publications touting this festival. Every day it seemed we waded through paper originating in Atlanta. The one thing we did ask for, an entry blank, was studiously ignored. Many long distance phone calls finally resulted in an entry blank at deadline. We did not win here—again you can't win them all, and I have no objections to this happening. It took months and months for the print to be returned and in rather shabby shape, but then it looks like after this festival everyone would have one long hangover, including the clerical staff.

NEW YORK TV AND FILM FESTIVAL. Ott Coelln didn't mention New York in his "rating" article, but it looks like what he was referring to in his comments on "medals". We picked up a silver medal here and it's a rather attractive one—much more subtle than I had anticipated from this festival.

I think New York gets a suspicious reputation because they charge an en-

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Cameraman John Glenn, Jr. focuses on actress Margaret Yamaguchi in scene from "Bomb Threat! Plan, Don't Panic".

ry fee *plus* a finalists fee. You naturally assume that you're always going to end up as a "finalist". We entered *Bomb Threat!* in two categories and sent a double entry fee. We were notified that it was a finalist in one category and were requested to submit the finalist fee. Surprisingly, however, they applied the original double entry fee to the finalist fee and requested a minor addition like \$10. So it may not have been as money-grubbing as it first struck me. If they do need extra fees to reach their break-even point perhaps it would simply be better for them to increase their entry fee overall.

These are specific experiences I encountered at some of the festivals we entered this year. I would like to offer some general comments for festival organizers from the entrant's viewpoint:

1. All entrants should be advised of the winning films in all categories. This means advising the losers as well as advising the winners. How would a loser ever know how to judge his own film?
2. Where there might be a special commercial interest on the part of the contest, two separate categories should be maintained. For example, if an organization judges films by members of that organization and non-members, there should be splitting of categories. With the National Safety Contest it's suggested that they maintain a separate category for the National Safety Council's own films, since the National Safety Film Contest is aligned with the Council.
3. Adequate entry fees should be sufficient to support the expenses of the festival. This should include *returning* the films, educational rate, insured (rather than sending a separate small check for return charges.) This would

also simplify matters for the festival management. Entry fees could be higher.

4. All prints should be returned to the entrant within 60 days, with the possible exception of those retained for a permanent library.
5. There should be no separate fee for being a finalist. There should simply be one entry fee.
6. All winners should be advised in advance of the banquet presentation that they have won an award, although it would not be necessary to specify which award had been won. Also, the entrant should advise the festival in ad-

vance as to who will claim the award.

Banquets are frequently sneered at, but they aren't all that bad. Many of the film people like them. *Clients* especially enjoy them.

Business Screen readers may be interested in one practical note on film festivals: What does it cost to put a film on the festival circuit? If you've got a good little film you should budget \$1,000—entry fees, prints, shipping. And considerable time for phone calls and paperwork.

Is it worth it? Well, if you're *really* lucky, you end up in Business Screen. And then it's champagne all around! □

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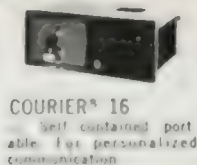
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strated in a 22-minute color reel that it is entirely possible to produce simulation of almost any form of object imaginable. It can grow, shrink, change shape and size, only requiring the programmer's idea of what it should look like and what it should do.

It is said that films produced by the Synthavision process will be significantly less expensive, completed more quickly and be of more realistic quality than those made by existing animation methods. The only qualification, at the present time, is that representation of living creatures still would "look more alive" when created by conventional animation.

But Jack Zander, one of the nation's foremost animators and a consultant on the production of demonstration film, said that, particularly for those pictures invoking shading and changing perspective, the process marked the "severing of bonds that have chained the animator to his board for 50 years, drawing and coloring the thousands of individual pictures necessary to produce complex movement."

Synthavision is expected to have a "startling impact in the production, and visual effect, of television commercials, educational, scientific and training films in the immediate future, with entry into feature film production a little further down the road," according to Nat C. Myers, newly-named president of CVI.

The ability to simulate and photograph concepts also has important ramifications in many areas of government. One segment of the demonstration film showed accurately the appearance and performance of a new Army helicopter which exists not only in blueprints. Another phase was built around a brief automobile trip through the country, and city streets, with buildings and traffic patterns depicted in stereoptic-like form, an indication of how Synthavision can be used by urban planners to simulate in detail everything from individual structures to street and road networks.

To understand the computer simulation of a picture, think of a television screen as a series of 500 horizontal lines, with each line broken up into 500 points of light. If the brightness and color of each point can be predicted exactly—or controlled—any picture imaginable can be created.

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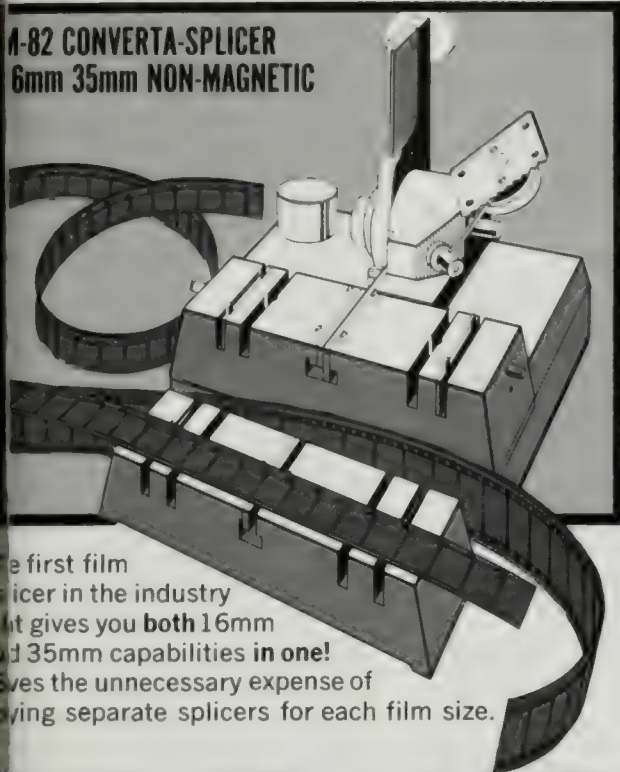
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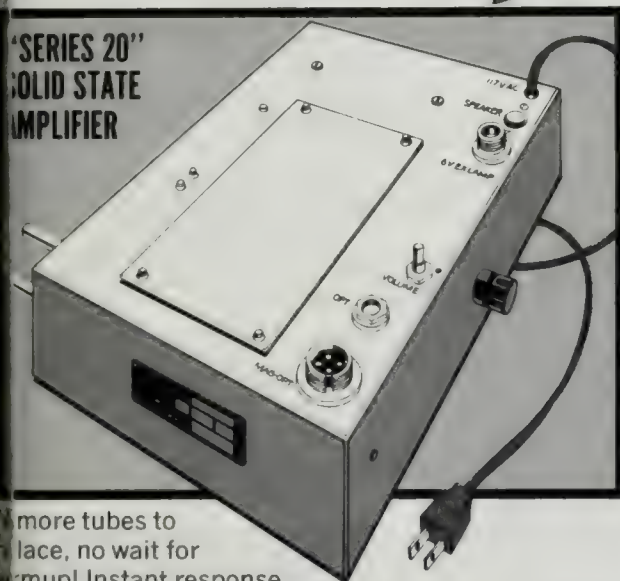
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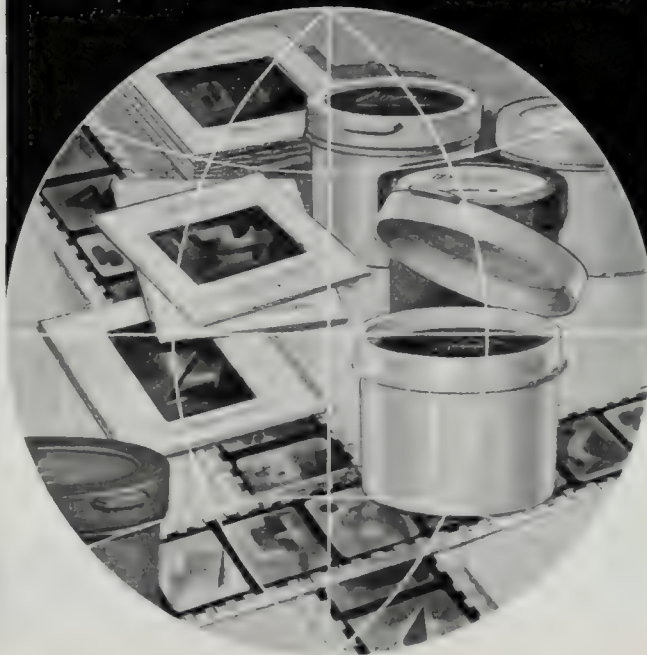
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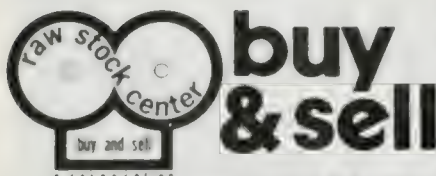
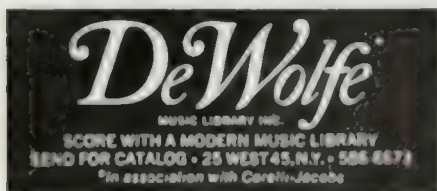
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Record Distribution Gets the A&M Beat at Annual Convention

A&M Records' sensational stable of rock stars and their latest hits were introduced to national and international distributors at a recent annual convention by a new film, *A&M 10*, which celebrates the company's tenth anniversary.

A&M, which began with a hit record by the Tijuana Brass ten years ago, has now become the largest independent producer of records and tapes in the country.



Producer Chuck Braverman during production of "A&M 10."

The producer of the film, Braverman Productions, of Hollywood, worked with A&M's art department on the film, using Chuck Braverman's much copied "kinestasis" technique to animate stills of A&M stars produced by A&M art director Roland Young and still photographer Jim McCrary.

It is a film with great style. The "kinestasis"-treated stills blend very smoothly with live action, music and a close human look at the people of

A&M, ranging all the way from building staff to some 30 A&M artists such as Cat Stevens, Humble B, Billy Preston, Paul Williams and B. Bacharach.

A&M 10 was awarded a Golden Eagle by CINE this spring, and will represent the U.S. at the International Film Festival in Deauville. Although designed particularly for the record trade, the film would seem to have such great appeal to youth record buyers that it really should be released for general audiences. Too good for a limited distribution.

Gas Company Works to Upgrade Neighborhood

One of the signs that New York might some day grow into a healthy, satisfying place to live is the incredible rebirth of some decrepit blocks into attractive middle-income neighborhoods. Hundreds of young families have matched their energies and financial resources against a generation of decay in what has come to be known as the "Brownstone revival."

Brooklyn Union Gas Company prepared two short films about what is happening among the brownstone blocks of Brooklyn, where Brooklyn Union has, itself, been active in renovating old buildings as a model of what can be done.

Distribution will be via motion picture theatres in the Brooklyn area. RHR Filmedia, Inc., is the distributor.

Natural Gas Supply: Problems and Possible Solutions

The problem of natural gas distribution in these days of shortage is an exceedingly serious one which shows little sign of early alleviation. What can be done, however, what is being done, is described in a new film, *Focus on Energy*, sponsored by Panhandle Eastern Pipe Line Company.

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ocus . . . was originally a 120-plus-audio show made to convey the energy story to Panhandle Eastern's customers and opinion makers. In its first six months the presentation was shown to over 250 community groups in nine states. Reaction was so favorable (among other accolades, the American Gas Association gave it a PR Achievement Award) that the company has now converted the slide presentation into a motion picture, using the Film-O-Graphic system of Commcorps, Inc., Washington, D.C. The film now has such impact that over 50 other lines and natural gas distribution companies have purchased prints.

ocus on Energy was supervised by Panhandle Eastern's Manager of Audio-Visual Services, Gerald L. Johnson. It is now in national distribution through Modern Talking Picture Service.

Chrysler Dealers Rack Up Sales in Super 8 Support

Chrysler Motors thinks today's cars are more sophisticated and better informed than ever before. And the demanding customers are being reached, more and more, with visuals. Chrysler is using Super 8 motion pictures for new model introductions, comparisons with competition, sales training, service instruction, and as

selling tools for dealers.

Offered as part of comprehensive packages were what the Detroit car-maker calls "Demo-Screens"—cassette-loading Kodak Supermatic 60 sound projectors in customized housings. Each housing incorporates a 10½ x 13-inch high-brightness screen that provides a bright image even under normal showroom lighting conditions.

The first five-minute motion pictures were sent to dealers in September 1972, and were followed by others up to 10 minutes in length. Favorable reactions started flowing back to Chrysler headquarters almost immediately:

—An Atlanta dealer, with no new Dodge Club Cab pickup trucks yet in stock, sold seven simply by showing prospects a film depicting model highlights.

—A dealer in Oxford, Michigan, sold 14 of the trucks the same way.

—A dealer in the Minneapolis region was so enthusiastic that he installed seven projectors in his closing rooms.

Pasadena (Calif.) Chrysler-Plymouth, Inc., reports salesmen have been getting good results with a "Demo-Screen" in the center of the showroom, next to the door.

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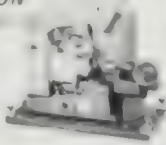
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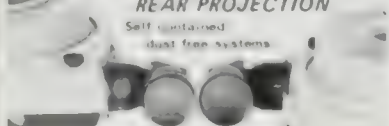
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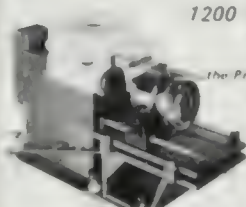


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streaming in, the image on the screen is clear and bright. I don't know if the movies have clinched any sales by themselves, but I know this is an effective way to make sales points. Customers see what we have to offer in comparison with the competition, and then they decide. In most cases, happily, that decision has been made in favor of Pasadena Chrysler-Plymouth."

Chrysler Motors dealerships around the country point up another advantage of the new audiovisual technique: Because the projector weighs only about 30 pounds, it can be moved easily from the showroom into the service area and conference rooms for projection of training films.

Other auto manufacturers with strong investments in audio-visual sales and training aids are Chevrolet, which started using Super 8 films in the 1972 model year; and other GM divisions, which started in 1973. Ford opted for videotape cassettes in January, 1973.

But spokesmen for Chrysler Motors and Ross Roy, Inc., the Detroit-based advertising agency that produced both the present film and earlier filmstrip programs, think their films are superior in content. They also are convinced that motion-picture films offer Chrysler-Plymouth and Dodge dealers a far more flexible tool than the film-

strips they previously used.

The Chrysler motion-picture program is about \$300 more, on an annual basis, for dealers than the filmstrip was, reports Dick Russell, I Roy group account supervisor. But because motion pictures do a better job of imparting information in a short period of time than filmstrips, Russell explains, there are fewer films to overall.



Image projected on the 10½ x 13 Ektalite screen is bright even in light of a floor-to-ceiling window.

Also, dealers get a bargain on Kodak Supermatic 60 sound projector package, he notes. If they buy sound projectors, the price is \$469; they can lease the unit at \$22 a month for two years, then buy it for \$5.

continued on page 41

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the national directory of audiovisual dealers

northeastern states

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(201) 472-1154 (212) 564-
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Modern Mass Media, Inc., 315
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17105. (717) 238-8123.

Clem Williams Films, Inc., 2240
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15205. (412) 921-5810.

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southern states

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midwestern states

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4621.

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"That's about one-third the cost of videotape playback equipment," says Russell, "and the dealer can load his own film into one of the cassettes, so he can tailor messages to his market."

He notes that Ross Roy started working with Chrysler to develop a film program for the dealer network as far back as 1958.

"We researched every system," he said, "but it wasn't until last year that technology came up with a format that could be standardized for labs, with a projector that most car dealers could afford, using a cassette that didn't impose a big price burden on top of creative and production costs.

"Once we started with the Kodak system, we were able to ship 30 different five- and ten-minute films within 90 days—over ten million feet of film in 45,000 cassettes."

At Ross Roy's recommendation, Chrysler Motors initially purchased 4,500 projectors and Montage, Inc., fabricated the housings and handled distribution and maintenance of the units.

The projectors have a Kodak warranty for a year. But Chrysler Motors' dealers are given a two-year warranty by Montage, with a toll-free number to call for service or 24-hour replacement, explains R. T. Nowak, Ross Roy's director of audio-visual services.

Ross Roy prepared the scripts for the 16mm masters from which the super 8 films were printed. Cinematography was done by Ross Roy-GVM Productions, Inc., of Hollywood, which has been making other motion pictures for Chrysler for years. Gene McCabe, Ross Roy-GVM president, has extensive experience in automotive work, including the production of feature movies on racing, Nowak notes.

One of the advantages of the Chrysler Motors program, from the dealer viewpoint, is that he gets action film on the car features before the public comes in to see the new models. Then, in the following weeks, he receives evaluations of competitive models.

For their part, the dealers seem almost unanimously enthusiastic about the program. Chrysler has 5,400 dealerships across the country. By mid-October, all but 90 of the initial order of 4,500 projectors had been sold or leased. Currently, there are over 5,100 projectors in use by the Corporation.

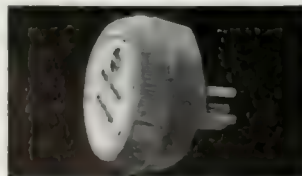
New Sponsored Films:

The U.S. Jaycees in cooperation with Allstate Insurance Companies, have released a new film, "The Key," aimed at possible solutions to the serious problem of car thefts. Distribution is by Modern Talking Picture Service.

The strong, silent type LIFEMASTER4000

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A slide projector that really means business—designed for heavy-duty and unsupervised use, plus extra-quiet operation! The Lifemaster 4000™ by Montage is a re-engineered version of Kodak's famous Ektagraphic projector, enhanced with double ball-bearing motor, internal arc suppressor to prevent switch failure, and 5,000-hour-use meter. Maintenance provided free at 2,000 hours. **\$229.95**, less lens.



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A lot of producers who saw the DeLuxe System III demonstrations in Hollywood, New York and Chicago seem to think so. Reaction has varied from "the best we've seen" to "equal to the best"

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System III is one more reason why DeLuxe General is known as *The Complete Visual Communications Lab*.



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of new ideas and innovative techniques to current needs for education and training. It is available to enrich and safeguard training and education projects with a great reservoir of experience, kept fresh by vigorous alertness to what's going on today.

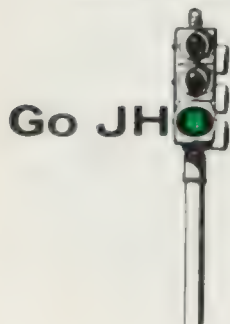
We have the facility to reweave redress, to enrich as required to give your ideas your own identity.

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Business Screen

UAL COMMUNICATIONS MAGAZINE SEPTEMBER/OCTOBER 1973 • ONE DOLLAR

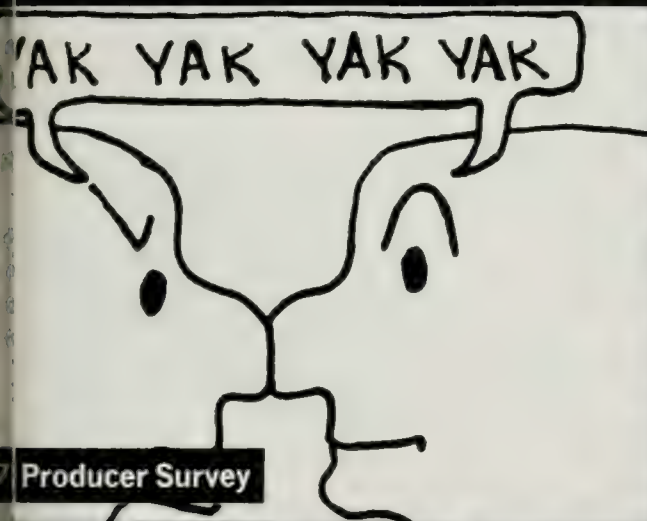
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Palmer: How to Reach More Audiences



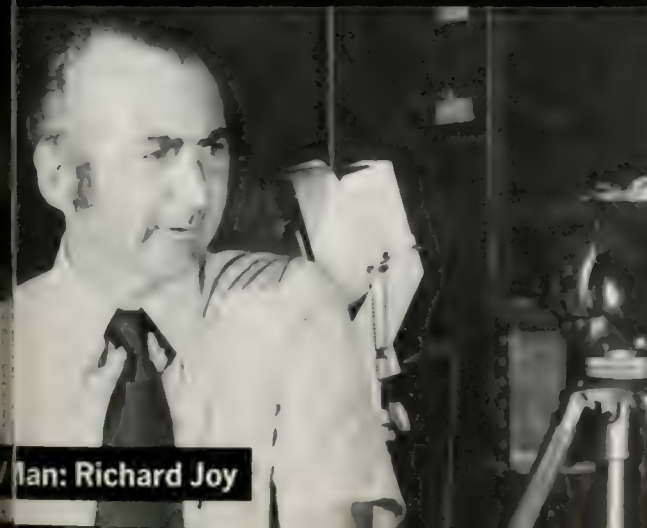
Gene Starbeker: The Handwriting on the Wall



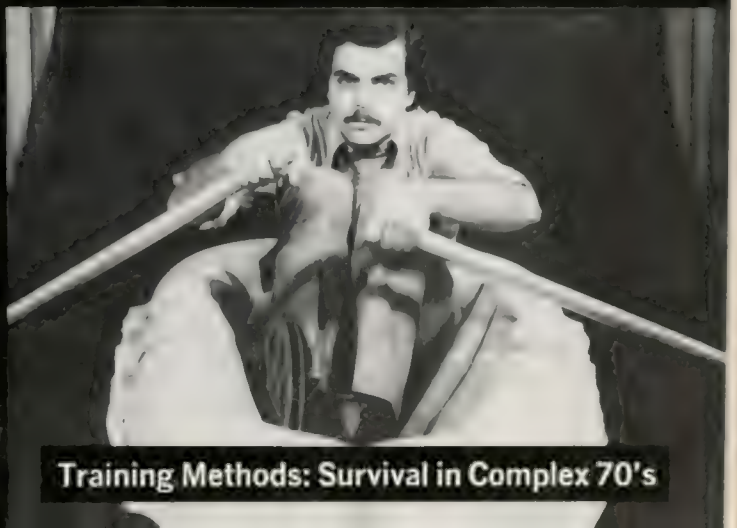
Producer Survey



Picture Parade: U.S. Army Reserves



Man: Richard Joy



Training Methods: Survival in Complex 70's

Modern announces a new program to reach more college students with your PR film . . .

4000 college theatres

The movie theatres most patronized by college students. In college towns, in big cities, wherever they may be.

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Never before has there been such a comprehensive list, so thoroughly researched. Or such extensive plans for circulating sponsored films to the college audience via theatres.

We're beginning a new program of promotion to theatres—by mail and personal contact—unlike any ever undertaken for sponsored films before. Theatres are using more and more sponsored shorts. College students are heavy moviegoers. **Result: An unparalleled opportunity** for you to reach the college audience.

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ask the leader. **Ask
Modern.**



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More and more girls are proving their talents as business women.

Fairchild's newest super 8mm sound film projector, model 70-27, has this successful lady in mind.

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Business Screen

THE VISUAL COMMUNICATIONS MAGAZINE

SEPTEMBER/OCTOBER 1973 • VOLUME 34 • NUMBER 5

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the audiovisual calendar

SEPTEMBER

VideoExpo IV, sponsored by Knowledge Industry Publications, Sept. 18-20, Commodore Hotel, New York. Info: Eliot Insker, K.I.P. Tiffany Towers, White Plains, N.Y. 10602.

OCTOBER

International Market for Videocassette and Videodisc Programs and Equipment, Sept. 28-Oct. 3, Festival Palace, Cannes, France. Info: John Nathan, DCA, 25 W. 57th St., New York, N.Y. 10019.

Industrial Audio-Visual Association Fall Conference, Oct. 1-4, Arlington Park Towers, Arlington Park, Ill. Info: Fred J. Woldt, P.O. Box 656, Downtown Station, Chicago, Ill. 60690.

Society of Motion Picture & Television Engineers Semiannual Technical Conference and Equipment Exhibit, Oct. 1-19, New York Hilton Hotel, New York, N.Y. Info: Jeffery B. Friedman, SPT, 862 Scarsdale Ave., Scarsdale, N.Y. 10683.

San Francisco International Film Festival, Oct. 17-28, Palace of Fine Arts, San Francisco. Info: Claude Jarman, 109 Bush St., San Francisco, Ca. 94109.

Symposium on The Coming of Sound to American Film, Oct. 19-22, George Eastman House, Rochester, N.Y. Info: Einstein, University Film Study Center, Box 275, Cambridge, Mass. 02138.

Information Film Producers Association Annual Conference and "Cindy" Awards, Oct. 31-Nov. 3, Riviera Hotel, Palm Springs, Ca. Info: Don Magary, M. Pic. Prod., So. Illinois Univ., Edwardsville, Ill. 62025.

NOVEMBER

Chicago International Film Festival, Nov. 2-22, Museum of Science and Industry, Chicago. Info: Michael J. Kutza, 112 East Grand Ave., Chicago, Ill. 60611.

CINE Annual Awards Ceremonies, Nov. 15, Ramada Inn, Washington, D.C. Info: Mrs. Anita S. Price, CINE, 1201 14th St., N.W., Washington, D.C. 20036.

International Film and TV Festival of New York, Nov 14-16, Americana Hotel, New York. Info: Herbert Rosen, International FTF Corp., 251 W. 57th St., New York, N.Y. 10019

JANUARY

1974 Annual National Audio-Visual Convention and Exhibit, Jan. 5-8, 1974, Miami Beach Convention Center, Miami Beach, Fla. Info: NAVA, 3150 Spring St Fairfax, Va. 22030.



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Now in its 16th Year

The only Festival to encompass all phases of
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To show across the room, flip down and project on any wall screen. (With a Kodak Ektalite projection screen, you can leave the lights on.)

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To raise or lower the image, raise or lower the mirror. Not the projector. It sits solid, keeps a low profile.

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Reverse the film on any frame, play back any sequence you like. Flip the lever and freeze-frame anywhere. There's also automatic threading, automatic rewind. All with this single control lever.

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Magnetic sound from a 5-watt amplifier, with jack for earphones or external speaker.

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Accepts silent or standard magnetic sound super 8 film in one of four Kodak Supermatic cassettes. You can load them yourself, if you wish. Up to 29 minutes of playing time. Set up and show within 30 seconds.

Take it anywhere

you can plug into 110 volt, 60 Hz. (Weighs just 30 pounds.)

Use it to pitch, train, preview, introduce, entertain, storyboard, or sell. With color, action, and sound.

If you'd like more details about Kodak Supermatic sound projectors, call the dealer who carries Kodak professional audiovisual products. He's listed in the Yellow Pages under "Audiovisual Equipment and Supplies." Or send us the coupon.



EASTMAN KODAK COMPANY

Dept. 640-B, Rochester, N.Y. 14650

9-47

I'd like to know more about super 8 film and the Kodak Supermatic sound projectors.

Please have a dealer arrange a desk top demonstration.

Please send me detailed information.

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Company _____

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State _____

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Prices and specifications subject to change without notice.

Kodak Supermatic sound projectors

hand-held.



training methods

Survival in the Complex '70's

Ask knowledgeable executives around the country what's shaping up for the '70's and the answers are disturbingly like this: rapidly changing markets; constantly creeping costs; confusing technology changes; corporate practices increasingly questioned by consumers, employees, unions, ecologists, stockholders and government agencies; and conflict and confrontation all too often replacing collaboration and co-operation.

A new series of films, produced and distributed by BNA Communications, Inc. has been designed to provide corporate managers with some startling ideas on how to overcome managerial inertia and tunnel vision, to introduce startlingly new ways of looking at management and manager's roles, and to move managers in new more far-seeing, productive and profitable directions.



Problems of management in . . . The Complex '70's.

The series, *Survival in the Complex '70's*, consists of six films, two each on three main subjects: *What Every Manager Needs to Know about Marketing*, . . . *About Information Systems*, and . . . *About Long-Range Planning*. Each subject is explored with one dramatic case study based on a fictional but true-to-life corporation with all of the typical problems faced by real companies, and a follow-up film in which such leaders of business management as Theodore Levitt, of Harvard's School of Business Administration, Isaac L. Auerbach, of Auerbach Associates, and George A. Steiner, of USIA's Graduate School of Management, take off from the dramatic case studies and discuss how the information is relevant to managerial problems. John Humble, BNA's Film Coordinator and well-known management consultant also

appears in the series.

Along with the films, BNA also supplies a 45-minute cassette tape on each subject, and a selected list of books supporting each of the three main points.

It's a valuable and timely series which should be exceptionally useful for management training on how to perform in the complex, confusing 1970's. Further information on the series may be obtained from BNA at 5615 Fishers Lane, Rockville, Md. 20852.

Picker-Packer Training for Revlon

Revlon's Edison, N.J. distribution center employs a great many middle-aged ladies who could possibly be described as female "blue-collar" workers, to pack orders from their customers.

Recently, a new computer-based system was introduced which raised a great many fears and uncertainties among the women, and Revlon worried that it might affect job performance.

Jack Moss, of Moss Communications, New York, who was called in for advice, proposed that the company point up how important the "picker-packer" jobs were—a real vital link in the distribution process. A slide and signalled tape program was produced, with planned pauses in the program so the ladies could ask questions, become involved, and take part in "hands on" practice in the operation of the terminal display equipment.

Moss came up with a dandy way to humanize the terminal by having it "talk" to a "picker-packer" in the film. Mason Adams, whose folksy voice may be the most familiar sound on TV commercials, plays "the terminal" in the film, and 280 slides and 30 minutes of friendly instruction later, the "picker-packers" are well trained, familiar with the terminals, and ready to go in making the new system work.

Films of the Times: Police Training for Ambush

Trapped on a routine call, car blocked, and hit by molotov cocktails. What to do? Sit it out, take refuge in the car? Take cover? These situations are all too common in the daily police experience.

A new film, *Vehicle Under Attack*, provides valuable training on what can be done. Produced with technical advice from Los Angeles' Fire, Police

and Sheriff's Departments, this most useful film may help police or industrial security officers to survive an incendiary ambush. Available with Training Guide from William Brose Productions, 3168 Oakshire Drive, Hollywood, Ca. 90068.

New Training Films:

Dictaphone Corporation's Bryant and Stratton Career Education Division has introduced five ten-minute color films available in 16mm or 8mm cartridges designed to motivate entry-level employees. Titles cover such subjects as job interview, first



day, personal relations and basic business operations. Further info from Dictaphone, 120 Old Post Road, Rye, N.Y. 10580.

A new sales motivation film, "Where The Action Is", features famous odds-maker Jimmy "The Greek" Snyder, who teaches a down-in-the-dumps salesman how to apply odds-making skills to salesmanship. Produced by Training and Motivation Systems, Inc., the 30-minute film, with meeting guide, is available for sales or rental from Modern Media Services, 1212 Avenue of the Americas, New York, N.Y. 10036.

Three new films on electric arc welding, part of a communications program by Miller Electric Manufacturing Company, are available for industrial and vocational education systems from Association Instructional Materials, 866 Third Ave., New York, N.Y. 10022.

"So You're Going on Camera", produced by the **Association of National Advertisers**, offers a series of helpful hints from old pros on how to "act natural" on camera. ANA stresses the need for management to retrain for the visual media and demonstrates the little tricks that will make a big difference in how well the message gets across. Available from Modern Media Services, 1212 Avenue of the Americas, New York, N.Y. 10036.

Twenty films on construction safety, originally presented by the **Construction Safety Association of Ontario**, are now available for rental or sales. Many of them have been award winners from the National Committee on Films for Safety. Further info from Association Instructional Materials, 866 Third Ave., New York, N.Y. 10022.

Two new films on safety for electrical line workers are available for industrial use in compliance with the U.S. OSHA training programs. "**Hand Line-Life Line**" narrated by Glenn Ford, demonstrates methods of rescue perfected by the Commonwealth Edison Co., of Chicago. "**Prescription for Life**" on resuscitation, shows what must be done immediately in an emergency. Available from Bandelier Films, 2001 Gold Ave., S.E., Albuquerque, N.M. 87106.

The **Motorola Teleprogram Center**, Chicago, has expanded production on its law-enforcement and public safety training program. Originally produced for video cassettes exclusively, it is now being made available in all major A-V formats such as 16mm, Super 8, reel-to-reel tape, EVR and U-Matic cassettes. 12 new films will be added to the 13 currently available. **Woroner Films, Inc.**, of Miami is producing the series for Motorola.

National Educational Media, Hollywood, has released two more films in its series of training programs for the hotel/motel and food service industries, "The Bellman" and "Selling Wine and Liquor". "The Bellman" stresses that he is the employee who has the greatest opportunity for making the guest feel like a "very important person." "Selling Wine and Liquor" shows that wine service can be easy when basic rules are followed.

A new A-V training kit comprised of audio tape cassettes and slides and designed to teach trouble shooting, diagnosis and repair of automotive air conditioning systems, has been released by **National Automotive Service Division of Mitchell Manuals, Inc.**, San Diego, Calif. The kit is used for on-the-job training of auto mechanics and service technicians.

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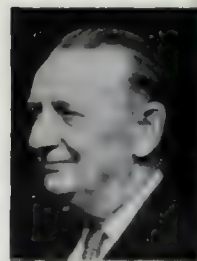
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BY OTT COELLN



Intl. Industrial Film Festival— Maybe, Paris; in Mid-November?

This year's edition of the International Industrial Film Festival, originally slated for Biarritz this past June, has been "on the move" in recent weeks.

Latest word to CINE (Council on International Nontheatrical Events) which handles U.S. entries for the U.S. participant: the National Association of Manufacturers, is that an undetermined site in Paris, in mid-November, is the latest date.

But with French entry rates up to \$185.00 per title, plus a nominal CINE handling charge, there's a dubious attitude toward this year's event in the U.S. Basic reason for the high entry charge is, of course, the sagging U.S. dollar and that charge will also affect the British entry costs, as well. It's too high for any chance-taking.

The U.S. Committee for the event, pondering all these uncertainties, is said to feel that only the best of possible "winners" should be encouraged to submit and then only if the sponsor or producer is aware and acceptable to the fees, shipping costs, etc. involved this year.

Atlanta Film Festival's Non-Profit Status Confirmed by J. Hunter Todd

The Atlanta International Film Festival, through its director and founder, J. Hunter Todd, has sent us documents showing that this event, too, is "non-profit" in character and has been so designated in various state charters. That criterion is *most worthy*, removing the shadow of personal gain we have deplored for such competitive film events.

Let there be more of the same elsewhere.

Since our name has appeared as a member of Atlanta's Board of Advisors since we gave permission some six years ago, we expected to be *asked* for advice and, with correspondence finally prompted by recent comments in this column, we'll share both this word of amplification and correction with you and Mr. Todd and the following solicited advice:

Since this is an "all-purpose" Festival, featuring in 1973 the works of entertainment filmmakers, documentary producers, TV commercial producers and educational-industrial films, we trust that *our* category of industry-sponsored films is judged by competent special juries *who understand the accuracy of specific subject matter as well as* the nuances of film technique.

The 1973 Festival impends (Sixth Annual: September 7-15, 1973). We hope, since literature still carries us a present "Advisor," to receive an invitation from Mr. Todd to formally attend this event. This column will appear long after '73 entries have been closed but perhaps our next commentary can bring you an eye-witness report on what Hunter Todd calls "the most comprehensive film competition in the world." *Go, Atlanta!*

Texaco Film: "Dawn Over Ecuador"

Our current copy of THE TEXACO STAR, that company's handsome and informative magazine, color-features *Dawn Over Ecuador*, the 16mm color film on that country's discovery of crude oil in its Upper Amazon Basin and the subsequent construction of the Trans-Ecuadorian pipeline (50 percent owned by Texaco) which carries this oil over the Andes to the Pacific. The 28½ minute title is available for free loan group bookings through Association-Sterling Films, 866 Third Avenue, New York, N.Y. 10022. Ask for a booking date.

Those Who Pioneered Factual Films Merit "Hall of Fame" Recognition

Why not a "Hall of Fame" for those who have given their lives to the films that count most: documentary, factual motion pictures which expanded our knowledge, inspiring our thinking, guided young people into fruitful careers? And the men and women whose ideas and techniques lead us into broadened, more effective use of audio-visuals?

The Academy Awards haven't honored Robert Flaherty, whose *Nanook of the North* (Revillon Freres-spon-

sored) and *Louisiana Story* (Jersey-Standard-endowed) remain *masterpieces of the documentary film art*.

Early pioneers like the men who produced General Electric and Caterpillar films 50 years ago; men like Pare Lorenz (*The River; The Plough That Broke the Plains*) of pre-World War II days; where are their prints (National Archives?) and the publicly-shown record of their achievements?

We owe it to the generation of those who gave us the best of their lives: Francis Thompson, Bert Haanstra (Holland), Lee Bobker, Hank Strauss, the late Jack Norling and *so many others* (even a brief listing is deplorable), to round up the names, the records and their films . . . for the young men and women who will travel the same roads in the future.

We had an idea that the setting for such a "Gallery of Notables" should be in Washington, D.C. But it could be initiated at the Eastman House in Rochester or anywhere else YOU suggest.

There is already a place in the history of audio-visuals for a giant among innovators like Jamison Handy; for the animation contributions of J. R. Bray and Max Fleischer. Walt Disney belongs to Hollywood but we have plenty of "greats" of our own.

Who has captured the outdoors-on-film better than Larry Madison . . . who did more to organize the documentary film and the first, great, lasting government film body—John Grierson, father of Canada's National Film Board . . . and "Budge" Crawley, John Schwem (GE) . . . let the nominations open, *your* comments are welcomed . . .

Informative Film Subjects Abound in Current "Best Sellers" Books

There's a wide range of sponsored film subject matter in current non-fiction books you ought to check out and think about. Audiences, prospective print-buyers and excellent sponsor tie-ins are "set up" by publisher promotion, reader interest and timely content material.

Watch, for example, the turn of aerospace/manufacturers into the vast potential of solar energy; those solar
continued on page 17



The Second Pollution Documents

- the pioneering battle of Los Angeles against smog
- the air pollution problems of the steel and pulp and paper industries
- the dirtiest town in the United States
- the search for the "clean" car
- how Chicago lost its title as SO₂ City U.S.A.
- Washington's dilemma of people and clean air
- a profitable way to get the sulfur out
- what New Jersey does to New York

About Air

Sulfur dioxide . peroxyacetyl nitrates . electrostatic precipitators . catalytic converters . a strange melange of words that are part of the basic vocabulary for the struggle for clean air now being waged. **THE SECOND POLLUTION**, a 21-minute film in color, offers a guide to how goes the battle for clean air—providing both a tour of battlegrounds such as Los Angeles and a close look at some weapons now in use.

To say that the battle for cleaner air now being fought is both complex and very frustrating is still to understate the difficulties. We have made tremendous progress: the counts of particulates or dust particles in the air are down, growth of sulfur dioxide and carbon monoxide levels is being checked. However, the problem is far from being resolved. Los Angeles, the best known entry in the war against pollution, still encounters more days of smog than not throughout the year. **THE SECOND POLLUTION** examines what Los Angeles has done, provides a close-up of both its monitoring and enforcement methods, and points out that Los Angeles's smog problem is no longer unique, being common to most major cities in the world.

The source of smog is the car, now contributing some 60 percent of our air pollution problem. **THE SECOND POLLUTION** reports on what is now being done to give the internal combustion engine some clean respectability, most notably in the form of catalytic converters, devices that are intended to transform hydrocarbons, carbon monoxide, and nitrogen oxides to carbon dioxide, water, and nitrogen gas. The film points out current uncertainties on the catalytic converters, whether, in fact, they will be able to cope with the see-saw chemistry of the internal combustion engine—a chemistry that sees hydrocarbons come down as the engine warms up while nitrogen oxides start to rise.

After the car, the major problem comes from what we burn to create our energy—notably sulfur-containing coal and oil. **THE SECOND POLLUTION** looks at how Chicago has coped with what was once an infamous pollution problem, a problem helped not the least whit by the unsolicited contributions from the nearby Indiana steel mills. Switching commercial and domestic incinerators from coal to gas, tough monitoring of stack emissions, systematic checking of street pollution levels, and rigid enforcement standards have given Chicago an upbeat outlook on its problem. However, problems *do* remain. For example, the sulfur that is an inherent part of coal continues to be a major pollutant source as it oxidizes during combustion to sulfur dioxide. Two ways to remove the sulfur are now being tackled: removing the sulfur *before* combustion through coal gasification, and taking the sulfur out afterwards by stack-gas clean up. **THE SECOND POLLUTION** looks at both methods: the Hygas pilot gasification plant being built by the Institute of Gas Technology, and the use of magnesium oxide to remove sulfur oxides from the stack gas of an oil-burning Boston Edison power plant. An added filip to the latter process is that the sulfur can be removed and transformed into saleable sulfuric acid, making money for the chemical producer and possibly inching Boston Edison closer to a net payoff on pollution control.

Industry remains responsible for about 17% of our air pollution. But the variety and sources of industrial pollutants are perhaps more critical than the amount. Each type of plant requires novel clean up methods—ranging from electrostatic precipitators to scrubbers to baghouses to completely new techniques such as continuous processing, that reduce the amount of pollution. **THE SECOND POLLUTION** examines how two industries—steel and pulp and paper are dealing with their unique pollution problems. It records the progress that's been made and points out what needs to be done.

But beyond control technology, more basic difficulties remain: the need for cooperation among neighbors divided by political jurisdiction, the clashing interests of more people who want more energy and more cars against the environmental drive to clean up the air, and, finally, the need to realize that the quality of air we want is really up to us. **THE SECOND POLLUTION** shows what happens to New York's skyline when New Jersey permits dump burning. It shows the air pollution problem of Washington, D.C., which has little industry, but a burgeoning, relatively affluent population demanding and getting the conveniences of life—including an airport remarkably close to the heart of town. Finally, it shows the problem of Steubenville, Ohio—the city with the dirtiest air in the country—and what can happen as a conglomeration of industry and utilities overwhelms the cleansing powers of the air.

THE SECOND POLLUTION offers no miracle cures to our air pollution problems. It does offer an objective report on what has been done, what remains to be done, and the choices we have to make if we want our air clean and our

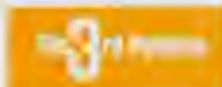
About Those Other Pollutions



investigates water quality management problems and solutions by municipalities and industry throughout America.



this film is about the people and their cars and their industries and the dirty air they have to breathe.



shows how mismanagement of solid waste by communities can foul up the land, air, and water.

These are the basic three pollutions . . . *water, air and land*. But, man skunks himself up in other ways.

- **Urban Sprawl** shows how a simple plan of controlled urban development could prevent massive damage to the natural environment.
- **Mud** describes the "worst pollutant" urban erosion and sedimentation which steals the soil to clog lakes, estuaries and streams.
- **The Green City** proposes that green space and open space can be protected in urban areas for the benefit of the people.
- **Youth = Action** displays some of the young people at work trying to protect the environment and make the earth a decent place to live.

And then there are others . . . three on recycling . . . several on solid waste management . . . several on water quality and water resources management. Write for our Film List.

THE SECOND POLLUTION is a documentary product of Stuart Finley Inc., Falls Church, Virginia, the major producer of environmental films in the United States. It was directed by Stuart Finley, photographed and edited by Theodore Jones, and written by Norman Metzger.

THE SECOND POLLUTION takes an objective, nontechnical look at our air pollution problems, making it suitable for a variety of audiences and purposes.

- civic and science classes at the secondary level
- environmental groups
- local action groups
- industrial education
- libraries serving the general community
- adult education classes
- earth day events

The 2nd Pollution—21 minutes, color—\$300



STUART FINLEY, INCORPORATED

3428 Mansfield Road
Falls Church, Virginia 22041
(703) 820-7700

panels, cells created for Apollo can be made to work, at within-reason cost, for civilian purposes. We all might well need their help. The recently-revised (1973) edition of "The Coming Age of Solar Energy" by D. S. Halacy, Jr. (Harper & Row; 231 pp., \$7.95) sets up material for several informative films.

James J. Kilpatrick's nationally-syndicated column was entirely devoted to this subject ("Our, the Star, Is Great Reactor") in mid-July. He comments that Dr. Lloyd O. Herwig, research program manager of the National Science Foundation (a prospective consultant) believes that "development of solar energy is farther along than the general public has supposed . . .

"Water heating by solar energy already has arrived. Such heaters are being manufactured in Japan, Israel, the Soviet Union and the U.S. Here and there in the world, ice is being produced by solar refrigeration. Within a few years, if development were pushed (your cue), solar energy could be put to work heating and cooling whole buildings."

Some other titles worth noting: "Man in Motion" by Philip Marvin Dow-Jones-Irwin; 228 pp. \$7.95) which helps fit the parts of an executive career into an effect greater than the sum of its parts; and "Bucky: a Guided Tour of Buckminster Fuller" by Hugh Kenner (William Morrow & Co., 338 pp., \$7.95) which reminds us that this innovative man should be the subject to a definitive interview-on-film.

Check your local bookstore's non-fiction shelves. Ideas for informative films abound; especially watch the "best-seller" lists for titles for which the public has already shown great interest.

Industry Has to Keep the Public Informed or Risk Adverse Actions

"If you don't tell them the facts, they'll believe the worst" was and remains the key-phrase out of a timeless *Champion Papers'* film *Production 118*. Let it stand for the White House through the Senate Watergate inquiry; for the petroleum industry during all the energy-crisis period; for any other industry, from agriculture and auto-makers through the alphabet, where failure to communicate-in-depth breeds dissent, ill-conceived, penalizing legislation, and needlessly amplifies the roar of the crowd: our many "publics."

The exceptions in good communication only serve to emphasize the general apathy of both industry and government: Exxon's informative *We Want You to Know* TV commercials;

the talk-back films on foreign competition and its effect on the American economy (see notes which follow); etc.

Like the jointly-sponsored (United Steelworkers and the steel industry) film *Where's Joe?* which points up the 130,000 "Joe's" who have lost their jobs to Japanese and European steelworkers. The 25-minute color film has been shown to most of the nation's 380,000 steelworkers and most certainly helped to bring about the recent and historic "no strike" settlement in that industry.

Showings in plants, union halls, mill-town theaters and prime TV time in 18 cities delivered the message which has helped fight-off needless foreign "hedge-buying" of steel products wherever industry strikes impended.

Goodyear Tire & Rubber Co.'s *Joe's Bar & Grill* echoes the same theme of jobs lost through foreign competition and so does the Chevrolet Division's *The Bug and the Beetle*.

Where's Joe? is accepted by both the union and management as a masterful effort for cooperative education. According to J. Warren Shaver, U.S. Steel's administrative vice-president for labor relations and personnel:

"On both the company and the union side, this is probably the cheapest, most effective thing we've ever engaged in."

Instead of just borrowing or buying prints of *Where's Joe?*, the National Association of Manufacturers and the Machinery & Allied Products Institute should be adding other films to the arsenal.

Meeting in Chicago? Pay a Visit to the New "First Chicago Center"

Check out the all-new "First Chicago Center" as a meeting facility in that city. Located at the base of the 60-story First National Bank building in the heart of Chicago's Loop area, this new Center was designed specifically for company and other group meetings of up to 500 persons, with complete audio and visual facilities.

Interior design, seating comfort, lines-of-sight, acoustics, ticketing or registration space, cloakroom facilities are all there. And the technical capabilities provide the very latest in a-v: closed-circuit television, videotape, motion pictures and slides (both front and rear projection) are just some of the Center's presentation capabilities.

In addition, the services of a professional staff of technicians, artists and producers are available to help plan and prepare a successful meeting. Write: Kathleen Patton, First Chicago Building Corp., One First National Plaza, Chicago, Illinois 60670 or phone her at (312) 732-4067 or 732-4066. Mention this column, please.

Home Use of Videotaped Cassettes Future Dims as Losses Mount Up

How is home use of videotaped, cassette-type equipment and programming doing these days? What the headlines once heralded as "a billion-dollar industry by 1980" isn't doing so well these days.

Nearly tempted to buy one of those sets offered by Montgomery Ward stores with the Cartridge Television equipment and tapes ready-to-go, we might well have bought an Edsel. And so, probably, has the Avco Corp., the conglomerate which bought 32 percent of CTI at \$48 million. Will Avco write off that investment?

Only a couple of years ago, in mid-1971, CTI sold 1.1 million shares of common at \$20. The prospectus warned prospective buyers that "a high degree of risk" was involved.

Readers need to know about the health of this segment of the industry: these pages should explore both programming and equipment sources and report-in-detail *what's now available, anywhere.....*

Evaluation of 230 Drug Abuse Films Cites Many as "Harmful"

The president of the nation's most authoritative drug education organization says most drug abuse films currently being shown "are doing more harm than good."

"The majority of these films are inaccurate, unscientific and psychologically unsound," says Richard M. Earle, head of the National Coordinating Council in Drug Education. His statement followed the Council's evaluation of 220 drug-abuse films, many of which were funded by foundations and the Federal government. Earle also noted the film-makers "are not using the experts and there are plenty of them."

The nation's press has begun to comment: An editorial in the St. Louis *Globe-Democrat* adds:

"If Earle's charges are true, it isn't surprising that there is so much misinformation about drugs in our society. Films are one of the most important means of education on drug abuse. Their authenticity should be of prime consideration."

"In view of what the Council has found, responsible officials in the federal agencies and foundations which paid for these films should make certain that all future grants are used properly. It is shocking to think that such money could be used to make films that do actual harm."

As our editorial post-script, we'd like to print the Council's evaluated list of those films which they have *approved*. A little positive guidance might go a long, long way to helping in proper selection.

paradox

BY STANFORD SOBEL



PARADOX: A Picture May Be Worth A Thousand Words, But The Question Is . . . WHICH WORDS?

I know from sneaky research I have done that some of the readers of this column are the same age as I am. So I feel fret to remind you of that period we all went through when the big thing was films without words. During that particular phase of "freedom of expression" and "stream-of-camera-consciousness", writers became terribly important. It wasn't too long after those pictures were assembled and shown to the clients that desperation calls were made by frantic producers whose clients had looked at the films and then turned to the producer and asked . . . "What does it mean?" It wasn't so much the question, it was the look of total puzzlement and confusion on their faces that resulted in the emergency long-distance calls to me and many of my writing colleagues.

Those were good days for writers . . . especially the writers with a good command of the English language. The toughest thing to write is a simple declarative sentence. I used to have that up on my wall on a plaque, but one of my visitors wrote underneath it in

magic marker . . . "This is true." So I took it down because I felt that was a topper.

Any film writer who believes that words are really pre-eminent doesn't belong in films . . . he should be in print media or copywriting or some such thing. But any director or cameraman who believes he can make a good picture without using words is trying to step back into the Middle Ages, or forward into the Space Age of the cartoon comic-strip.

Nevertheless, when the trend to movies without words first started with a few superb industrials, there was a certain amount of nervousness among writers that this sort of thing could be carried too far . . . it could even eliminate scriptwriting as a profession. None of us imagined it could boomerang into a bonanza because you really have to be a visual genius to pull it off successfully . . . and geniuses have not generally been attracted into the sponsored film field.

I think the net effect of the movement was a good one . . . it forced all of us to take a second look at how economical we could be in our use of words . . . taking more care to eliminate those which could be better expressed visually. The easiest way to get an approval on a script is to write a packed track, in which every single idea ever expressed by anyone on the client side is included, even if you can't think of a visual idea to express it. Everybody in the business calls this kind of script "lazy", and it's an apt description.

Ultimately, a good film is a totally merged concept in which visual and narration are a unity. The surest sign of a natural-born film writer is someone who thinks simultaneously of the visual and the track, and who has trouble explaining what he really means without trying to draw you a picture. And in fact, scene descriptions are the pictures a writer tries to draw for you . . . in words of course. It's a paradox of our lives that few clients ever read the scene descriptions, although they are the major factor in giving the reader of the script a good picture of what

the film will be. Most clients concentrate on the narration or dialogue, and they are thus astonished when they see the interlock with voice and picture together for the first time.

I've brought up this whole gloomy subject because of some recent discussions which reminded me of those earlier dire forebodings. There is a belief widely held among some people in our industry that this is a dying industry and that the industrial film field is tottering to a demise which can be seen in the not too distant future. I'm pretty sure that's myopic, although there are some difficult days recently behind us.

It's true that the corporate image films that cost hundreds of thousands of dollars are not being made like they used to, and it's also true that some of the producers of those kinds of films have likewise disappeared. But I know half a dozen producers of film in the \$20,000 to \$50,000 range who are busier today than they have ever been before. They're not expanding their staffs and facilities, and they're turning some work away, and they're hiring more freelancers than they used to, but they're having a fine time and turning out some very good work.

The producers who are ready, willing, and capable of doing multi-media combination shows find it difficult to locate writers who can do this kind of work, and those who are geared for such shows are also doing very nicely, thank you, in the financial column area.

There are a lot of problems in our industry, of course, and they will not go away by themselves. There's no central marketplace, where producers can find out which companies are looking for new producers to do their work. It's difficult to do certain kinds of shows within the strict confines of today's lower budgets. When competition gets tougher, there's a direct increase in unethical, illegal, and immoral behaviour. And the list could go on to a thousand words or more.

But one good picture for one satisfied client is worth a thousand words . . . the paradox is . . . WHICH PICTURE?

"Paradox" is a regular column written for each issue of Business Screen by Stanford Sobel a free-lance writer based in New York City.



Technicolor's new case for Super-8.

Until now, working with Super-8 wasn't all that super.

When it came to processing, Super-8 was treated like an insignificant part of the industry. And when it finally came to showing Super-8, there just didn't seem to be a convenient, quality system.

At Technicolor though, Super-8 is so important that we've reorganized our entire processing labs in Chicago, New York and Los Angeles. So that now we can give Super-8 the same great care we give 35 and 70mm. Everything from processing to converting to cartridge to magnetic or optical printing to international prints. And all with timely delivery to meet your deadlines.

But your finished Super-8 film is just the beginning. To make sure it's seen, Technicolor has another case for Super-8. It's Showcase. The self-contained Super-8 cartridge projector and screen. In a briefcase.

There's no threading or fumbling with film. Just snap in a sealed film cartridge and press the start button. The film is on a

continuous loop, which means there's no rewinding either. So when you're at the end, you're automatically at the beginning again.

Go with the people who offer the total Super-8 system. Write Technicolor, Audio-Visual Systems-M, 299 Kalmus Drive, Costa Mesa, California 92626.

Showcase. Another strong case for Super-8.

**Technicolor
SHOWCASE**



Simulated picture

focus on communitronics

BY HUBERT WILKE



During the past several years our audiovisual consultant activity has become deeply involved in the fascinating and ever so critical area of Security and Surveillance. As the field so rapidly expands from the era of lock and key devices to the now generation of aural and visual electronic protection and monitoring techniques, it is natural that the talents of audiovisual specialists are being called upon to play an increasing role in the design, specification and operation of building-wide security and surveillance systems.

In addition to the more obvious assignments for banking clients, our most expansive and sophisticated security and surveillance design is for the new Library of Congress, a massive ten-level structure covering 2,225,000 square feet adjacent to the current location in Washington, D.C. Included in what will be one of the world's largest buildings, is an extensively equipped recording laboratory,

20 small recording/listening spaces, a small theater, and auditorium, with multi-media capabilities and closed circuit television, along with a vast and highly complex security/surveillance detection system.

In a building covering over fifty acres and housing many valuable collections of rare documents, priceless works of art, and thousands of other items which serve to record our culture, the requirements of the security/detection system are considerable. Two of the more famous rare documents in the Library's custody are a Gutenberg Bible and the original of Lincoln's Gettysburg Address.

The special security system required for the new Library however, encompasses far more than just providing detection of theft or burglary. Control of access areas is being provided, as well as detailed monitoring of temperature, humidity, smoke detection, HVAC operations, water pressure, power distribution, sprinklers, and

other services. A television and audio surveillance network is being developed, in addition to an extensive alarm and reporting system. Plans now in the design stage tie in all of these systems into a centralized computer for the control and recording of the building's total operation.

In our opinion, A/V directors should be expanding their horizons with regard to this relatively new field of activity. Those who are electronically oriented have something to contribute and should be in on the decisions that are evolving out of the growing corporate concern with security and surveillance. At least, there should be a familiarity with some of the new terms and concerns that are aborning in this critical area.

Just as a starter we call upon Irving Wood, Senior Systems specialist in our New York office for an embryonic overview of several areas wherein audiovisuals are being applied to Electronic Security Surveillance systems.

H.W.

Electronic Surveillance —A Requisite of the Future

by Irving W. Wood

Surveillance in the broad sense of the word means to watch over, to observe and to supervise.

Electronic surveillance and security systems incorporate a variety of sophisticated sensing devices, some of which duplicate and others that extend far beyond the range of human sensory perception. They can see, hear, feel, smell and detect minute changes in the environment. Unlike the roving watchman, they can be everywhere at once, operating silently without fatigue, under any working conditions, 24 hours a day, and transmitting information over considerable distances to a central location for immediate processing.

Systems of this sort are increasingly employed to watch over and protect property; to secure protected areas

from unauthorized intrusion; to inspect and identify those who require access to corporate records, confidential or classified material, and to restricted floors, areas or storage vaults. They also monitor all kinds of operational procedures in industrial plants, hospitals, power stations, airports, etc.

Closed circuit television can be used to monitor centrally such diverse situations as crowd flow and traffic control, incinerator smoke pollution, critical entrances, stairways, corridors and fire door exits. It is the most effective method for observing the activities of people whose intentions are suspect or the potentially dishonest employee involved in the handling or processing of cash, securities, precious metals or materials. The deterrent insurance premiums are another advantage.

Hubert Wilke is president of Hubert Wilke, Inc., an international organization specializing in communications facilities design and programming consultation.

Specialized TV cameras with image intensifier tubes can almost "see" in the dark and can provide quality recognition, utilizing light sources as infinitesimal as star light for illumination. Other TV camera equipment, utilizing infrared illumination, functions effectively in what appears to the eye to be total darkness.

Since simultaneous viewing of a number of monitors for an extended period of time can be visually difficult and fatiguing, ancillary devices are employed to alert security personnel automatically to view specific monitors or inspect trouble areas.

Several such devices utilize the CCTV video signal, detecting motion in an otherwise static image. Such a system can be programmed to sound an alarm and make an instantaneous video tape recording of the intrusion.

Other sensing devices include equipment normally associated with burglar alarm systems. This includes visible and infrared modulated light beam photoelectric cell combinations, passive light level differential detectors, magnetic switches, pressure mats, strain gauge, floor deflection sensors, capacitive and radio frequency field intrusion detectors and ultra sonic and microwave doppler shift motion detectors.

Each form of sensor system is best suited for a particular application and should be selected only after all interactive environmental variables are carefully analyzed.

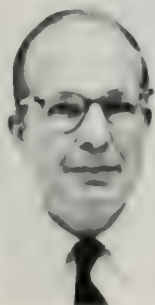
It is sometimes possible to derive a dual benefit from a single installed system. One very effective central security system adjunct available at minimal additional expense makes use of building-wide, zoned, central distribution audio system which, during the working day, is utilized for selective area paging, music distribution, or emergency floor-by-floor evacuation announcements. Through the night and over the weekend, the same system is converted into a listening system which samples automatically the sound level, zone-by-zone throughout the building. Any sound which differs from a predetermined reference level stops the scanning and alerts the security officer to the location and nature of the disturbance.

The same system can also be used to locate and communicate with after-hours maintenance personnel and cleaning crews.

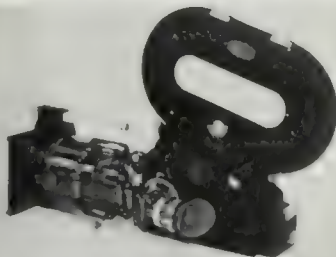
Since the above described systems and functions are an extension of the normal building television and distribution facilities, owners and architects should determine, early in the planning stages, the requirements for corporate security, building protection and operational monitoring. Only in this way can they properly integrate certain required sensing devices into the building structure, to insure that adequate space and power requirements are provided.

In a future issue we'll delve into some of the more technical aspects regarding the application of audio-visual talents and techniques to security/surveillance. □

Wood is a senior associate of Albert Wilke, Inc., and a leading authority on security/surveillance.

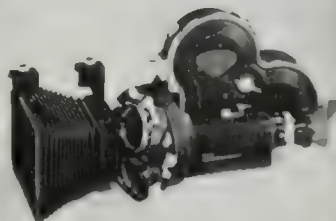


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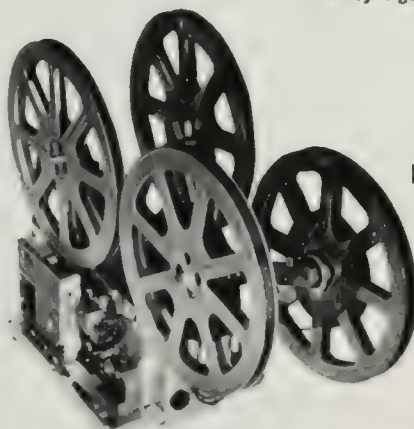
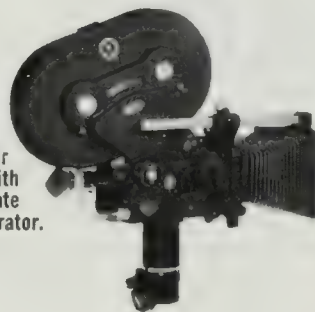
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REVIEWS AND PREVIEWS OF NEW VISUALS

"The Bond"—A Non-Government Government Film

Who can keep pace with superbly trained athletes racing over a punishing nine-mile endurance course in international competition? Cameramen toting 36 pounds of blimped Arriflex, assistants lugging 25 pounds of magazines, grips sweating under tripods, silent cameras and assorted lenses and soundmen with recorders and extra tapes banging their anatomy—that's who.

Well, almost—

The result is a gripping, action-packed 26-minute documentary entitled *The Bond*, now being widely aired on television throughout Europe and America. It was produced by Associated Producers, Inc. (API) of Washington, D.C., through the N. W. Ayer Agency for the U. S. Army Reserves.

The film captures all the heartbreak, pain and sweet fruits of victory of a "military Olympics" involving reserve officer-competitors from eight NATO nations. Little known before the release of *The Bond*, the competition is held annually under sponsorship of the Interallied Confederation of Reserve Officers (CIOR).

The 26th annual competition was held at Ft. Meade, Maryland—its first time in the U.S.—and for the first time professional filmmakers were commissioned to try to document the event—to show it like it really was as it actually occurred.

"We didn't want to make a typically drab government film," said director James Rogers. "We strongly believe that government films could and should be artistic achievements—and that was our goal from the moment we got the CIOR assignment."

To achieve art—and "to capture the humanity of the men involved," as Rogers put it—he coordinated three four-man camera crews and two two-man camera crews, plus two unit managers, to cover the three days of the event. They shot 44,000 feet of 16mm film, which was also used for TV news clips released by API and for a recruiting movie.

Rogers wanted art, but he needed brute strength to get it. To solve the muscle issue, all the cameramen he selected were former combat photographers. To guarantee art, five of his team were EMMY winners.

Ronald Van Nostrand, president of API, himself a double EMMY winner and currently nominated for a third, produced the show which features counterpoint intercutting of physical events with sharply contrasting social activities. It's paced by modern upbeat music—"that's definitely not military," Rogers said.

In covering the physical activities, ranging from tortuous cross-country endurance races to punishing obstacle swimming, from marksmanship to grenade throwing, the camera-sound teams stayed right with the competitors—catching all the agony on their pain-wracked faces, their anguished gasps for breath, the bitter sting of defeat, the exaltation of victory.



API producer Ronald Van Nostrand, gesturing, and director James Rogers discuss filming plans for "The Bond" with a naval officer from The Netherlands and his wife.

The steaming 94° heat felled two of the photo team, but generally they kept pace with the contestants—to the amazement of both the competitors and onlookers—from trailing them through forests to swimming with them under water.

The combination of raw stamina and prize-winning creativity produced a successful motion picture, widely viewed around the world and pleasing to the client.

Impressive Multi-Media Presentation by Des Moines Papers

The Des Moines Register and Tribune decided to build a major multi-media presentation last year because of a unique need. The newspapers, though the 16th largest in the United States, are published in a community that is the 112th largest. New York, Chicago and Detroit advertising agencies sometimes had the tendency to consider the Des Moines newspaper market to be

much smaller than it actually was. Therefore, it was important to get a major audience of top agency people to attend a new presentation of the Register and Tribune story, larger than had been obtained in the past by the papers' sales staff with more traditional media presentations.

It was the plan of the Register and Tribune to have the president of the corporation, the advertising director and the national advertising manager introduce the multi-media presentation. The presentation would be held in conjunction with cocktails and luncheon at major hotels in the cities where the presentation was to be traveled. It was felt that with a concerted effort a top quality audience could be influenced to come to the presentation. Secondly, the fact that the multi-media presentation would be big and spectacular would give stature to the organization producing it. The memorability of such a presentation would go beyond smaller sales presentations and give an added dimension to the sales information contained within it. Also, a good many more "environmental photographs" of the state of Iowa—the market which the Register and Tribune operated within—could be shown in a multi-screen presentation within the time requirement which was set at 15 minutes.

With all of these considerations agreed upon at the outset it was then the job of the audio-visual division of the Register and Tribune to put together a presentation that could be transported to New York, Detroit, Chicago, Minneapolis, Omaha, Kansas City, and St. Louis, with a minimum of expense and manpower.

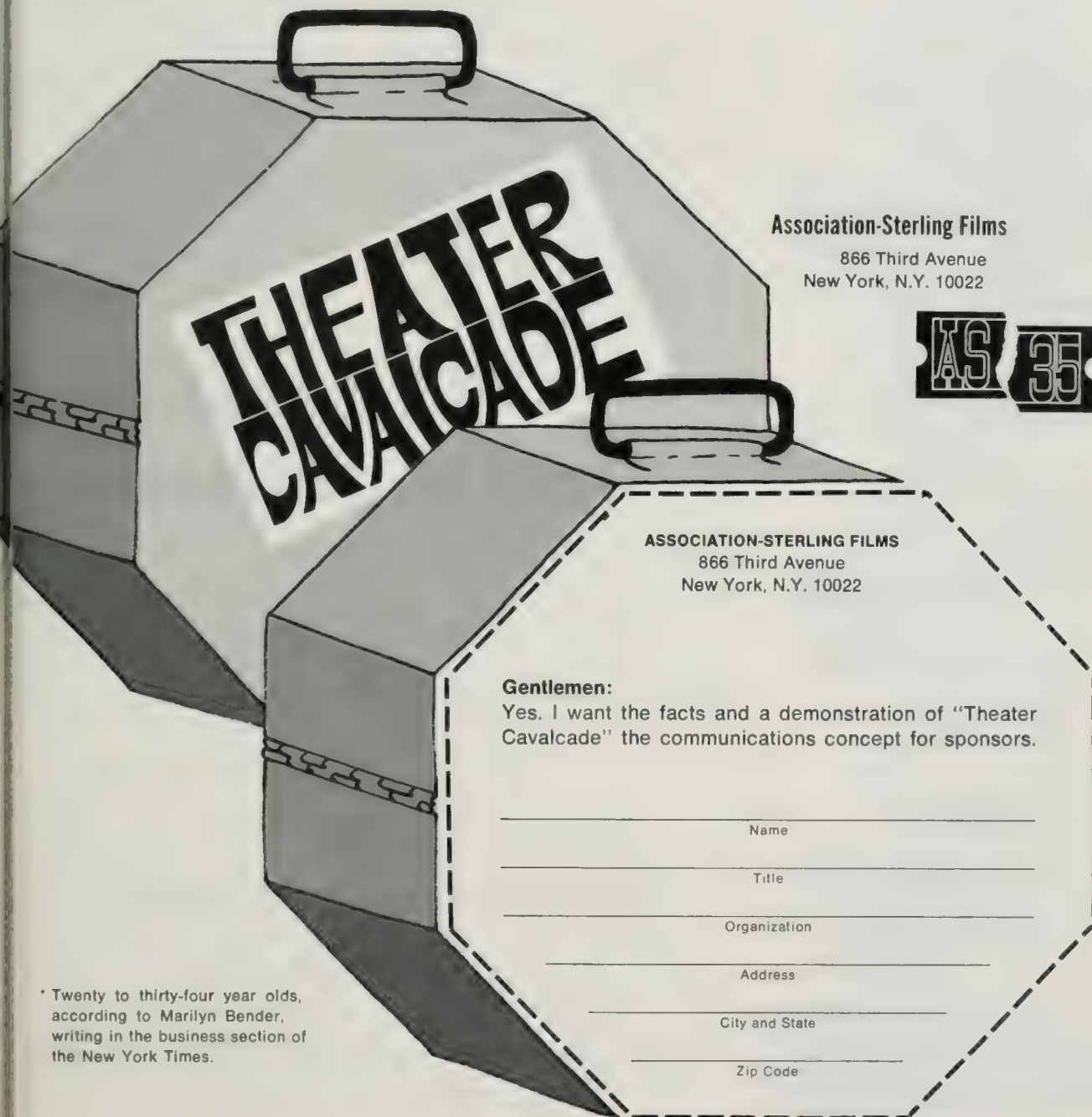
At this point, the consideration of locations of the showings became paramount. Obviously, showing the presentations in hotel ballrooms dictated the size, and type of presentation. There were no projection booths in any of the hotel facilities, and the size of the audience, the luncheon capability of the hotel, and the functional facilities of the room were primary.

The audiences were determined to be in the range of 250 people per luncheon which meant a room approximately 80' x 45' in size. However, putting a great deal of apparatus in the midst of an audience would be distracting not only because of the

continued on page 24

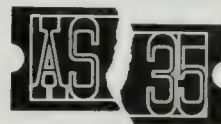
Selected Short Subject

This summer in major metro market theaters the "added attraction" will be *Theater Cavalcade No. 8*, a fully-sponsored news featurette. This issue will play long-run engagements with such box-office blockbusters as "Tom Sawyer," "Lost Horizon," "Day of the Jackal," "Sleuth," "Slither" and encore releases of "The Sound of Music" and "Mary Poppins." *Theater Cavalcade* is a communications concept for sponsors who want to reach the "dominant influence on consumer markets for the next decade and a half"*. Cost? Would you believe, less than \$1.40 per big screen showing, including editing, scripting, narration, titles, 35mm color prints and distribution! Best yet, we can work with film on hand. *If you've got the footage, we've got the format: Theater Cavalcade.* Clip the coupon below for full facts and a demo.



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* Twenty to thirty-four year olds, according to Marilyn Bender, writing in the business section of the New York Times.

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picture parade

continued

activity of the equipment but also the noise of the functioning of that equipment. It was, therefore, decided that a rear screen projection would be most applicable. Also, rear screen would allow doing away with any sight problems with the audience in front of the projectors. It would also allow the audience to be closer to the screen in crowded room conditions. The rooms were then booked with the consideration to ceiling height and total width. The screen size of the presentation was then developed according to the smallest room on the tour. This happened to be the Starlight Roof of the Waldorf Astoria.

Prior to any consideration of building a screen, a consideration of what was going to appear on the screen was paramount. Utilizing the dimensional characteristics of 35mm slides and 16mm motion pictures to lay out a screen configuration that would fit within the plan, Roy C. Follett, General Manager of Audio Visual Presentations, a division of the Des Moines Register and Tribune, and his staff, laid out a screen area which they felt would communicate the story and allow the greatest flexibility in presentation of slides and motion pictures.



Backstage at the Des Moines Register and Tribune presentation showing portable screen and scaffolding equipment.

Using 16 Ektagraphic Carousels and a 16mm arc projector, it was found that good-sized images of all could be accommodated on a screen 74 ft. long by 14 ft. high, which was then ordered from Commercial Picture Equipment Co., of Chicago, along with a series of custom-assembled projection stand scaffolds. Buhl wide-angle lenses were utilized on the Carousels to provide screen-filling images.

While some of the ballrooms selected necessitated a long, narrow audience configuration, the presentation was planned so that the entire screen was rarely filled at one time, and too much back and forth action from left to right was avoided.

The total hardware for the presentation filled completely one panel van and was trooped around the country by two men who assembled it. It re-

We got it all together



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ired six hours set up and five hours
akedown with an extensive alignment
jection involved in each case. The 17
rojectors were strung together with
Spindler & Sauppe Quadra Que pro-
grammers and three Spindler & Sauppe
ssolves. The program was "driven"
y a 4-track TEAC tape player.

While the development of the pre-
sentation format had to come first, the
basic sales presentation was the key to
success. The ultimate result had
be a *selling* multi-media presenta-
tion, and it was written as if it were
one-projector presentation and then
storyboarded to allow the best visual
presentation possible to illustrate
each of the sales points. The presenta-
tion's theme was developed around a
hot air balloon which was purchased
by the Register and Tribune and flown
throughout the state during the sum-
mer of 1972. Motion picture photog-
raphers and still photographers fol-
lowed the balloon and its flight around
the state to develop a scenic presenta-
tion of Iowa as the balloon passed over
the various areas. Then the specific
visual material was developed for the
later part of the presentation. After
the initial script was put together lay-
out configuration of the screen was
drawn on the left side of the script
such as a television storyboard. Each
picture was developed into that
screen's position to give a rough esti-

mate of what would go on the screen
at each specific time. The presenta-
tion was then put together with single
slides to illustrate each specific idea in
the story line. Augmentation of the
single slide—for instance, when
green landscape was being talked about
one slide was augmented with a num-
ber of others with dissolves, quick
cuts and a variety of other techniques
—and then once the series of slides
was laid out, the programming began.
The programming required some-
thing in excess of four days and nights,
with four to five people working con-
stantly on this function, playing the
Quadra Ques like a keyboard and
organizing and reorganizing the re-
sults.

Reactions to the to the presenta-
tion were excellent throughout its
entire tour. Large audiences in each
city attended and came away with
vivid impressions of the extent of the
Des Moines Register and Tribune
Market. Several agency men have
called it the outstanding media presen-
tation of the year.

Need for Productivity Theme of Public Service Spot

Jim Zaccaro, president of Z Produc-
tions, New York, has completed a 60-
second public service commercial on
a non-profit basis for the National
continued on page 45

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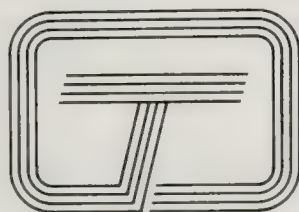
**Date of Incorporation: August
15, 1973**

**John A. Ettlinger, President
Erma Holmes, Comptroller
Robert Ellis, Producer-Creative
Director
Robert Ernst, Supervising Editor
Charles Heinen, Audio Super-
visor**

**Earl Scott, Still Photography &
Design**

Video-Tape: Thirty-five foot Freu-
d trailer, fully air-conditioned
with 30' long camera parallel on
top. Diesel tractor. Mobile unit
contains two Phillips PC70 cam-
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lighting kits. Two Ampex 2000
tape recorders. **16MM:** Shipping
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vard solid state 16mm automatic
film inspector, Holmes 35mm pro-
jectors, 16mm Siemen magnetic
and optical double-system projec-
tors, two Bell & Howell Film-O-

Sound 16mm projectors, two Sim-
plex 35mm theatre projectors
complete with Ampex sound sys-
tem and scope lenses, Ampex—
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and Beaulieu 16mm cameras with
sync lock. **Audio:** Separate sound
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equipment. Sound editing equip-
ment. **Distribution:** Now serving
all U.S. & Foreign Markets. **Clients:**
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tries. Tenneco Inc. Vita-lean Co.
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a-v man



Richard H. Joy, Manager of Corporate Audio-Visual and Photographic Services, Burroughs Corporation, is Business Screen's AV-Man in this continuing series of profiles of leaders in the industrial audio-visual world.

Richard H. Joy is one A-V Man who didn't stumble into audio-visuals as a career. He made it a goal and a career from the age of six, with the advent of his first box Brownie. Today, as Manager of Corporate Audio-Visual and Photographic Services at Burroughs Corporation, his activities are not at too wide a tangent from those he pursued as a boy photo and radio enthusiast.

Dick Joy and his staff are charged with the responsibility of serving the audio-visual and photographic needs of all Burroughs line group within the corporation as well as the corporate staff. It is a job which requires great

amounts of creativity in each working day to translate the expertise of the company's marketing specialists into finished A-V presentations. These often take the form of slide sets with accompanying "school solution" scripts which can be used verbatim as a complete and thoroughly professional presentation, or they can be structured by the salesman to his own taste or combined with others to closely match the needs of his prospects. Because of the complexities of the data processing industry, these needs can range from the posture of management needing to know what a system will do for them to the technical nitty-gritty required to satisfy the need of a systems analyst or a programmer. Working within these extremes is a gigantic intellectual challenge.

But Joy has been keyed to respond to these challenges almost all his life. In addition to early work with the Brownie, and in one of the Detroit school system's most basic courses in radio production, he later "went on" as an announcer at the Detroit Board of Education's radio station, and in the radio and TV facilities of the University of Michigan, where he received a BA in Speech-Radio and Television, Class of '54.

After time out for two years of service as an infantry officer in Germany, Joy returned to the U.S. prepared to rescue TV from Newton Minnow's "vast wasteland." But finding the industry knee-deep in other "rescuers" just like himself, he turned to the nearest "allied endeavor" he could find: one of the major A-V production houses, where he learned all about the producer's side of the fence for the next 5½ years.

"My responsibilities there," he says, "enabled me to look over people's shoulders, ask questions, nose around and gain an excellent understanding of and appreciation for those skills and talents involved in every phase of A-V production. However, my great love for production and urge for personal creative expression was thwarted since my youthful skills were utilized primarily as a project and budget coordinator. The resulting frustration brought me to Burroughs Corporation in 1961. Since that jump to the industrial side, I have had the opportunity for a never-ending succession of hands-on experiences enabling me to creatively delve into every facet of the production of audio-visual materials."

Joy's work now lays increasing emphasis on participation in corporate non-sales-oriented communications problems. This has come as a result of long years of evangelical stumping. Burroughs' growing corporate level acceptance of both audio-visual tools

and the skills of Joy's department as communicators has led to a marked upswing in the scope and status of the department in the past few years.

This year, Dick Joy was elected president of the Industrial Audio-Visual Association, of which he has been a member since 1966.

"IAVA has taught me a great many things," he says, "one being that no matter how singular I feel my problems are, I know that someone has been there *before*. The shared experience of others has given me the clue or direct evidence necessary to solve my own problems more times than I can count.

"In IAVA," Joy continued, "one man's progress serves as the impetus for all to try just a bit harder. We share in his joy . . . we learn from his experience . . . we get a kick in the occupational britches. An active member of IAVA can't be accused of myopia or tunnel vision. The willingness to share information and frankness of communication makes the Industrial Audio-Visual Association a singularly valuable affiliation for me."

During his career at Burroughs, on project Dick Joy remembers particularly vividly was a complete failure. "Some years ago," he recalls, "Burroughs announced a new large-scale computer system. The sales force began actively selling the system. Because Burroughs enjoys a singularly excellent reputation as an industry pioneer and innovator, and because few systems were available for 'tinkering,' prospects by the dozens aided by their enthusiastic salesmen were nearly beating down the doors to look at and see these systems. But, computers are delicate creatures . . . and they must be tuned and debugged with complete precision. This debugging is a painstaking, laborious job requiring intense concentration. So, in order to ward off the onslaught of interruptions, we determined that we would very quickly produce a black and white motion picture 'Status Report' on the system. I wrote what I thought was an epic. I filmed it and edited it. The reaction internally was extremely favorable.

"Well, it was an epic, all right. Obviously, it had a great effect in the field. Unfortunately, it did nothing more than whet the appetite in those it was supposed to satiate, and requests for 'visitation rights' soared to an all time high. Just the opposite reaction from what we wanted. I still like the film. But I learned that I'd better pay closer attention to the prediction of psychological effects, to what we say, and how we say it."

Joy makes his home in Royal Oak, a Detroit suburb, is married, with five

children, aged 4 to 13. His hobbies include camping, golf, photography, community theatre and trying to keep up with the comings and goings of five healthy sportsminded children.

"In defiance of my gray and balding head," he says, "I am also affiliated with a group of ten touch football nuts who ignore normal medical sensibilities and have at the game and one another from Labor Day to Thanksgiving each fall."

During his years as an A-V Man, Dick Joy has seen what is to him a curious juxtaposition between industry and the producer. "Fifteen years ago," he said recently, "the large production house was king. It functioned with large staffs of very narrowly channeled creators. The producer's account executive was industry's Guru. The producer's big cannon was the motion picture. Within the producer's pecking order, those who touched the large rolls of celluloid and who could parrot the jargon were first in the rough and three cuts above anyone else in the business.

"Whatever the reason for the rapid decline of the large producer, it signalled the genesis of the successful small producer. And, at the same time, industry filled much of the slack by growing its own in-house facility with ever-increasing numbers of creators whose talents and expertise spread across the audio-visual board. To industry, the advent of videotape and its electronic mysteries seemed to have signalled the final leg of the juxtaposition as burgeoning budgets produced ever-increasing staffs of single media experts who haughtily looked down their noses at those involved in producing other tools in the audio-visual bag.

"During the past few years, the meteoric growth of VTR has opened up industrial communications doors that were barely ajar or doggone near non-existence a few years ago. In one way or another, most of us can point to some accelerated growth directly or indirectly attributable to the videotape boom. Though much of industry still hasn't chucked the view that every problem can be solved through the tube, I believe that the perspective is better.

"Today, I think we are beginning to see the trend returning to multi-skilled people within multi-media oriented A-V departments. We are seeing the increasing awareness that there is certainly no single media solution to communications problems; that those of us in this business MUST look at all media in relation to problem solving and must guide our "customers" to the media best suited to solving the problem." □

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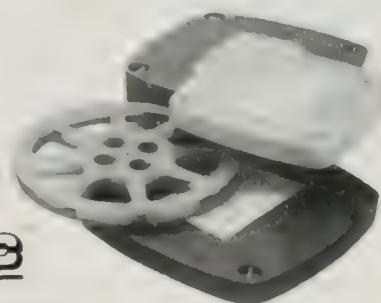
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We Gotta Stop Pitching to Second Base

Charles "Cap" Palmer presents
some new ideas for widening the
market for industrial films.

In an up elevator a VP says, "Mac, what can we do to get the field men to go along with the Model F program?" Will the AVP answer him with, "Let's try a film"?

A Personnel Manager beeps his secretary, "I'd like to look at this movie Mr. Hennessy brought in; is the Director's Room clear?" Secretary, "It's booked until 4, and anyway the projector is still over with Sales."

AV Manager to PR Director, "This Jam Wilding idea really might get the Service offices out of their bind; do you want to look into it?" PR Director: "With the Directors bringing their lunch in paper bags you talk about a goddam movie! This is no time for luxuries."

This real-life montage makes five points. (1) We business film producers are in business on a rain check. (2) The big brass problem-solvers and decision-makers who originate most projects have no consciousness of films as a business tool. (Why should they; they never see any). (3) Even the biggest companies' projector inventory is usually measured in computer digits—0 or 1. (4) As merchandisers, we producers have been pitching to second base instead of the plate. (5) The date on that rain check is coming closer and closer to expiration.

It's weird! In this Age of Communication, we have the most effective medium the world has ever known for persuading, instructing, motivating, and inspiring. But we and our clients and especially our non-clients are singing about a flea-bite of its potential, and our sins are catching up with us.

The hard fact is that business films have not been delivering a cost-effective value; so those old fat public relations pictures are fading out, along with the big-budget corporate image pics and public-service operas we made for prestige audiences but which circulated largely to schools, retiree clubs, prisons and churches. And this includes the conventional half-hour employee-training pictures (I'll take my own lumps for AT&T's *An Answer for Linda* etc.) which were often very

good, but the employees would see them only once, and get the entertainment but not the instruction.

The business world has moved into a pragmatic, result-oriented age, and if we want to keep on supporting Eastman we've got to wipe the stars out of our eyes, get up off our apathies, and lock on to the future.

So what is the future for the factual film producer? Because there is one, and it can be a beaut. In my belief, our future lies in (1) multi-format release—(2) for multiple delivery channels—(3) plus objective-oriented content thinking which trends away from our traditional "audience" environments toward small groups and individuals

"... but we're exciting, and a result is that a movie is a special budget item, cuttable, rather than hidden from the hatchet in a routine supply account."

... (4) to be brought into being via a new way of marketing, literally a marketing system.

Let me take a crack at this in three phases—the present problems, the changing markets, and the new merchandising.

The Special Problems

Our business is inherently wild-swing—we're up we're down, we're down we're up, and if we try to hold staff on payroll during the downs we're dead. We operate like house-builders, in that our products are one-of-a-kind and when we get our final payment on a contract we're usually through with that client for quite some time. Since most of us can service only five to ten clients in a year, and steady production flow is a result of coincidence. And since client loyalties aren't what they used to be, our few eggs are concentrated in open-weave baskets.

Problem B, our product is regarded

as exotic rather than utilitarian. The client would never dream of staging a Premiere for a new catalogue, but we're exciting, and a result is that a movie is a special budget item, cuttable, rather than hidden from the hatchet in a routine supply account. And forgive me, too many of us producers are hooked on the glamour of it all and think of "films" as art forms rather than working tools; self-indulgently shaping pictures for the festivals, to be judged by jaded film buffs instead of their proper target audiences.

Problem C: Since our clients' pictures are seldom seen by other business men, we get little or no over-the-transom business, and each job must be newly "generated" ... we don't accumulate a momentum.

Physically, our product in use has always been unbelievably cluttered and cumbersome. How many books would be sold if books could be read only on a microfilm reader, requiring a skilled operator and a darkened room? True, at last there's an answer for this, named Eastman Supermatic, Fairchild, MPO, Technicolor, et al., but how many of us have implanted this answer in the offices of our clients and prospects? Not to embarrass you, how much mileage are you getting out of these magical new usage-expanders?

Competition has always been a problem, intensified now by the heavy promotion behind video cassettes and cartidges. (I'm a little less worried since Parthenon got its first royalty check on five of our titles converted to cartidges—\$1.19). Actually the hurt is in the excuse it gives to communications executives for delaying decisions.

And finally, a problem peculiar to the older and well-established producers—as we grow older, so do the client's people with whom we have always dealt, and as they move up or retire their young replacements tend to ignore film as a medium, or seek out younger producers who know how to jump-edit and shoot out of focus.

So now, at the traditional Act II

Cap Palmer is Executive Producer of Parthenon Pictures, Los Angeles.

curtain where All is Lost, what can we do to take ourselves in some shrewd way?

The New Market Opportunities

The audio-visual field is in a state of ferment, with the doors ready to open to really broadened usage of our kind of product; usages made feasible by the new delivery vehicles; or more accurately, *communications delivery systems*. And whether the materials we create are delivered on cellulose acetate or iron oxide or rubber bands is of little moment, because our real product is *content*.

Most publicized right now, but least promising to factual film producers as a near-future source of revenue, are those Video Cassettes. If a sponsor is determined to spend dollars for something he could do better for dimes, don't turn down the business . . . if Videorecord or Time-Life Video wants to convert some of your existing subjects to tape, what can you lose; but don't put any of your own money into new production for the electronic "markets" on speculation. Maybe five years from now.

Then there's CATV, and its inevit-



Kitchen staff gathers around for **on-the-job** training with Fairchild Portable Projector.

able follow-on, Pay TV . . . certain to grow enormously, and very promising for entertainment material; but again not for us. Repeat, maybe in five years.

More promising for us are the exciting new "corporate circuits," the multiple-thousand strings of playback outlets now being pioneered in the automotive dealerships for sales aid and employee training, in the fast-food franchise chains for new-hire indoctrination, and so on. The needs have always existed, their fulfillment blocked by the cost and clumsiness of 16mm, but now are made feasible by the new Super-8 and electronic delivery vehicles. A thousand other "circuit" needs are waiting for one of us to walk in with the idea and the gear and make the sale.

Then there's the "syndicated" film, usually 16mm; the proprietary subject which we make on our own funds, or

for a sponsor but holding the print-sale rights. Some producers make an occasional self-funded education film (though the returns are very slow); Cathedral and Family Films syndicate to the churches; but while Roundtable and BNA sell to business, they concentrate on management and sales training products and there are open needs for many other types of subjects. For example, my company has made over a thousand print sales and rentals on "The Supervisor and Equal Employment Opportunity."

However, unlike the educational field, there is no really effective distributor to sell our films to business and industry. So we must mount our own direct-mail campaign. This means that we'd better have a really hot property, so here are Parthenon's criteria: bought with scar tissue—Self-funded or joint venture, the proposed film must:

- (1) fill an immediate and recognized *NEED* . . .
- (2) which must be a *CONTINUING NEED* of such a nature that the user must *keep* the films (not simply "preview" and return).
- (3) The Continuing Need must be recognized by a large and *COHERENT MARKET POPULATION* . . .
- (4) which has enough disposable money to make the package a *CASUAL PURCHASE* . . .
- (5) and is economically reached via *EXISTING MARKETING CHANNELS*.

There's a real opportunity here, in the right proprietary film. If a businessman wants a tax guide he buys a published book, but if he wants a film on office safety or car pooling, he's had to hire a producer to make one just for him.

Kin to the above is the special-market "Learning Package," which is a set of training films, perhaps related to a printed text, which overcomes the no-projector obstacle by including a Super-8 unit in the price of the package. Jack Copeland offers his restaurant training films with Fairchild projectors; Parthenon's Diving and OSHA packages are offered with the Informer small-group projector, the *PRIVATE EYE* "individual" sound unit, or the Technicolor Magicartridge silent projector (with captions replacing the narrations). These carry the benefits of audio-visual to their ultimate destination, the *individual*—our ultimate big market, because God made a lot more of them than group audiences.

Don't be dismayed by the need for releasing your proprietary products in a variety of formats. In a given week Parthenon/Datafilms may ship prints

of the same subject in 35mm, 16mm, Standard-8 and Super-8; in B&W or color; with sound, or silent with overlay captions; in full length, or cart-riddged "phase" segments—but they all stemmed from an original which had been shot and edited in good old 16mm color, with careful advance planning to control the release inventory.

A New Way To Sell

Read those opening dialogues again. Think about them a minute. And you'll agree that all these years we've been throwing most of our pitches to second base. So it's time to turn around and face the plate.

True, mechanically this second baseman—i.e., the audio-visual manager, the public relations director, or whom-ever—is our customer, since he signs the deal for our services. But the jobs actually *originate* in some executive suite or corner office whose occupant we've never met. Or too often the idea for a film *doesn't* originate . . . because the men in upper management never see any business films, don't know anything about business films, and have



Texise District Manager Ron Parker uses his MPO Videotronic projector to show the new "Spray 'n Wash TV spots to Curtis Kelly of Winn-Dixie stores. Small size, portability, makes such use highly feasible.

no slightest consciousness of the film medium as a problem-solving, desire-achieving *routine business tool*.

So should we come up with the ideas—survey our prospect companies, spot an urgent need or desire, write up a great idea for a film that will make a lot of money for the company, and send it to the top executive in the appropriate area? Right? Wrong, because Palmer's Law of Descending Referrals holds that, if a new idea slips by a derelict secretary, the top executive may read it only far enough to initial it for the appropriate second-level subordinate, who in turn initials it for the appropriate third-level official, and so on until the new idea is comfortably attenuated and the organization has been protected from the dread need to

think. And yet if that great new idea is presented first at the seemingly appropriate middle-level to the audiovisual manager or the personnel director, it gets lost even more surely, because Palmer's Law of Corporate Gravity proves that ideas only move downward.

So what to do? It's obvious . . .

SELL THE MEDIUM. And **SELL THE MEDIUM TO THE EXECUTIVE SUITE**, where projects really originate . . . sell the medium by making these men *familiar* with it; by getting them to *see* films, regularly and consistently over a period of time.

Ott Coelln and I used to talk about Executive Breakfast Meetings where producers would show selected films. The Film Councils looked hopeful, and Eastman's current "Movies Move Things" looks fine—but nothing has ever brought business film to the eyes of the idea-originating *top* executives with any consistency.

I think there is a way to beat this. I sounded off on it to IAVA some years ago, without visible effect, but I still bet it will work. And it's something that the individual producer can initiate and—this is vital—keep pushing and implementing until the AVP starts saying to the VP, "Let's try a film." (Of course the job may go to the Jam Wilding guy who sails with the Chairman's brother-in-law, but at least we will have struck a blow for progress). So—

In any big organization there is a middle-level man who is concerned with film. Often he's the person you've been pitching for jobs; hopefully an IAVA type with some film savvy; perhaps a man in the public relations sector. Your assignment, should you choose to accept it, is to persuade him to start an internal Film Familiarization Program; and then over the months and years, work with him to keep it going.

Actually he ought to welcome your idea, because as his campaign goes on he will gradually build up a personal closeness with the executive suite; with a growing recognition of himself as an individual, and the importance of his function. The CEO may even start calling him George. So here's what George does to carry on his Program . . .

He familiarizes himself with the key top men in the company, and with their areas of responsibility. He keeps alert for problems and trends which fall in those areas—and for films which might bear on them . . . and then he secures a print, and memos the particular executive to the effect that, "We have come across a new film which you might like to look at, *In Living Color*, featuring candid state-

ments of the black and chicano attitudes toward the Equal Employment Opportunity program; running time 12 minutes; very direct and interesting. We've got a print for the next three days, and I will set it up in your conference room at any time Mrs. Benson tells me will be convenient for you." Mrs. Benson calls, the Man screens it, maybe even says, "Tom and Walter ought to see this," and we've accumulated three more exposures to the everyday tool utility of the film.

Obviously, George will need to keep current with what's available in the way of appropriate films. He'll read regularly the relevant trade periodicals, scan the Modern and Association-Sterling promotions, pick up suggestions from colleagues, and so on. And remembering that the top men nowadays are concerned not only with business problems, but with the relationship of their organizations to society, George will also be alert for good films in the "hot topic" areas such as Environment and Drug Abuse, as well as films on significant economic subjects, rele-

" . . . the President leans forward after one of George's screenings and says, "I wonder if a movie might help with getting the field men to go along with the Model F program"

vant scientific advances, Las Vegas, and the like; whatever subjects relate to the executives' interests and hook into their curiosity. He'll even keep their personal concerns in mind—for the VP whose boy is in Little League he'll offer to send home the Action Baseball loops with a Technicolor projector; offer "Revolution in Relevance" for his wife's Career Education night at her PTA. Once in a while perhaps he can offer a luncheon screening in the executive dining room of something really special, such as "Why Man Creates." In short, in addition to his job-description routine, George becomes an in-house film-medium salesman.

An important thing he sells is the new feasibility of bringing films to their target audiences. His executive "prospects" now think of film only in terms of its darkened-room-and-skilled-operator cumbersomeness, so George will unobtrusively show his pictures in a variety of the new delivery vehicles—on the conference room table without dimming the lights; right on the CEO's desk without making him move from his chair; viewing a short-short in the hand-held cordless little

Private Eye, even demonstrating one or two of the video cartridge and cassette devices. Object, to help top managers realize that nowadays not only can film messages be direct and crisp, but they can be delivered to the eyes and ears of the selected target groups or individuals easily and cheaply in exactly the right spots, from cafeteria to locker room to foreman's cubicle to prospect's desk to machine-side. AV dealers will happily supply the demo projectors and hunt up appropriate films in the proper cartridges.

Obviously, all this calls on George for a new exercise of imagination, alertness, and just plain sweat. That's where we come in as George's silent partner; encouraging, contributing, and keeping the program alive and active over what will inevitably be a long haul. But worthwhile—for George because he will gradually build himself into the staff Authority on communication matters, and to us because of our increasing closeness to the man who, when a film project idea comes down from upstairs, sets the budget and selects the producer. And of course there's always the possibility of an unexpected sudden payoff, like when the President leans forward after one of George's screenings and says, "I wonder if a movie might help with getting the field men to go along with the Model F program?"

So much for George and the future. But, to conclude, what can we do to get more business into the house right now? A lot.

The key word is **BROADEN**.

BROADEN our prospect contacts. Set up a sales program and follow it through—make three cold phone calls every morning, maybe send out a periodic Newsletter (*useful* copy, not an ego epic); clip items about prospect-personnel promotions et cetera and send nice letters; anything to keep our contacts reminded of our name and our business; all of course leading into our regular schedule of in-person visits.

BROADEN our prospects' consciousness of the business film as a multiple-function medium and with the medium's unique capabilities. (You're welcome to lift a Parthenon/Datafilms ad from a prior Business Screen Production Review issue, captioned "18 Jobs You Can Do Better With Film" and "Five Unique Powers of the Film Medium"—ask me for a Xerox).

BROADEN our prospects' familiarity with the new 8mm "delivery vehicles" . . . maybe make up a 15-minute demo reel of short excerpts from our own productions (each illustrating a different film usage) and show it in one of the new carryaround projectors.

continued on page 48

The Handwriting On The Wall!

by GENE STARBECKER

To begin with, my astrologist never returned my call. A quick trip to the library proved even more frustrating. The copy of "The Prophecies of Nostradamus" I had planned to consult was checked out by a gypsy fortune teller. How would I answer the letter on my desk? The questions asked: What do you see happening in the factual film field during the next five to ten years?

Knowing only too well that "nothing ventured is nothing gained" I grabbed a crystal ball in the prop room. But all I could see when the dust settled was a sign: "Property of Abbey Rents".

I took to the streets, and promptly collided with a fellow film maker, a 'biggie' just a few years back, gold plated Oscar tie tacks and all. Any way, it seemed Biggie at the moment was operating out of one of Ma Bell's glass phone booths on 46th street.

After assuring him I wasn't trying to collect on a script I had written years back, I asked his counsel. Surely he, having glimpsed the view from the top, had a better projection of things to come than I. His comment: "You've got to be kidding! Listen, buddy boy, I was so busy peering into a view finder and staring at a moviola trying to meet deadlines and bank payments, I didn't have the smarts to realize what was happening. Never took the time to look ahead. When my loyal and bright creative staff walked off with my top accounts and set up their own shops, the bottom fell out and I've

never-recovered."

Side-stepping a pigeon seemingly afflicted with dysentery, I listened to Biggie as he used the half-open telephone booth as a confessional.

"Why man, I was so busy", he continued "I never saw the handwriting on the wall. The way you've diversified, you've seen the handwriting on the wall. Just tell them what you see."

So for those of you that realize he wasn't referring to the graffiti found in public johns and would like a preview of some of the signs my friend insists he didn't see and feels I have—here goes.

For what it's worth, this is what I see happening in our business in the next ten years. Opportunities and problems I foresee surfacing are based on a number of projects my company is involved in with a variety of successful audio visual enterprises.

Script Writers Will Organize

As cassettes take hold for home entertainment, many free lance factual film writers will organize or join The Writers Guild of America to insure they get a percentage of the profits from cassette sales.

Most factual film writers will stop haggling with producers and prepare scripts directly for clients and institutions. Payment will be prompt and less of a hassle.

No Place For Order Takers

Producers that once got work purely on the size of their studio and now find competition rough in the market place, will discover it will get increasingly rougher to sell on the basis of facilities, just as Hollywood has. What's on film will be what counts. Not floor space. Not the size of staff. Not country club, school tie or the size of the bells on your new double knit suit.

New cinematic techniques will have to be explored. Old concepts revitalized. To date, most films except for subject matter look alike. Look for a return to dramatic story lines by a number of major clients on subjects that have been overworked. Multi images, cute opticals, halations and sun burst, if used in the future, will date you.

Producers who have relied heavily on government work because of "open end" contracts they have held for years may be in for a few surprises as pressure is exerted by newer independents for a piece of the pie.

If treatments are still used as a means of selecting bidders, the government will be forced to reimburse all for treatments by film makers. The criteria used to evaluate proposals will be revised to make sure bidders get fair consideration and the government gets the best possible film rather than one made by the hungriest producer. A better method of evaluation should go far to dispel the rumors that proposals often are graded the way English profs grade freshman English papers at college.

Speaking of Colleges

Unless pressure is exerted on junior colleges and universities now building massive film and communications centers, equipped with the latest equipment often obtained indirectly from your tax money, film makers will find much of the business they should be getting going to schools who can underbid them.

Many schools and Public Broadcasting stations are already getting government contracts. Since they don't need to make a profit, most bid their basic cost, using undergraduate and graduate students to do the work. Your tax dollars will support them next year, while they go for other contracts.

24 Frames and More

As video tape transfer equipment becomes more sophisticated, more and more factual film makers will have to become equally as versatile with tape

Gene Starbeker is a consultant to 18 companies, winner of an Emmy, 24 Golden Eagles and a wallful of other awards from Atlanta to Zagreb.

as film. Portable TV cameras and VTR back packs will be interchangeable with film loaded modules.

Cable television will offer local film makers additional outlets for their services. Most CATV stations, in the interest of keeping overhead down, will not want to maintain large film staffs but will buy services from independents as they need them.

As the emphasis increases for more locally originated programs, many ethnic shows, specialized educational and religious programs, will offer people in the industry additional opportunities for profit. Many producers will find syndication another means of increasing annual profits.

One company, using my corporation's consultation services, is now producing syndicated films which are given to local stations. Instead of receiving money, the stations pay them in time which the producing organization then sells to agencies and advertisers. In effect, they are bartering the show for its worth in TV time. They then turn around and act as a time bank.



A recent Starbecker credit is *The Day the Vagina Closed*, a satirical spoof on zero population released by Seven Oaks/McCullough.

Producers presently thinking merely in terms of shooting everything at 24 frames per second will lose out on new profitable markets unless they remain flexible and learn to utilize variable speed projection systems such as Norelco's PIP. Designing projects and shooting for variable speed projection requires a whole new orientation on film making. The reason? One film may contain an opening sequence shot at 6 frames per second. The next two at 1 frame/second and the fourth at 24 frames per second. Electrical impulses programmed on the track then instruct the projectors to change its projection speed to match the speed of the sequence shot. Variable speed projection systems will enable you to pack a lot of visual content on a fifty foot reel in lightweight, self-contained projectors. The projector will then turn

the reel into a twenty to thirty minute show.

Super 8, touted today in audio-visual circles by manufacturers with hardware to sell, will really catch on. So will the use of 1/2" video tape cartridges and even smaller band widths as increasing numbers with time on their hands study everything from chess to Chaucer at home.

Several new inventions by Telat-tach Corporation should be explored in the years ahead. They will permit audiences to interact directly with the movie screen or TV set they are watching.

Each device attaches instantly to the TV or motion picture screen with a suction cup which is placed over a tiny spot of light appearing in the corner of the screen.

Flashing on and off, this spot speaks in a language of light to the electronic circuitry within each device so that the viewer may participate in the action on the screen.

One of the devices called a Telat-tacher contains grids. Overlays of every description placed on it permits you to study math, language and even to play a game of chess with Bobby Fisher. Those using the devices learn instantly if they are right or wrong. Their correct responses are recorded on a counter. The hardware is in a price range most school systems and consumers can afford.

The software that will be needed is as limitless as your imagination and ingenuity.

My staff, for example, is presently working on an audience participation program being syndicated to CATV stations and hotel closed circuit systems. The program permits viewers to interact with actual race drivers in simulated races. If the driver at home hits a car on the screen with his simulated racer on the face of the tube, buzzers go off and points are recorded. At the conclusion of a race, viewers can match their score with scores racked up by name drivers competing against them in the studio.

Man Power and Ms. Power Problems

In the next five years, the nomadic habits of many people in the factual film industry will change. Rapid turn-overs most producers face with staff personnel will ease up. Even the freelance pool will remain more constant.

As long hair thins and turns grey, and children, planned or not, need rearing, many free spirits will settle down and establish their roots and develop an association with others transmitting favorable vibes.

In the next decade, don't be surprised to see a few competent all-fe-

male film crews gain a foothold in the industry. A few may try to capitalize on the novelty of a totally female crew. Others will direct their attention to the production of films designed specifically to better conditions for women in a male oriented world. And if the supply of film makers being "turned out" by communications departments at our nation's schools of higher learning presently exceeds the demand, it will become *even worse* in the years to come. Film makers, long on patience and willing to take the time to teach, will find an ample supply of good inexpensive labor. Only a producer's personal needs, and the quality he or she is striving to achieve in a production will determine whether it's wise to place the chips on proven talent that has emerged from the rank and file as cream rises in a jar of milk, or to gamble on raw energy learning on the job.

Although the writing projected on the cork wall before me is beginning to blur a little, here are a few more scribbles I can just about make out.

Most cities in the world will establish film festivals, thereby giving every



Multi-speed projection systems, such as Norelco's PIP, offer profitable new market for producers.

film maker the chance to replace worn out wall paper with all sorts of new awards.

Film laboratories, interested more in cranking out footage than service, will find new labs springing up to fill the small producer's need. Instant processing will force the labs in the chips to acquire video tape capabilities and here, much to their surprise, they will discover their stock answers when color quality is questionable will not be accepted. Clients will be able to instantly see the color of their show and insist that it be monitored to their satisfaction as it is transferred.

And for you "Deep Throat" fans, don't be surprised if some smart producer gets Linda Lovelace to make a series of mouthwash commercials.

Keep in mind, this is what I see on my wall. If you see something different, get in touch.

for total capabilities



film processing



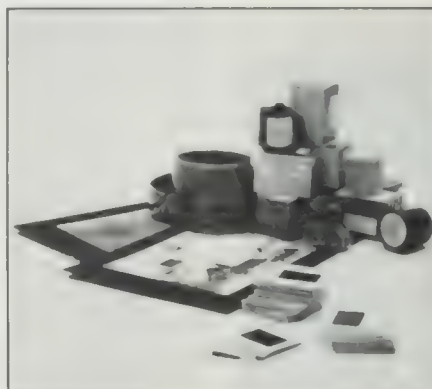
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Business Screen's 2nd Annual Producer Survey

Results of Business Screen's 2nd Annual Producer Survey, which was submitted to a sampling of approximately 50 of the independent industrial producers in the United States and Canada during July, indicate that business is again up over the previous year, although costs have also risen. More producers are thinking about videotape production, experimenting with it, and some are offering their clients video services on a regular basis.

It seems to be a toss-up whether there is a trend for writers to work directly with sponsors or not. Much vehement response was noted on this one, with *auteur* types, refusing to ever be cast into a service house posture.

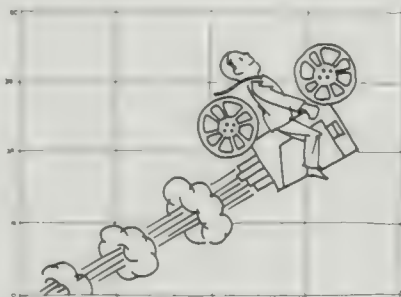
A slight majority of producers saw an increase coming in films with story lines. More recognized the probable demise of many of the "visual pyrotechnics" we have seen so often in recent years, although there was not an inconsiderable belief that some "eyeball antics" have an important role to play in story-telling—a valid visual and recognizable "shorthand" understood by all modern audiences.

Almost unanimously, producers say that government bidding procedures are getting no simpler, in fact, are getting more complex all the time. Not a few producers will no longer let government work at all.

Most producers believe that new and lighter camera, sound and editing equipment does make better, as well as more easily produced, films, although many still believe it is the filmmaker's skills alone which are the entire valid criteria.

Here are the questions we asked in this year's survey, an analysis of the numerical response, and significant comments:

1. How has business been during the past year? Up? Down? About the Same?



Business is up

55% of producers queried reported that business was up this year. 18% noted a decline, and 27% found it to be about the same.

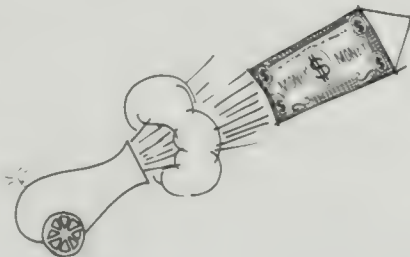
"Clients don't want to pay higher prices, which is reasonable; films naturally cost more to make these days; so we have an unreasonable situation."

"Fewer films, but better quality, and higher budgets."

"Business went up in the beginning of the year, was very slow in the second quarter, but is back up again."

"Our business has increased by 50%—much of it in new areas of audio-visuals."

2. How are costs? Up? Down?



Costs are way up

89% replied that costs were up. None noted lower costs, while 11% found costs about the same.

"Costs are way up on foreign-made equipment."

"One bright note seems to be an improvement in 16mm shooting and processing costs, which clients are more and more willing to accept over the larger formats."

"Costs are surprisingly stable."

"Lab minimums are up. No change in labor."

"Costs are up, but not excessively."

"Inflationary trends are part of civilization and we should learn to accept them like mowing the lawn, soap operas and snowmobiles."

3. Have you thought any more about videotape as a production medium in the past year? Does it offer you any advantages?



Much thought. Little Action

57% of the producers are thinking about videotape, and some are becoming very active in the medium. 43% feel that videotape is not ready for them, chiefly because of high cost and lack of universal standards.

"We've thought about it, but for us it still seems to have too many drawbacks. It's my hope that technical advances will make this medium available to us soon."

"We are investigating very seriously, and will probably get into our first large scale program next year."

"Thought about it. Done nothing yet."

"Too many millions still required for the equipment."

"We have a definite interest in Quad and EIAJ as release medium."

"No, it just complicates our job. Everyone and his dog is suddenly an 'expert'—worse than home movies."

"Yes, we have purchased a one-inch production facility."

"We keep videotape at arm's length and refer VTR business to our friends. We often find ourselves counseling industry clients who want many inexpensive training films to set themselves up with a good VTR facility. Maybe that's heresy, but that's the way we feel."

"New lightweight equipment is starting to look attractive. Videotape is now an engineer's medium, film more of a creative medium. More good film people in tape would be a decided advantage."

"Yes, tried it three times. Found no advantages."

"Yes, we are planning to do our first original production soon on quad tape with tape-film transfer. It offers many advantages and transfers are now of acceptable quality."

"Have started experimenting. Have purchased."

4 In an article to be published in September, writer Gene Starbecker forecasts that in the future writers will tend to work more directly with sponsors rather than producers. Do you see anything like this happening in your business?



Pretty even. Writers will work both ways

42% of producers in the survey think it is probably true that writers may tend to work directly with and for sponsors. 53% feel that this is not happening, and many of them strongly say that it will not happen. 5% don't care.

"A closer writer-sponsor relationship would be good for producers."

"Don't like the idea. Hope Starbecker is wrong."

"Writers who are trying to directly interest sponsors in starting new projects may become an important new source of work for producers. They become, in effect, independent salesmen."

"We'd rather provide the sponsor with a full service, ourselves."

"OK with us. It's safer to cost an approved script than a treatment."

"Free lance writers are a dime a dozen, and worth less than that."

"We encourage this type of relationship. The right man on a scripting assignment can save the producer a lot of time."

"This is malarkey! I know Starbecker, and this is what he and other writers would prefer. Those producers who have no writing capability may not agree, but our writing staff concurs in this opinion, that more clients prefer a producer who is self-contained especially in writing and research to provide a better product with

more internal control. I think this so-called 'trend' as expressed is imaginary, and not a fact at all—we have not found it to be so."

"Yes, we have seen it already. The results have been enough to convince me that I will never produce anything again under this arrangement. It takes away too vital a part of the creative process."

"Absolute nonsense—in fact, just the reverse is true. Most writers are being phased out and the film makers are writing their own films."

"It would be of benefit to the producer to have a finished script when making a proposal."

"In our opinion the sponsor can get a broader range of ideas and a better guarantee from a producer who may bring in several writers if necessary. With one writer, the sponsor has less choice but still has to pay the writer."

5. Starbecker also forecasts a resurgence of films with dramatic story lines. What do you think? He says that multi-images, cute opticals, halations and sunburst shots are out and producers who use these tricks will seem dated. Is he right?



Slightly more drama. Fewer sunbursts

53% thought they could detect some increase in dramatic story-lines. 47% could not. Many others voted in neither direction, but had definite comments to make. 58% of the producers queried felt that cute opticals, etc., really were passe. 42%, for one reason or another, did not.

"Disagree: our clients don't seem to be interested in dramatic story lines."

"Tricks will always be grasped by those who look for and follow trends. When used dramatically they're effective."

"If 'dramatic story lines' means using actors rather than real people, this is utter nonsense, for if there's one established trend today it's the avoidance of simulated setting and dialogue, and the use of non-professionals playing their everyday role."

"Gimmicks have never substituted for substance."

"Pretentious, derivative work always goes out of style. It doesn't just apply to opticals, etc."

"Dramatic story lines, except for very unusual situations, almost have to be forced and non-relevant."

"We are all subject to the pressure to be 'in' but the desire to be 'à la mode' I suspect, is felt more by the sponsor than the film maker. Obviously the more 'trendy' a producer tries to be the more his or her work will be out of date."

"The return to dramatic story lines may become 'in' again as Gene predicts, and, if so, will just as predictably go out of date at the next change of fashion."

"The film maker who wants to communicate should be prepared to use whatever tricks, devices, techniques or styles he or she feels are necessary to effect the communication."

"There will always be special effects for special situations."

"Two of my clients requested dramatic story lines last year. It's a good trend. I was tired of having to come up with cute tricks to dazzle the viewer when I often thought the story itself lacked substance."

"Rule: 'If it doesn't work, you can't do it.' This applies equally to bad dramatic story lines and bad cute opticals."

"A few producers have gained reputations for visual pyrotechnics; these have added a sorely needed sense of excitement to industrials."

"These so-called 'tricks' are a way of adding diversity and interest to a film and are used when appropriate—not as gimmicks."

"Cute opticals? Yes, Thank God!"

"Gimmicks for the sake of gimmicks are passe, just as dialogue shows for their own sake are passe."

"Any pro can pick the year of release of a film by the opticals in it. Nothing dates it better. Yet the males among us will always be caught up by this Lionel-train disease, this fascination with new effects. But show them to a woman and she's bored. She doesn't appreciate Kubrick's cute tricks nearly as much as the yarn he spins."

"Starbecker probably thinks he's good at drama. Let the technique fit the situation to be portrayed."

"There has always been interest in films with dramatic story lines. There exists a real need in sponsored films for honest dialogue and true uncontrived situations. I look forward to this resurgence. The tricks Starbecker deplores are merely other valid ways of conveying complex thoughts and emotions in filmic shorthand where dramatic writing would take too much



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time to state the case. Preserve us from a parochial attitude that knows only one way to tell a moving film or tape story. All things and methods have value if the story moves ahead."

"We have never tried to cover up a lack of message with eyeball antics. Too many pictures are made to impress the viewer with the expertise of the producer."

"We see more films dealing with actual people talking about their experiences."

6. *Government agencies say they are trying to simplify bidding procedures for film producers seeking government work. Have you noticed any improvements in the past year?*



Longer and longer. Worse and worse

79% of the producers thought government bidding procedures were actually getting worse. 6% thought they were somewhat better this year, while 15% state they have nothing to do with government bids.

"Certain agencies, like the U.S.I.A., have never given us problems. Others who have approached us with offers to bid use an insane procedure that seems bent on drowning us all in paper and clerical confusion."

"We've looked at a couple of bids this year, and found them to be outrageously complicated."

"We don't bid on government work because of the complicated bidding procedures and the total lack of interest in quality."

"King Lowbid still seems to rule."

"If the government wants films on a price basis only (and basically they do) they should simplify and ask for one figure. I'm tired of filling out lengthy justifications, giving time to explain the 'creative approaches' I intend to take and completing resumes and descriptions of talent I intend to use. We just don't bid any more."

"The last bid I submitted was at least 40 pages long and they never acknowledged it after it took three days to fill out all the crap they sent."

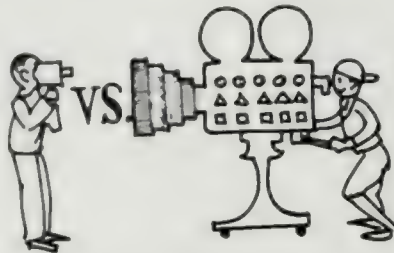
"There are real warm human beings somewhere back there under the paperwork. They do want to communicate like people instead of filing cabinets. But it's still a losing battle, and we see little improvement in their machinery."

"We have a great deal of experience in this field and from what we see things are getting much worse. It has reached a point where we (who con-

sider ourselves to be a quality production house) will not bid a job whether the bidding process is simple or not. Government agencies have gone so far toward the cheapie production that it's impossible to compete."

"The Navy is excellent. Air Force is excellent. FAA is good, but most others we've worked with still seem to lack knowledge of decent bidding procedures."

7. *Improvements in crystal-control sound sync, lighter cameras, wireless mikes, more convenient editing equipment, etc., are supposed to help you make better films. Have you found this to be true?*



Easier, and better, too

100% thought the new equipment made things easier, while 78% thought it helped them make really better films, too. 22% said that equipment was not a good criterion for quality—that only personal skills really counted.

"We use an Eclair ACL with crystal control to do things which would otherwise be extremely difficult if not impossible."

"Not really better, but more convenient. A notable exception is the quiet, portable camera that has made the 'verite' film a practical form."

"Console editing machines have helped editors' arthritis, but not their imaginations."

"We recently did a sales film with a dramatic format which was made possible only because of the portability and quality of the Eclair, Nagra and radio microphones."

"The new equipment cuts down time, makes production easier, makes it easier to work on locations. Thus, I expect, we get better films."

"A great boon to the documentary film maker."

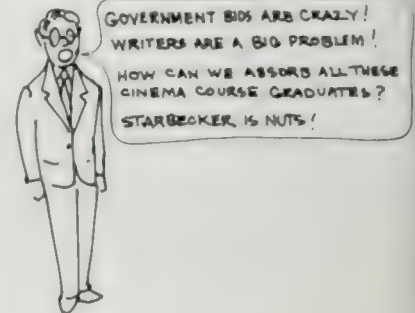
"Allows faster production schedules with smaller crew."

"No, the new equipment simply makes it possible for many inexperienced, inept film novices to blunder half-prepared into an already overcrowded field and 'fake it' hoping that the equipment and post-production services available will bail them out."

"Yes, as far as sound equipment is concerned. Haven't seen proof in other areas."

"Our clients don't see the new crab dolly or the cueable mike boom during the interlock. But our staff appreciates the pride of having these goodies, and we really find ourselves buying them to keep the crew smiling."

Please feel free to sound off here on any subject of your own choice. The sounding board is yours, and we'd like to hear your thoughts on your own industry.



"My pet peeve is in competing with government agencies that are tax-supported and often have better facilities than we do."

"College graduate 'film makers' we hire know virtually nothing of the mechanics of film-making."

"We worry too much about dazzling the audience rather than convincing it. This is sad, but as long as clients use television entertainment as a yardstick there's little hope for honesty, subtlety and 'straight' story-telling. There's nothing more dramatic than a film story that develops scene-by-scene, gradually drawing in the audience until finally they come away with the sense that they've experienced something unformulated before; simple, beautifully worked films can do this. Television, I'm afraid, has bludgeoned our senses and so has Rock, for that matter. Kids in school are badly conditioned to viewing a "reflective" film, their sensibilities have been stroked to gut reactions."

"Videotape is a funny thing: it would be interesting to put a dramatic idea on tape, and do it again on film, using film techniques. The 'taped' version will seem plastic, rehearsed, the 'filmed' version will have that veil of grain that adds the dimension of irreality which is the undefinable element of art that eludes the electronic medium."

"There's a huge untapped market for producers in the unglamorous but greatly needed industrial training film."

"Too many potential customers are being burned by the so-called 'arty' film maker."

"Independent' producers should adopt a uniform policy towards poten-

continued on page 50



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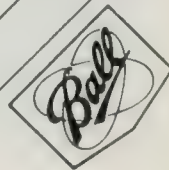
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feedback

LETTERS TO THE EDITOR

More on "Cruising the Film Festival Circuit"

Dear Sirs:

As a long-time member and current chairman of the National Committee on Films for Safety, I am responding to Patricia Brose's comments about our awards program. I refer to her "Cruising the Film Festival Circuit" which appeared in your July/August issue. And I believe it's imperative that BUSINESS SCREEN readers also see my response.

Our Committee in no way "blacklists" any film entries. A film either wins an award or it doesn't—and that's as far as it goes. A judge's vigorous criticism of a film during our screenings might or might not influence his fellow judges; it depends entirely upon the validity of his criticism as it applies to the film's stated purpose, and the specific audience for whom the film is intended.

Films have won our awards when an individual judge has criticized them severely. Films have failed to win our awards when an individual judge has praised them as "outstanding!" Reactions can vary widely among a group of film judges as they do among every film audience. But the important thing is that after each film is screened and discussion has ended, each judge scores privately according to his own individual appraisal—and it's the average evaluation that decides.

There is no reason to have a separate category for National Safety Council films. The National Committee on Films for Safety and the National Safety Council are entirely separate entities. The Council is represented on our Committee, but is only one of 23 organizations so represented—and each organization has but one vote. More importantly, when we are judging a film that was sponsored or produced by an organization represented by one of our judges, that judge does *not* participate in the evaluation of that particular film.

There isn't a shred of disgrace—let alone a "blacklisting"—in failing to win an award in our annual film contest. Competition is keen—always has been, and grows keener each year. In the 30 years that we have conducted a film competition, we have seen a remarkable increase in both the quality and quantity of safety films produced,

and this was precisely the reason why the National Committee on Films for Safety came into being.

It is no simple matter to view 100 or more films over the course of a few days and conscientiously try to separate the "Excellent" from the "Very Good." And while I doubt that any of us consider ourselves infallible as film judges, I do believe that every one of us has strong faith in the group evaluation which emerges from our judging procedures.

Phil F. Carspecken, Chairman
National Committee on Films
Safety

Dear Sirs:

Patricia Brose's "Cruising the Film Festival Circuit" in your July-August issue suggests some hanky-panky at the 1972 Chicago International Film Festival. As a member of the jury for the Business and Industrial competition, in which her film was entered, I would like to set the record straight.

It is true that Frank Havlicek of Motorola was among the jury members (of which there are many). But he did not judge the Brose film, and he—as is customary—eliminated himself from the jury while the Motorola film, *Bombs*, was being judged. To characterize Mr. Havlicek as "the judge of the competition" is completely inaccurate.

At the Chicago festival, preliminary judging of the Business and Industrial category is done by smaller panels of the entire jury. Each panel recommends films to be finally judged by the entire jury; a panel may eliminate a film from further competition at the preliminary judging. The Brose film apparently was so eliminated, because I do not recall its being presented to the full jury.

I know that Mr. Havlicek was not on the panel that apparently rejected the Brose film because he and I were on the same panel, and our panel did not judge that film.

The Motorola film was not shown at the Chicago Festival because Motorola had stipulated before it was judged that it could not be given a public showing. In that I concur; the film was designed solely for police use, and was too explicit about bombs for showing to the general public.

The judging at the Chicago Festival is done with the highest integrity, and

I am personally offended by implications that it is otherwise.

Incidentally, it is not unusual for a member of the jury to be associated with a film entered in the competition. That jury member simply eliminates himself from any judging of the film. Abbott Laboratories, for example, had entered a film in the 1972 competition. But it didn't survive the preliminary panel judging. And I thought it was a damned fine film!

Thomas A. Craig, Manager
Professional Relations Dept.
Abbott Laboratories
North Chicago, Ill.

Dear Sirs:

I read with great interest Patricia Brose's article "Cruising the Film Festival Circuit" in the July/August issue and appreciated the nice words she had for the International Film & TV Festival of New York, especially regarding the awards medal.

I would like to take issue only with her suggestion that our finalists' fee be abolished. I have given consideration to this every year because it is perhaps a little awkward, but I would like to explain its continuation. The entrance fee, such as \$40 for an industrial film, has remained the same for ten years. You will agree that \$40 in 1962 is quite different from \$40 today, especially since the fees for projectionists, screenings, salaries for office staff etc. have tripled and in some cases quadrupled. Now I had two possible courses of action—to raise the entrance fee or institute the finalists' fee. To me, the latter course is more in the interest of participants. If I were to raise the entry fee to \$80, a company which were to enter four films would have to pay \$320. But should a company enter four films at \$40 and have one of these entries make the finals, the bill would come to only \$210, a saving of \$70. On the other hand I believe—and this is the opinion of many participating companies—that if a film makes the finals (and by the way, of the 2,000 or so entries only about 10 to 15% make the finals) it is much easier for a company to afford the additional \$50.00 and reap benefits from the publicity. Don't you agree that this is more to their advantage?

Herbert Rosen, President
International Film & TV Festival
of New York

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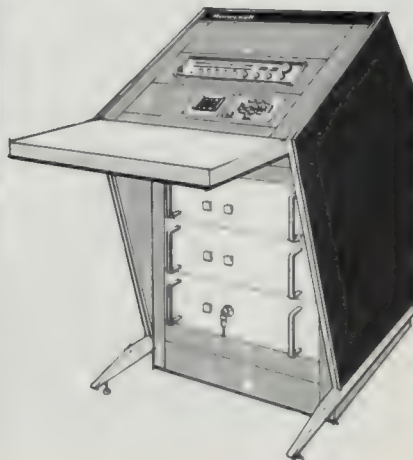
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Safety Film Award Winners Announced

The National Committee on Films for Safety has announced its award winners for the 1973 contest of safety films produced during 1972.

The "Film of the Year" is *Man from Lox*, produced by the Film Projects Branch, Naval Weapons Center, for the Director of Naval Laboratories.

Seven plaque winners (in addition to the "Film of the Year") were: *Survival by Parachutes*, produced by HQ, AAVS, Norton AFB, for HQ, Aerospace A-V Service; *Communicating Safety Film Series*, produced by Pilot Productions for the National Safety Council; *Boobytrap*, produced by Harvest Films for the Insurance Institute for Highway Safety; *The Car Behind*, produced by Jack Lieb Productions for the National Safety Council; *Water: Friend or Foe*, produced and self-sponsored by Pyramid Films; *The Kitchen: A Recipe for Safety & Safety: A Household Word*, produced by Corporate Productions for Minneapolis Gas Co.; and *New Standards in Pavement Markings*, produced by ADS Audio-Visual Productions for Highway Users Federation.

Twelve Awards of Merit were made: *Cry for Help*, produced by Paramount Picture for American College of Emergency Physicians; *Dusk to Dawn*, produced by FAA and FM Productions for the Federal Aviation Administration; *Ready or Not*, produced by Forward Film Productions for Employers Insurance of Wausau; *Blow Down or Blow Up*, produced by Bay State Film Productions for Factory Mutual Engineering Corp.; *The Gift of Life*, produced by Creative Communications for Carpenters Joint Apprenticeship Committee Fund for So. California; *Hear What You Want to Hear*, produced by Jack Lieb Productions for National Safety Council; *Kitchen Safety: Preventing Fires*, produced and self-sponsored by National Educational Media; *And Then It Happened*, produced and self-sponsored by Gene Starbecker, Seven Oaks Productions; *Attitude in Motion*, produced by Van Winkle Productions for American Honda; *Deadly Driving Errors*, produced by Gilbert Altschul Productions for National Safety Council; *Sure, Mac, Sure*, produced by Starbecker, Inc. for AAA Foundation for Traffic Safety; and *Toy Store*, produced by J. Walter Thompson, Inc., for U.S. Food and Drug Administration.

New Lab in New York

Robert Crane, who has recently established a branch of Capital Film Laboratories in New York, has been something of a labman's labman for over 25 years.

Starting in 1948, in partnership with the late Nat Sobel, Bob Crane set up Color Service Company, one of the early labs in New York to specialize in quality color processing for the industrial and educational film producer.

ROBERT
CRANE



Over the years, Color Service grew to be a leader in its field only to fall when the shifting fortunes of speculative capitalists forced it to close, still much mourned by loyal customers. Early this year, together with Capital Film Labs, he opened a New York lab big enough for all head-end and modest release printing requirements of producers. Combined with the large Washington and Miami facilities of Capital, they are able to handle any quantity of release printing quickly and economically.

Capital's new lab, at 1619 Broadway, has been in operation for three months now, and has attracted a growing clientele of producers who seem to appreciate the lab's emphasis on "people working with people."

Crane wants the New York lab to grow, and the new facility is beautifully-equipped, and large enough for growth, but never to become what Crane describes as "one of those hysterical mass production houses where everyone's identity is lost—labman and customer alike."

Capital Film Labs in New York will specialize in serving the industrial producer. All the customary services are available in 35mm-16mm-developing, overnight dailies in reversal or neg-pos color, work prints, answer prints, screening room, etc. Producers are encouraged to work with the labmen—timers, customer relations people assigned to each producer—and these are always available for status checks or other services all the way through the job.

Extremely large quantity release printing in 35mm-16mm-S8mm will be undertaken in Capital's large Washington facility, only three jet hours away. A Super 8 cartridge loading facility is also available.

Crane is particularly encouraged by the many new young producers Capital-New York is now serving. "To the young producer," he says, "his film may be the most important thing in his life and he's in anguish until he sees it on the screen. We owe these people the most attentive and skillful work we can do."

Crane believes that one of his main responsibilities in the new lab will be to work personally for the overall advancement of the industry. He believes that labs, and all other post-production services, should establish relationships outside of the industry with the purpose of generating new business by talking films, thinking films, selling films, all the time.

"We've got to continue working even harder to encourage more industrial production and wider use of educational films, coordinating these activities with producer groups. Producers and labs should work as a team to forward the aims of our industry. The business is surely there."

Medical Education Leads In AV Use

Medical schools are spending an average of \$461 per student for audio visual media annually, Hope Report revealed in a new survey released in July. Total A-V expenditures for each dental student averages \$330 while \$73 a year is spent by nursing school for each student nurse.

Total expenditures for direct medical and health science training in the United States in the school year 1972-73 came to \$112.3 million. In addition Hope Reports estimates that pharmaceutical firms and government agencies in the health field spent approximately \$54.5 million for A-V products, administrative support and capital expenditures.

Of the total budgeted for A-V operations in medicine estimated at \$166.8 million last year, hospital A-V expenditures accounted for almost 30%—probably \$49.1 million.

In this first nationwide survey of the spending for medical instructional media, Hope Reports studied a sample of 13,161 institutions—medical schools, dental schools, schools of

continued on page 4

Hanna-Barbera Library of Sounds®

Series "A"

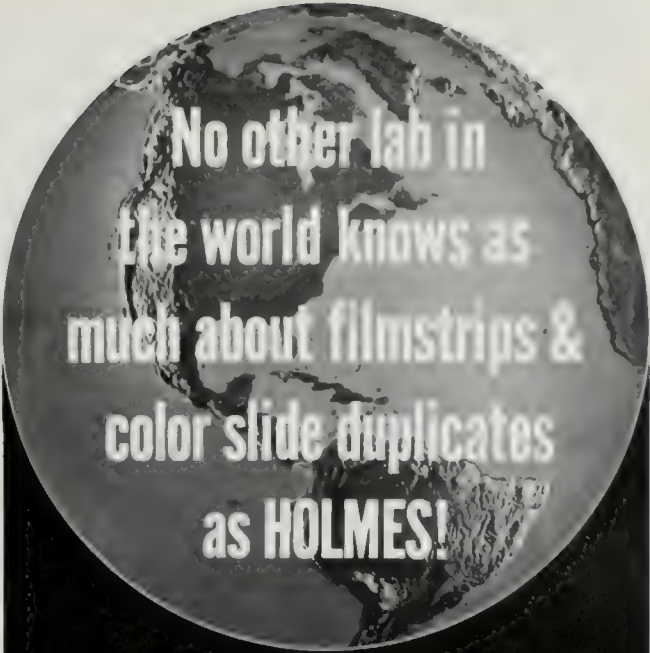
*fantastic ✓
unusual ✓
unique ✓
Zany ✓*

FOR BROCHURE WRITE:

Hanna-Barbera
Library of Sounds
Attn: Roger Karshner
3400 Cahuenga Blvd.
Hollywood, California 90068

**COMING
IN
NOVEMBER**

**Business Screen's
24th
Annual
Production
Review**



**No other lab in
the world knows as
much about filmstrips &
color slide duplicates
as HOLMES!**

...because it's OUR World!

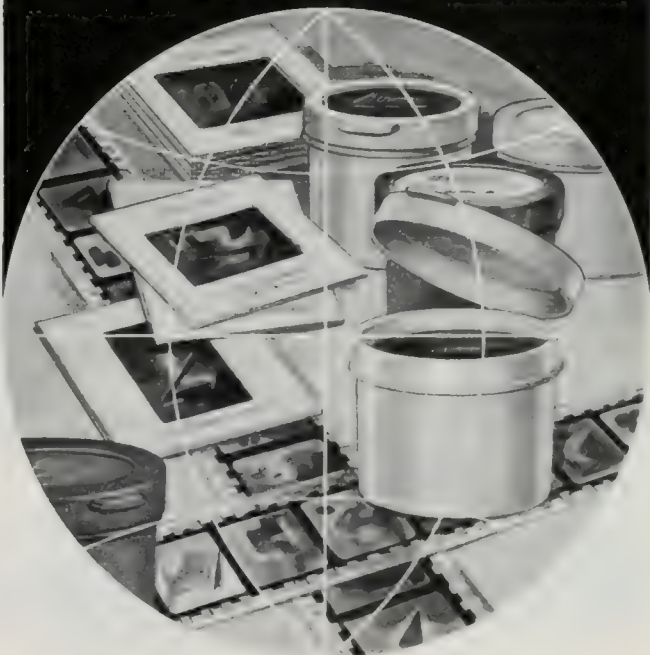
Since 1948 we've specialized in processing filmstrips and color slide duplicates. They're not a "slide line" with us. They're our only business. During these 24 years, we've created our own unique equipment and developed many unusual techniques. Most important of all, we've instilled in every department an outstanding enthusiasm for perfection. That's why we say: "No matter what your material is, we can do more with it — and get more out of it — than anyone else." It's a promise... from the only lab that knows and cares enough.



Write today for new catalog!

**FRANK HOLMES
LABORATORIES, INC.**

1947 First St., San Fernando, Cal. 91340



newsreel *continued*

nursing (registered) and hospitals. In a follow-up study scheduled for later this year, another 4,318 medical training institutions, government health agencies and pharmaceutical firms will be analyzed.

The number one medium used in America's 7,097 hospitals is the 2x2-inch slide projector with more than 24,000 of both 2x2-inch and the older 3 1/4 x 4-inch version.

Hope Reports found that there are about 6,000 persons employed full

time in the A-V media programs supporting medical and science education. An even larger number of persons are classified as part time A-V workers.

The medical A-V survey is a part of a new book, *Hope Reports Education and Media 1972*, soon to be released by the research organization, Hope Reports Inc., 58 Carverdale Drive, Rochester, N.Y. 14618.

Film Exhibits Planned for Expo '74

Films will play an important part in the upcoming Expo '74 World's Fair opening in Spokane, Washington, in

May 1974.

The State of Washington's environmental exhibit plans to present a "unique filmed experience" called *About Time*, now being prepared for showing on a huge screen in the exhibit by New York designer Robert N. Marona. The film will incorporate hidden mirrors which, at the appropriate time, will seem to expand the screen to infinity on either side.

Among other exhibitors participating in Expo '74 thus far are the U.S.A., Canada, U.S.S.R., Japan, China (Taiwan) Ford, GM, GE, United Airlines, Bell System and Eastman Kodak.

Short Takes:

The Chicago International Film Festival will present its Ninth Annual Festival at the University of Chicago in November. Industrial and Public Relations films will continue to be shown at the nearby Museum of Science and Industry.

Modern Talking Picture Service, leading distributor of ski films, plan to show them in the base lodges of major ski areas via a special closed-circuit TV system the company calls *Skiview*. A basic one-hour program will be played continuously on video cassettes and transmitted to TV receivers placed in key areas for skiers to watch during their down time. The revenues to underwrite the service will come from TV commercials included in the program. Units will be set up in eight or ten areas this coming winter preparatory to the establishment of a national network the following year.

Rheem Manufacturing Company has sold its Los Angeles-based Cal-fone-Roberts Division. Producers who have been selling the **Rheem #460 Super-8 "individual" sound movie projector** can secure individual supplies of projectors and cartridges from Video-8 Information Systems, 262 Temple St., Los Angeles 90026.

A new computerized quality control system, **DeLuxe System 7**, is now being offered to other labs by De Luxe General, which developed the Academy Award-winning system. Combine with any conventional densitometer the system minimizes possible error in interpreting process control data, thus eliminating dangers of overcontrol. De Luxe System 7 also controls printing equipment, compensating for variations in printer lamps, emulsion differences, and interlayer effects.

Motion Picture Laboratories, c Memphis, has opened a new lab—**MPL Piedmont Div**—at 2517 South Boulevard, Charlotte, N.C. Jerry Sterner, formerly a Supervisor at the Motion Picture Center, Redstone Arsenal, Huntsville, Ala., will be manager.

Montage Productions, Inc., has opened the firm's first overseas office and warehouse in Panama.

with versatile *Minaflex*, you can handle any process!



Most processors are engineered to handle one process. If business conditions change or a brand new chemistry comes out, you're stuck with a processor that's out-of-date.

It can't happen with Minaflex!

No matter what process you're interested in—whether it's black-and-white, color reversal, or color negative—the Minaflex can handle it!

In fact, this amazingly flexible model actually handles 16 different processes, including E-4 and C-22 at 3.5 fpm, N-31 (6008) at 7.5 fpm, Kodacolor II at 16 fpm, and E-40/160 at 38 fpm!

The secret? A unique system of "uni-tanks" combined with a remarkably versatile engineering design that makes it possible to pipe in chemicals, water, or air wherever needed.

To top it off, Minaflex runs any size film, intermixed, with any type perforation. Features ultra-smooth SBR-Drive. And offers better quality at a lower price than any other compact processor we know of!

Interested? Write for full details!

TRISE ENGINEERING, INC.
1941 FIRST STREET • SAN FERNANDO, CALIF. 91340



CONTROL PANEL



ABOVE: DRYING CABINET
BELOW: LOADING STATION

MAIN ELECTRICAL
PANEL

commission on Productivity, through McCann-Erickson.

The spot makes the point that no matter what kind of work you do, if you do it with pride you'll be a better person and citizen.

Multiple vignettes were shot to make the point. A street cleaner, a hot dog vendor, a parson, and a highway line-painter all take bows for the work they've just accomplished. And each proclaims his feat to the world with an appropriate home-made sign.

The agency creative team gets into the act as they appear on-camera at the conclusion of the commercial showing their pride in having created the spot. To carry the idea even further, the names used on the signs are those of people at Z Productions. Film unions added their pride as well by allowing lighter crews to bring down the cost.

To Jim Zaccaro, this commercial was much more than just another job. The problem is so deep-rooted in this country," he said, "and has such far-reaching implications, that the future of the American social structure could well be decided by the outcome of this question."

The increasing use of machines and continued expansion of specialization in employment, he pointed out, has separated individuals from the final service or product of their work efforts. "With each person responsible essentially for only a small part of the overall job," he continued, "people generally don't care much about the end result. If this lack of pride is allowed to continue," Jim Zaccaro warned, "the fabric of our society might break down completely."

While easy or quick solutions to such a problem are not readily available he admitted, "there is no reason why we can't try to reverse the pattern. Perhaps raising the awareness of the public about the importance of the problem is a good place to begin."

Prints of the National Productivity commercial are available on request.

Iron & Steel Film

100,000 Showings

Steel and America, a 28-minute film made by Walt Disney Productions for the American Iron & Steel Institute in 1965, has now exceeded 100,000 group showings, an exceptional record.

According to records compiled by the distributor who handled group showings for the Institute, Association-Sterling Films, *Steel and America* has now been booked 59,782 times with a total audience of 6,039,485, composed of 1,161,330 adults and 4,878,155 students.

Notably, the average audience per showing has risen through the years.

During the first four years, the average audience per booking was 82; while during the last three years it has been 101. An average number of prints in general distribution has been 370.

Along with the film showings, the American Iron & Steel Institute has distributed a wall chart and teacher's guide, also created by Association-Sterling Films, which are outstanding examples of their genre.

In the film, Donald Duck plays several roles (a colonial ironmaker, sword maker, modern scientist, etc.) and has undoubtedly contributed heavily to its continued high demand.

The objective of the film was to produce a historical view of the role

of steel in America's history, and it has now served this purpose admirably for eight years, with no end in sight.

"Rain from the Danube" an Example of East/West Cooperation in Films

While the "Curtain" between the East and West seems to be slowly drawing back, hard evidence that real cooperation between countries is too often lacking.

World Wide Pictures Limited, producing for a British Consortium (the Taylor Woodrow Irrigation Group) in close cooperation with Sahia Films, *continued on page 47*

Now — TWO dissolve speeds at one low price! only \$295.

Our new Selectro Dissolve gives you a potpourri of professional programming effects at a non-pro price—and all with pushbutton ease. This lightweight, all solid-state IC, double-duty dynamo ties into a pair of Kodak Carousel or Ektagraphic projectors. It features fast "cut" dissolves; precision timed medium speed dissolves; a variable-speed "alternate" function for mixes, flashes and animation effects; and a "glow" circuit that extends lamp life.

OPERATIONAL SIMPLICITY

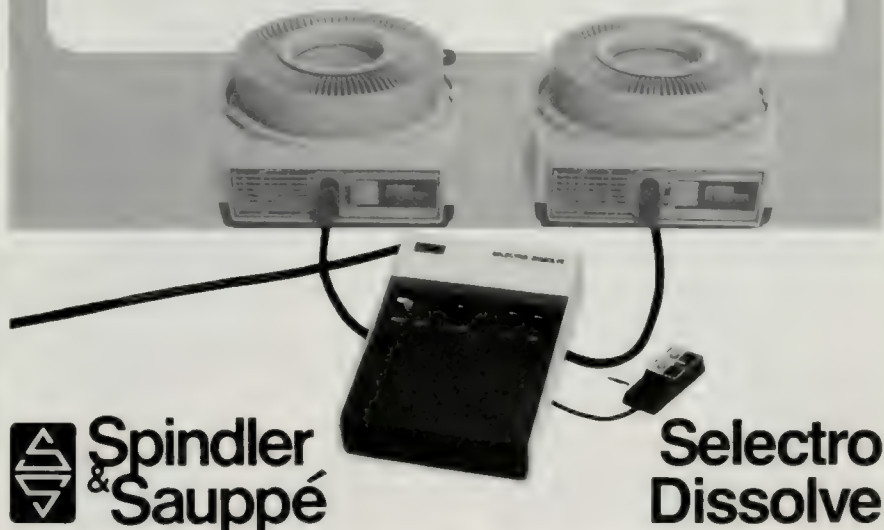
Control is simple. Just a flick of a switch turns on the Selectro Dissolve and both projectors. A single pushbutton gives you control of both fast and medium dissolves. And there's no "black screen" between effects. The Selectro Dissolve changes the slide *after* the dissolve, so the effect you want is on the screen immediately—the projector doesn't have to advance the slide first.

UNEQUALLED VERSATILITY

The Selectro Dissolve can be used with any Spindler & Sauppé or other make programmer, with most synchronizers, and with any reel-to-reel or cassette tape recorder having built-in synchronization. Cuts and medium dissolves are achieved with a single programming channel, thus allowing you to expand a four-channel Quadra Que programmer to perform eight functions with four Selectro Dissolves. And for remote showings, you can plug your Carousel remote cord directly into the Selectro Dissolve. To add that final patina of professional polish, a reverse button lets you back up both projectors simultaneously, while maintaining synchronization.

A REAL TURN ON

So if you want your productions to come off like blockbusters while you stay on a popcorn budget, let Selectro Dissolve at \$295 turn you on. It'll do wonders for all of your images. See it in action at your nearest Spindler & Sauppé dealer, or write for full details to Spindler & Sauppé, 13034 Saticoy Street, North Hollywood, CA 91605; phone: (213) 764-1800



**Spindler
& Sauppé**

**Selectro
Dissolve**

The world's leading manufacturer of professional slide projectors, dissolve systems and multi-image programmers

new products review

FEATURING NEW EQUIPMENT AND SERVICES

Videotape Contact Printer

3M COMPANY has introduced two new high speed STAM method helical videotape contact printers which do not require special mastering recorders or mirror image master tapes. A reel-to-reel model handles up to one-inch tape at



75 ips, while a second unit is specifically designed for duplication of 3/4-inch U-Matic video cassettes—in cassette—at 37½ ips. Color and b/w printed transfers may be made. Quality is said to be equal to conventional electronic transfers. Box 33600, St. Paul, Minn. 55133.

Super 8 Projectors

FAIRCHILD CAMERA & INSTRUMENT CORP. has added two models to its Seventy series of S8 rear-screen projectors. One is a console, the Show-off Seventy-37, designed for department store, trade show, counter top use; has simulated wood grain finish and optional display stand. Glamour Theatre, Model Seventy-27, weighs 15¾ pounds, comes in a gold case, and is especially designed for women "on the go." Showoff retails for \$425; Glamour Theatre for \$375. 75 Mall Drive, Commack, N.Y. 11725.

CHARLES BESELER COMPANY has introduced a new Super 8 sound projector/viewing system, the Beseler Cue/See, with variable speed programming capability. Synchronization is by electronic cues on a single track of tape cassette. 24-18-12-6 frames per second capability or hold; programmed pause; front and rear projection; available in playback and playback/record versions. 8 Fernwood R., Florham Park, N.J. 07932.

16mm Camera Accessory

ECLAIR CORP. OF AMERICA has a new quick-charge, instant-change battery system, available as a package—Model QCQ for \$350. Components are a BAP 2-amp battery pack, good for 12-15 200-ft. loads in the ACL; a ZAP charger—full charge in two hours; and a HIP housing/connector—battery change takes

less than five seconds. 62 W. 45th St., New York, N.Y. 10036.

Tape to Film Transfer

DE LUXE GENERAL LABORATORIES now offers a System III tape to film transfer process said to be very close to original film print quality. System III transfers are from 2" quad high-band tape to a successive frame color master film to 16mm interneg to release print. 1546 N. Argyle Ave., Hollywood, Calif. 90028.

MOTION PICTURE LABORATORIES is transferring IVC format one-inch videotapes to film, in addition to the two-inch service it has offered for 15 years. 781 S. Main St., Memphis, Tenn.

Slide Projector Accessory

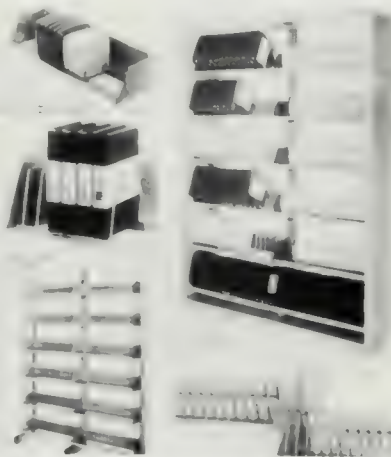
BUHL OPTICAL COMPANY has a new Optical Bench Auditorium Carriage System to support and control large diameter, long focal length, slide projector lenses. Adjustable for very accurate alignment and ease of operation. The system for Kodak Ektagraphic projectors costs \$58.50. 1009 Beech Ave., Pittsburgh, Pa. 15233.

Film to Videocassette Transfer

CONSOLIDATED FILM INDUSTRIES has introduced a new service which will transfer filmstrips to videocassettes for organizations with extensive closed circuit systems. Producers and distributors can produce in one medium and release in two. 959 Seward St., Hollywood, Calif. 90038.

Storage Racks

PLASTIC REEL CORPORATION has announced a new Modu-Line System of film racks which can be custom-tailored for individual demands. Shelves and



racks may be added one at a time for maximum high density storage. 640 South Commercial Avenue, Carlstadt, N.J. 07072.

Screens

DALITE SCREEN CO. has announced a new Porta-Frame screen designed for either front or rear-screen projection with three types of picture surface available:

Da-Tex translucent for rear projection. Da-Mat for front, and two-way Da-Tex white translucent which can be viewed from front and rear. Three sizes: 72" square, 84" square and 96" square. Warsaw, Ind. 46580.

Super 8 Camera

EASTMAN KODAK COMPANY has added a sound capability to its line of Super 8 existing light movie cameras. Ektasound Model 130 and 140 single system cameras will incorporate built-in



recorder and utilize special sound movie cartridges which Kodak will supply in Kodachrome II and Ektachrome 160 Standard 18-frame advance will be used. 343 State St., Rochester, N.Y. 14650.

Lens Accessory

THE CAMERA MART now has available a Night Viewing Device image intensifier manufactured by the Javelin Div. of Apollo Lasers. Attaches to both cine and VTR cameras and permits filming at night as if it were daylight. Low distortion and bright light "blooming." Small size. 456 W. 55th St., New York N.Y. 10019.

Filmstrip Projector

DUKANE CORP. has a new model 14A390G automatic sound filmstrip projector with 300 watt lamp. 35mm film strips are automatically rewound. 2 x slide adaptor. Price is \$265. 2900 Dukane Drive., St. Charles, Ill. 60174.

Sound Slide Projector

3M COMPANY has announced a single unit system that provides instant sound for photographic slides, old and new. Called the 3M VSS 785 Visual Sound System, the unit is a portable projector recorder that accepts vertically mounted circular slidetrays. Recording is done on 3M "Live Slides" Sound Clips, two-inch strips of magnetic tape that adhere to 35mm slide mounts. A whole sentence of sound can be recorded on the clip. P.O. Box 33600, St. Paul, Minn. 55133.

We would appreciate it, if when writing the manufacturer for more information, you would mention that you saw his product in Business Screen.

picture parade

continued

Bucharest and the technical and construction divisions of the Romanian Ministry of Agriculture, recently completed the 30-minute film *Rain from the Danube*.

World Wide's producer of this very definitive film was Peter Bradford. We are indebted to our good friend James Carr, World Wide's chairman, for sharing evidence of the cooperation received by his people in Romania. As the Director of that country's Ministry of Agriculture says it:

"We should like to tell you our deep appreciation regarding the collaboration spirit your team had on the implementation of this film. We are convinced that the utilization of the film by each contracting party will be of great advantage for both partners."

Rain from the Danube visualizes one of the world's largest irrigation projects. Through a highly-automated system of canals, pipelines, weirs and pumping stations, water from the River Danube is fed into sprinklers over an acre of 300 square miles in the Sadova-Corabia region of Southern Romania. This is mostly on elevated terraces overlooking the river and partly on its floor plain.

Communes farming the sandy soil now can, for the first time, draw on limitless supplies of water during the dry season for their crops. This vastly interesting film emphasizes the co-operative spirit of men from such different backgrounds who worked together to produce something of great value to the region.

World Wide, amongst other projects, is again involved in a production in the same country for the Wimpey Organization, and again in collaboration with Sahia Films. As Jimmy Carr says,

"We naturally, like everybody in our sort of business like to do more and more of this, in the belief that it helps the future of our world and also makes clear that our Company name is just what it suggests."

New Sponsored Films:

Two million classrooms and other educational facilities are empty for almost a third of every year, despite skyrocketing costs of education. *"Y*R*S Truly"*, a hard-hitting new documentary, offers a solution to education costs, summer idleness and crowded facilities. It is the Year Around School. Film was produced for North American Van Lines, Inc. by Morton Goldsholl Design Associates. Distribution is via Modern Talking Picture Service to adult groups.

"Operation Readiness", narrated by Glenn Ford and directed by Larry

Gillmore is the story of Destroyer Squadron 27, Naval Reserve Force,



Larry Gillmore, Navy Director.

U.S. Fleet during the largest operations exercise in the history of the Naval Reserve Force. **COMDESRON**

27 produced the film for the U.S. Navy's COMCRUDESPEC, Long Beach, Ca.

Highlights of the Orange Bowl are featured in *"The College Game"*, now being shown in theaters via Association-Sterling Films. Production was by Tel Air Interests, of Florida.

Open heart surgery is shown in a prize-winning new film, *"Membrane Oxygenation in Extra Corporeal Life Support"*, produced for General Electric Medical Systems by Omega Productions, Milwaukee. The film was shot during a 12-hour operation by

continued on page 48

MULTIMEDIA CONTROL BEGINS AT \$299

A Media Master control system can be as simple or as sophisticated as your needs and your budget dictate. It can be as basic as a five channel programmer that sells for \$299 plus cords. The Media Master 375 controls slide advance for up to five projectors. When used with optional output modules, it can also control movie projectors, VTR's, or the office coffee pot. It programs projectors or coffee pots individually or simultaneously in any combination.

If you need more pizzazz in your multimedia presentation, consider the Media Master 1200. The 1200 programs up to eight slide projectors and a movie projector. It also programs dissolve, fade, flash and animate effects and includes its own stereo cassette recorder. A new, optional feature permits, programming of the dissolve rate. In short, it is a complete multimedia control system in a single case and small enough to fit under an airline seat. Ask us for a demonstration. The Media Master 1200 sells for \$2,900.

Scheduled for first deliveries in January, 1974 are four new products: Two dissolve controls, a twelve channel programmer and a 3 screen A-V control system. The latter, the Media Master 2003, is a three screen control system with its own programmer, three dissolve controls and much more. Its control panel may be mounted in a lectern for a permanent installation.

We also manufacture projector stands and continuous loop message repeaters. For more information, circle the reader card in the back of this magazine. Or call Bob Hooper in Wilmington, Delaware (AC 302-998-0176), Barry Johnson in Chicago, Illinois (AC 312-297-2620) or Joe McIntyre in Austin, Texas (AC 512-926-7850).

**COMMUNICATIONS GROUP
COLUMBIA SCIENTIFIC INDUSTRIES**

Board room, banquet room, conference room, convention hall --- Xenographic 500 has all the light you'll ever need!

Unsurpassed slide viewing under any lighting condition — that's Xenographic 500. Six times brighter than any conventional 35mm slide projector, it's simple, safe and economical to operate.

Its long list of outstanding features includes 1000-hour average bulb life, automatic focusing, portability, and optional random access selection of slides. Write or call today for more details:



Optical Radiation Corporation
6352 N. Irwindale Ave., Azusa, Calif. 91702
(213) 969-3344



picture parade

continued

Ervin Penkalski, of Omega.

American Iron & Steel Institute has released a new film, "Rainbow of Strength", to colleges, industrial and professional groups through Modern Talking Picture Service. The film, which shows how steel is used to produce colorful materials and objects, was produced by Roger Wade Productions, New York.

A live musical show, "Got to Investigate Silicones", incorporating film segments is being traveled to several locations across the country for theatre showings by the General Electric Company. Gordon/Glyn Productions is the sponsor.

"Quest", a new film on the search for—and discover of—crude oil reserves around the world, is now being made available to colleges, business professional and civic groups by Occidental Petroleum Corp. Sandler Institutional Films is the producer; Modern Talking Picture Service the distributor.

"The Bemis Story" designed for use with the financial community, em-



Herbert Rudley, veteran movie actor, explains Bemis expansions through interlocking technology.

ployees and civic groups in plant cities, has been produced by The Creative Center, Minneapolis, for The Bemis Company.

Armstrong Cork Company has combined three shorts on decorating into one 17-minute film on "Decorating Your Indoor World" now available to TV stations as separate featurettes or combined into one show. Distributor is Association-Sterling Films.

The Goodyear Tire and Rubber Company's 75th Anniversary is marked by a new film produced from film and print memorabilia in the company's archives, juxtaposed to ultra-modern counterparts: magazine ads, annual reports, TV spots and industrial films. Al Stahl Animated Productions produced the animation; Howard A. Tolley and Ray Oviato wrote the script and supervised for Goodyear.

second base

continued

BROADEN our clients' utilization of films and footage they already own—suggest adaptations into news clips, television fillers, theatrical vignettes, school versions, perhaps even an intra-company newsreel.

And finally, maybe defy my warning and go into a prospect with an original idea for a film which can solve an urgent problem for him or achieve a desire. Admittedly, I've buried a hundred truly good ideas which bounced off that bland wall which protects big business from the intrusion of outside ideas. But come to think of it, it was a volunteered idea which sold our *Near Home Travelogues* and the Driver-Ed loop package to American Oil; *A Hotel is Born* to Hilton; and *Fair Chance* to Planned Parenthood. And although I died with a "Small Business" idea for the Bank of America, it impressed them and led me into *The File on Henry Royall*. The idea process is simple enough; keep alert for company needs, mull whether film might help, dream up an intriguing format idea and title, do a presentation which shows how a proposed film can do the needed job, and lay out the delivery route via which the film will get to the eyes and ears of the "proper beholders." It'll be a long shot, but what the hell, your only investment is your time and you will have BROADENED your prospects' feeling for film as a business tool.

Face it, this thing we're in; we call it an industry, but it's been more of a fascinating hobby. Well, let's hang on to that, because it makes a nice way to live, but let's use all these new techniques and the wonderful new "feasibilizers" to undergird our hobby with some hard-dollar business sense.

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reference shelf

A-V Equipment Catalog

NATIONAL AUDIO-VISUAL ASSOCIATION has issued its 19th edition of the Audio-Visual Equipment Directory, the most valuable directory of its kind. 1715 entries are listed by 550 manufacturers in its 512 profusely illustrated pages. Price is \$10 (\$9 check with order) 3150 Spring St., Fairfax, Va. 22030

Film Catalog

EDUCATORS PROGRESS SERVICE' new 1973 "Educators Guide to Free Films" lists all free films available to schools or industrial training departments under several cross-references classifications. An excellent reference book. \$11.75. Randolph, Wis. 53956.

Laboratory Procedures

MOTION PICTURE LABORATORIES has issued "What Happens to Your Film at the Lab," the latest in a continuing series of MPL Table Talks on such subjects as splicing, sound recording, labeling and leadering. It is free of charge to professional and amateur film makers and to teachers and students of Cinema. Box 1758, Memphis TN 38101.

Production Responsibilities

ASSOCIATION OF NATIONAL ADVERTISERS has published a new edition of "Responsibilities of the Film Producer and Sponsor" a 38-page report on side-by-side comparisons of the steps and procedures which should be undertaken by sponsor and producer in planning, script preparation, production approvals, print preparation and distribution of business films. \$3 to ANA members, \$5 to non-members. 155 E. 44th St., New York, N.Y. 10017.

Free Time on TV

MODERN TALKING PICTURE SERVICE has published a new booklet, "100 Ideas on How to Get Free Time on TV with Newsclips and Public Service Announcements" which is available free to business film sponsors and producers. 4 Nevada Drive, Lake Success, N.Y. 11040

Projection Equipment

HONEYWELL AUDIO VISUAL has a 27-page catalog containing descriptive and price information on the company's entire product line. Box 1010, Littleton, Colo. 80120.

BUHL OPTICAL COMPANY has issued a new catalog showing short and long focal lenses for front and rear projection with all type of projectors. 1009 Beech Ave., Pittsburgh, Pa. 15233.

POLACOAT, INC. has issued a new 8-page catalog, LS-58R, on all types of projection screens, multi-media and programming devices. Free. 9750 Conklin Rd., Cincinnati, Ohio 45242.

PROJECTION SYSTEMS INTERNATIONAL has prepared a new full-color catalog of presentation equipment from all major manufacturers. Free. 305 E. 45th St., New York, N.Y. 10017.



A/V programs sparkle and come alive...

LA BELLE 3-WAY* COMMPAK CARTRIDGE

Continuous loop 16mm filmstrip and magnetic sound tape permanently synchronized and combined in a single cartridge. No rewind — no turnover — instant replay! Fast sequence animated scenes suggest motion, with the economy of slide films. Up to 250 visuals plus 20-minute audio. Existing slide/sound programs easily adapted. Cartridges interchangeable among LaBelle Series 16 "audience-rated" projectors:

- *1 LA BELLE COURIER® 16 (shown in illustration) — Portable attaché case style. Take to audience for personalized communication. AC operated.
- *2 LA BELLE SENTINEL 16 — Self-contained. Looks like a table television set. Cartridge slips in front for instant program changes. Ideal for displays, small groups or carrels
- *3 LA BELLE TUTOR 16 — Projected image. Ideal for groups, meeting rooms, etc. Lightweight. Retractable handle. Clear images and crisp, convincing sound.



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easy to file... easy to mail



Easy to use... easy to own Da-Lite Electrolet Screen!

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- ★ Complete with cord and switch.

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All copyrights and performances owned by us and will be granted under annual flat-fee agreements.

In addition, we offer every basic sound effect your productions need. Over 500 effects on 15 LP "Major" records for \$75.00. All prices F.O.B. New York City.

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SOUND EFFECTS

survey *continued*

tial sponsors. We have been approached twice recently with invitations to submit competitive treatments with no compensation. This is blatant brain-picking. Producers should take a uniform stand against this."

"This is a business in which you can't afford to make even one bad film. The pressure to always do your best is increasing."

"I'd like to see producers agree to a code of ethics which will give us some leverage in the marketplace and ~~and respect~~ respect for our profession. This would include (a) no creative work on speculation; (b) no competitive bidding on projects whose specifications aren't clearly defined by script or storyboard; (c) no underbidding a project with a goal of later extracting additional sums from the sponsor; (d) no producer should knowingly use specific concepts, ideas, characters, story lines, treatments or scripts submitted to the sponsor by another producer unless that producer was compensated for the material."

"I have a gripe against the dumbbells who furnish scripts, treatments and other speculative work in hopes of getting a film to do. What *costs* nothing is nothing."

"Writers still, as always, a big prob-

lem. Cannot seem to be sure to get treatments satisfying to the client."

"We are appalled at the interest of some companies in buying tape players at \$1200, monitors at \$350 to do practically the same job as an 18 lb. rear screen portable projector costing less than \$400."

"We are besieged by university film graduates—perhaps 300 a year—and we are a small company. More opportunity must open up for them."

"Starbecker is nuts. I'd like to debate him."

"The major problem for Canadian film producers is outlets. Even sponsored films are kept to a minimum, therefore the lack of publicity leaves many producers as virtual unknowns both at home and abroad. Film competitions are one answer, but the entry costs are high."

"Self-pride and professionalism should prevent the production of so much of the pap we see today. We all need more of a burning desire to 'do good work'."

"Through our trade association (IQ) we've been stepping up our interchange with our fellow producers, who are a pretty fine bunch of people. We encourage others to do the same; retain other producers to do your work in their location, come up with stock footage, swap equipment and even

personnel, and visit each other to share the challenges of the industry."

"Progressive marketing/sales firms are looking more and more to Super 8 with the 007 or Showcase type of projection. This equipment opens up the whole spectrum of film purposes for clients."

"We are a very small production unit, nevertheless we are troubled by the yearly demise of the large full-service production houses. Someone should be training the technical staffs and providing the creative training ground for new directors, editors, cameramen, etc. In the past this training has been centered within these larger houses. Many of the key people in the present 'boutiques' came from the 'majors'."

"We must stop being defensive about any one media or another. If we always think and act like technicians, we'll be treated like technicians. Only if we can truly reach the minds and hearts of our audiences every time out can we call ourselves communicators. And whether it's on lantern slides or videodiscs should not be the most important consideration."

"It is impossible to look in the phone book and separate the viable producers from those who have a camera and want to be one." □

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the screen executive

William J. Crowley has been named Western Regional Manager for Fairchild Camera & Instrument's Industrial Products Division . . . DuKane Corp.'s A-V Division has appointed Jack Elliott as Eastern Regional Manager . . . Silvio Massone is the new Latin-American Sales Manager for Berkey-Colortran . . . Association-Sterling Films has appointed C. Edgar Bryant as Vice President-Sales for the Mid-Atlantic Region. He was formerly Sales Manager . . . Sheldon L. "Don" Kader, specialist in audio-visual and video advertising and sales promotion, has joined Molnar & Asso. as Vice President . . . Robert S. Scott has been named Assistant Director for Motion Pictures and Television of the United States Information Agency. Scott is a Past President of the Information Film Producers of America and former Manager of Corporate Film Communication of Douglas Aircraft Co. . . . Anthony A. Sellner has been appointed Sales Promotion Manager of Dorsey Laboratories, Inc., Lincoln, Neb. Sellner is a member of the Industrial Au-



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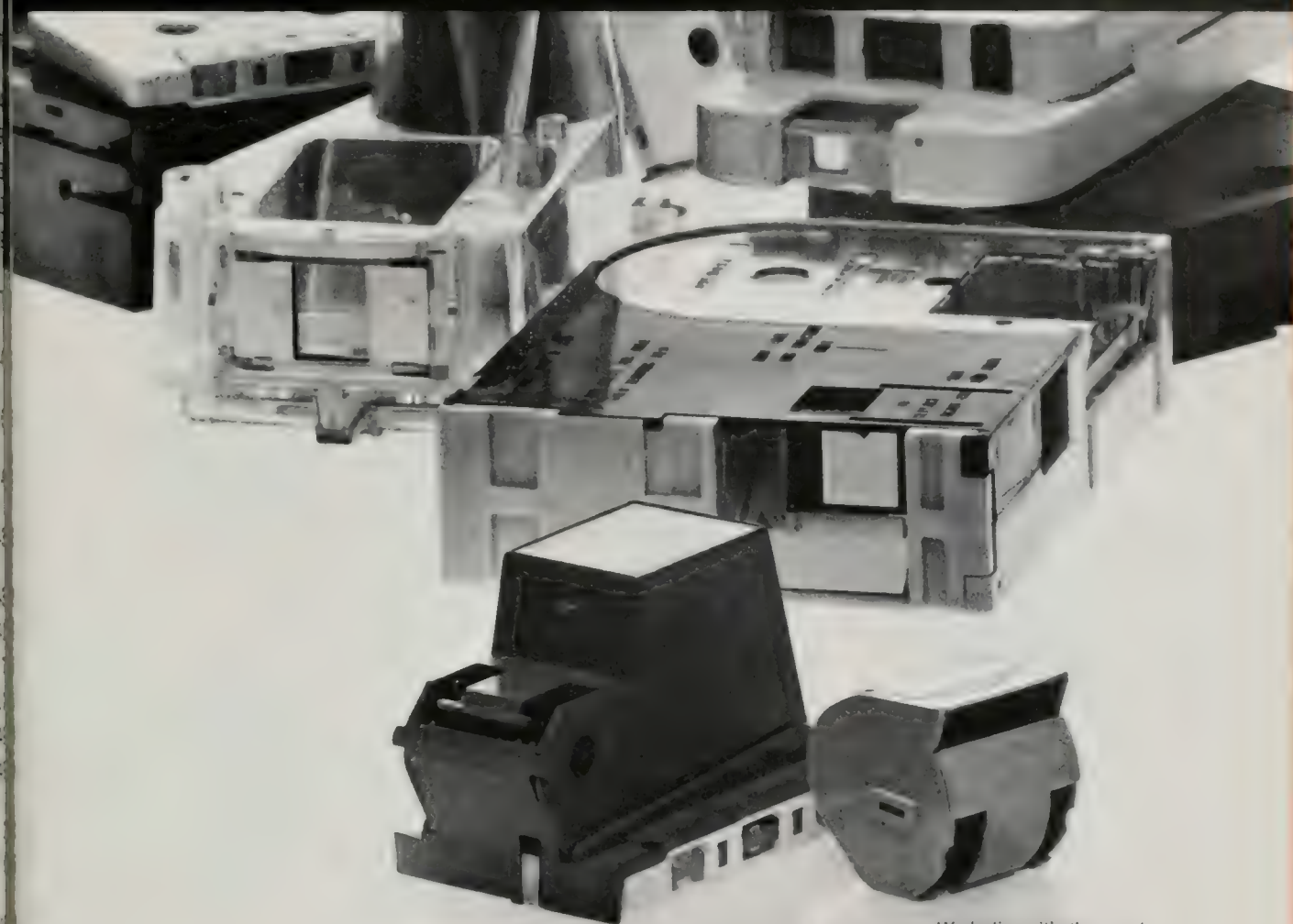
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dio-Visual Association . . . Ed Gallagher is the new National Sales Manager of The Camera Mart, Inc., New York. He was formerly with Berkey-Colortran . . . DeLuxe General has appointed Harry Larson as Product Manager of the company's new product division . . . Consolidated Film Industries has named Howard LaZare to the position of Assistant Chief Engineer . . . Edmond M. Stevens has joined Frank Jones Associates, Burbank, Ca., film production company as an Associate . . . Teletronics, New York videotape facility, has named Hal Rein as Creative Director of Programming . . . R. A. "Tony" Saunders has moved from Technicolor, Inc., to Reela Film Labs as Southern Division Sales Manager . . . Nat C. Myers, Jr. has become President of Computer Visuals, Inc., Elmsford, N.Y. He was formerly a VP at TelePrompTer, Group GM for Fairchild Camera, and President of Retention Communication Systems . . . Donald G. Schumacher will manage Hanna Barbera Productions' new regional office in Chicago.

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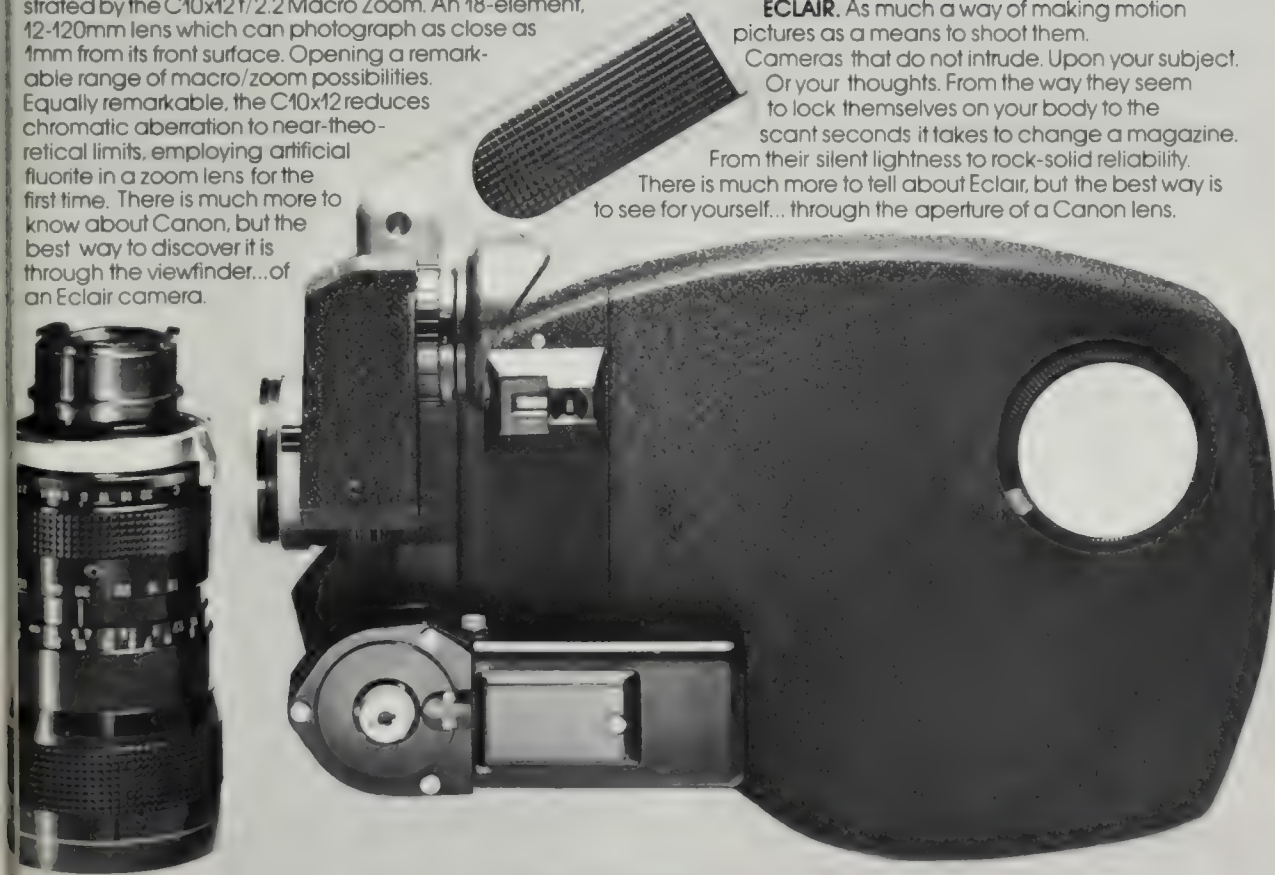
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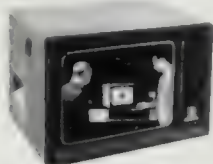
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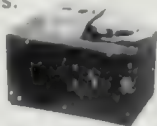


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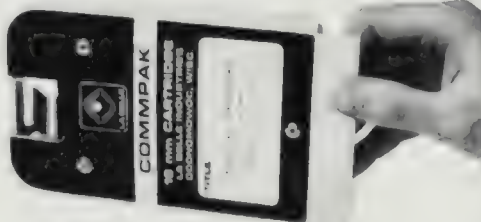
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the audiovisual calendar

NOVEMBER

Chicago International Film Festival, Nov. 2-22, Museum of Science and Industry, Chicago. Info: Michael J. Kutza, Jr., 12 East Grand Ave., Chicago, Ill. 60611.

CINE Annual Awards Ceremonies, Nov. 13-15, Ramada Inn, Washington, D.C. Info: Mrs. Anita S. Price, CINE, 1201 16th St., N.W., Washington, D.C. 20036.

International Film and TV Festival of New York, Nov. 14-16, Americana Hotel, New York. Info: Herbert Rosen, International FTF Corp., 251 W. 57th St., New York, N.Y. 10019.

Midwest Conference on Videotape & Film, Nov. 17, Marriott Motor Hotel, O'Hare Airport, Chicago. Info: Midwest Conference, P.O. Box 11376, Chicago, Ill. 60611.

DECEMBER

3rd Annual World Meeting Planners Congress, Dec. 9-12, Dallas Market Center, Dallas, Tx. Info: Jim Bohr, WMPCE, 720 N. Michigan Ave., Chicago, Ill. 60611.

JANUARY

35th Annual National Audio-Visual Convention and Exhibit, Jan. 5-8, 1974, Miami Beach Convention Center, Miami Beach, Fla. Info: NAVA, 3150 Spring St., Fairfax, Va. 22030.

FEBRUARY

28th Annual Calvin Workshop, Feb. 4-6, Calvin Communications, Kansas City. Info: Workshop Chairman, CCI, 215 W. Pershing Rd., Kansas City Mo. 64108.

MARCH

Association for Educational Communications & Technology National Convention and Exhibit, Mar. 17-22, Atlantic City, N.J. Info: Dir. of Conf., AECT, 1201 16th St. N.W., Washington, D.C. 20036.

MAY

Society of Motion Picture & Television Engineers Technical Conference and Equipment Exhibit, May 5-10, Century Plaza Hotel, Los Angeles, Ca. Info: Jeffrey B. Friedman, SMPTE, 862 Scarsdale Ave., Scarsdale, N.Y. 10583.

JUNE

Industrial Audio-Visual Association Spring Conference, June 5-7, Camelback Inn, Scottsdale, Ar. Info: Frederic J. Woldt, IAVA, P.O. Box 656, Downtown Station, Chicago, Ill. 60690.

European Educational Materials Exhibition-DIDACTA, June 10-14, Brussels, Belgium. Info: Brussels Intl. Fair, Palais du Centenaire, Brussels, Belgium

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PARADOX: Necessity May Be The Mother Of Invention . . . But Creativity Is The Father.

One of the most frustrating aspects of any competitive situation is the impossibility of finding out why you were either successful or unsuccessful in bidding on a particular job. If you are *not* selected for the assignment, you usually get rationalizations instead of explanations when the client opts for your competitor. Some of the more familiar phrases are such clichés as “. . . A better over-all grasp of our communications problem . . .” or “. . . Justification of the quotation included value-system analysis which resulted in better utilization of our budget resources . . .” and the fall-back safety position of “. . . More original, creative, and innovative suggestions . . .” (That last one usually should be translated as “A reporter doing a report to the public on the state-of-our-art.”)

But you can't even get a good explanation of the decision when you happen to be the successful bidder. Recently I was given an extraordinarily candid explanation when one of my outlines was selected as the winning proposal. The new client said: “You

were the only bidder who didn't once use the word ‘creative’ in your proposal.”

This antipathetical sensitivity to buzz-words like ‘creative’ sent my mind reeling back to my childhood with instant recall. I had early training in avoiding certain words.

As a very young child, I was unable to pronounce the letter “s”. It came out as an adenoidal kind of “ih”, which was something of a problem when people asked me my name, for example. Nevertheless, it was considered terribly cute and sweet until I graduated from Kindergarten into the First Grade. At that point I was put directly into a speech therapy class, and maybe you think I learned to avoid words with “s” in them to avoid embarrassment. Wrong!

The speech therapy teacher was a Miss Corcoran, who had sweetly curled red ringlets of hair draping down sensuously over deep, vivid green eyes, and a mouth that was as flexible and as well-trained as Bert Lahr's or Joe E. Brown's at their very best. She showed us how to make various sounds and how to speak distinctly, and she used every muscle of her being to communicate with us. I will not go into a description of her other muscles, except to say that I honestly believe I was the first six year old to have such vivid sexual fantasies that I lay awake almost every night thinking bad things, (or nice things, depending upon your viewpoint), which were then carried over and continued into my dreams after I fell asleep. Miss Corcoran was about 23 years old and we were her first assignment out of school, and let me tell you she was determined to succeed with us.

With that kind of motivation, I learned to say “s” in about three days of work with my dream-girl, but I suddenly realized that if I revealed this fact I would be shipped right back into the regular class with all those dummies, the Blue-birds, Robins, and Sparrows, who today would be called Track 1, Track 2, and Track 3.

So I fell back upon the favorite weapons of any six-year-old, namely guile, trickery, and deceit. . . . When I was in speech therapy I pretended to be incapable of saying “s” and when I

was in any other situation, I learned to avoid words with “s” in them. You wouldn't believe how circuitous a person has to be to speak without using the sibilants, but all of this early training equipped me admirably to write sales executives' speeches in later years. So you see, as my landlady in Ann Arbor used to insist . . . “Every experience is valuable sometime in the future, no matter how useless it may seem at the time.”

I've learned to avoid the word “creative” both in writing and in conversation because in today's advertising environment it has changed its meaning, and in today's communications environment, it has totally lost all meaning. In a full service agency, “creative” means an insult . . . in a design boutique, it means a lie . . . in a film proposal it means a cliché . . . in a keynote speech, it means a desperate effort . . . at a network it means expensive . . . and in a message to stockholders it usually means a product which has been unsaleable in the marketplace.

Like Beauty, Creative is in the eye of the beholder.

And yet, the creative approach to existence is really the only distinction separating men from beasts, so it has to be something important in all of our lives, and especially in the lives and work of people who earn their living as filmmakers. Look at the word from the standpoint of the client. Since most films cost about the same regardless of who the producer is, (assuming equal parameters by definition), the only basis on which to select one producer over another, is on the creativity of one producer in producing something unusually exciting or original.

Well, fine and dandy, but by definition, producers are businessmen, and not necessarily creative.

And, likewise by definition, writers may or may not be businessmen, but it is a prerequisite that they be creative.

And it goes without saying that there are many producers far more creative than any of the writers they hire, and many writers who are far better businessmen than any of the producers for whom they work.

Ultimately, however, the responsibility for being creative falls upon the

Stanford Sobel is a freelance writer based in New York who writes “Paradox” for each issue of Business Screen Magazine.

writer. And how can you, the producer or client, figure out when an idea is truly creative and when it is merely a slight twist on an old hackneyed formula? The answer to your question is in our paradox this week . . . Necessity may be the mother of invention, but creativity is its father. When you look at a particular aspect of a script, put it to the test. Ask yourself this question.

Is it necessary to have this particular bit of creativity at this point in the script? Is it a functional integrity or is it a tricky avoidance of responsibility? Is it form or function? Is it truth or fallacy? Is it style or substance? Is it necessary, or just a bit of window-dressing to assuage the client's anguish?

You cannot cop out of this problem by saying that these are tough questions to answer . . . I know they're hard questions, but I also know that they *must* be asked if you are going to end up with a creative film . . . even if you disagree about the answers.

Like all other writers, I have had my annual share of proposals which are rejected, for one reason or another. If you cannot cope with rejection, you cannot be a free-lance writer. But the reasons given for rejecting proposals are sometimes about as specious as the reasons given for selecting competitive proposals.

I've just added up this year's rejections, and here's the boxscore:

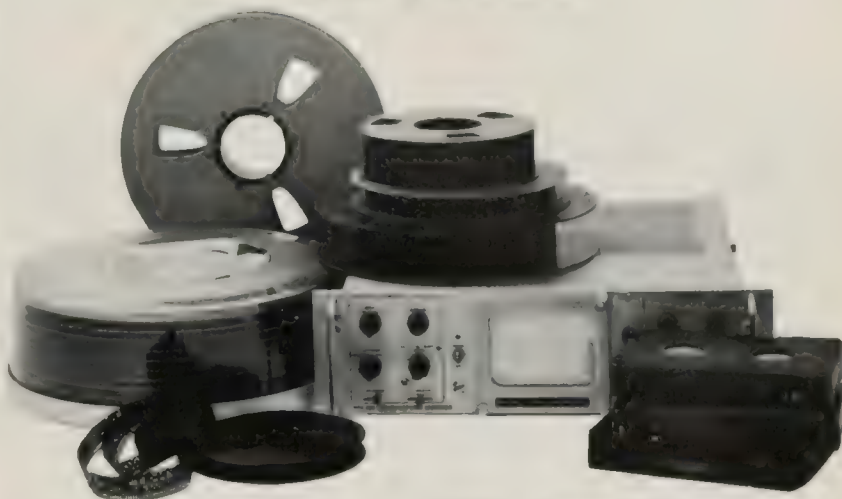
- Too much like an illustrated lecture: (2) (Justified.)
- Too conventional: (1) (Dubious).
- Wrong Content: (It came from the client): (3)
- Too 'far out', 'avant-grade', 'original': (7)

Not a single rejection was on the basis of true substance or originality of treatment. It's always a case of they thought they wanted something original, but when they saw it they realized they didn't want it quite *that* original! Well . . . at least *half* the time?

One of my more cynical producer friends has this all worked out for himself. When we had an unhappy experience with a client who wanted "something original" and then rejected it because it was "too original", he simply said: "Well, Stan, it's your job to keep coming up with good ideas, and it's my job to fight hard for them, and it's the client's job to turn them down. He's just doing his job and we all have to play the roles we were destined to perform. Clients means well . . . but turning things down is just a necessity for those Mothers of good intentions."

Oh, Mih Corcoran, where are you now that I need you? □

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the camera eye

BY OTT COELLN



Quest for the Holy Grail: We Visit Atlanta's 6th Festival

Film festivals are many-faceted. Satisfying the ever-present urge of film makers for recognition, their awards' role is the obvious. But such events are also a gathering place for many dissimilar interests: distributors, producers, users, students of the media, and sponsors. There is, finally, at "broader spectrum" events such as Atlanta's recent Sixth International Film Festival (Sept. 7-15th) a "marketing" phase in which both domestic and international producers of both feature films and short subjects purvey their wares to potential "buyers" and bookers, especially for theatrical and television use.

These events in Georgia's capital city have also earned the support of state and civic officialdom for a further contribution: attracting producers to that state for location filming. The feature *Deliverance* is a case in point.

U.S. film festivals of this kind inevitably focus on the enthusiasms of single individuals: Rosen in New York; Anderson and Kutza in Chicago and, at Atlanta, J. Hunter Todd, that event's spirited founder and director. Both Kutza and Todd have amply evidenced the "non-profit" status of their enterprises. There is certainly no incentive for either festival to do other than to provide the best settings possible for film entries and to work zealously for the fairest, most impartial and *most competent* judgment of all whose films compete.

With this preface, we will try to share with you our on-the-scene impressions of the Sixth Festival at Atlanta. An early "advisor" to Hunter Todd, we withdrew our sanction because we had lost touch with the event and needed the close-focus of *being there*. The invitation was generous, the hospitality ample and the kaleidoscope of events worth in-depth reportage, if only to help guide Atlanta toward a better future.

Since our *primary interest* is that of our readership in the *tactical, sponsored film, filmstrip and videotape*, full attention was given to such title

material, its sponsors and those who produce them. But it was impossible at Atlanta to not take note of the numerous non-sponsored subjects exhibited and some very outstanding feature motion pictures. For one thing, the 16mm exhibition setup intermingled business and industry, social welfare, student and individual productions in a nearly constant flow of daily showings in the Stauffer Inn's Piedmont Room.

Feature films and theatrical short subjects, 35mm prints, earned featured presentations at the palatial Atlanta Fox and at the neighboring Baronet/Coronet cinemas. The big Fox marquee played the Atlanta Festival to the hilt and to paid admissions. Introductions of visiting celebrities and of important features were made by Hunter Todd from the Fox stage. Nobody introduced anything at the Piedmont Room screenings; at announced hours, title followed title in the inexorable press of time.

And yet projection was quite professional for these 16mm entries; the small room comfortable and the films fascinating, for the most part.

According to Atlanta's secretariat-in-charge "there were over 2,000 entries" at this 1973 event. But less than 300 titles are identified in the 100-page program, including 31 feature films plus another 17 "features" in the program's "Film Market" section. Another three features were certainly not in competition: the Marx Bros. *Night at the Opera*; a Valentino (Rudolph) oldie *Son of the Shiek*, etc.

We hand-counted a total of 182 short subjects ranging from business-sponsored titles to student-made films; noted some 27 television commercial (spot) entries catalogued and a total of 17 sound and silent filmstrip entries.

And yet such an event, if it has to deal with "2,000 entries" would prove to be a most formidable task of judgment. Perhaps the other 1,700 titles were happily eliminated by pre-screening jurors. We met none of these, no names were given or publicized. But we do know that full responsibility for

the Atlanta *final awards* given at the concluding banquet on Saturday evening, September 15th was the unenviable task given just four people: Herb Lightman, editor of the American Cinematographer; Stanley Paley, Rex Reed and Liz Smith.

Categories, to be sure, were observed at Atlanta from "Dramatic/Fictional" through Safety/Social Welfare, etc.

We hold high hope that some kind of expertise, other than cinematographic technique, qualified each of the finalists in specific categories. *Subject matter* specialists are vastly more important to the winner than the obvious "interest" and screen quality of the entry itself.

And who was in the general Atlanta audience, who attended the Sixth Festival? Aside from local ticket-buyers in this cultural haven of the Deep South, home of colleges and universities, there were a good many hundreds of professional and aspiring film makers.

You could thoroughly enjoy some very fine feature films at Atlanta without any guilt-feelings about missing your own target group: business, industry and government or related sponsored pictures since the Fox held such showings every evening and the 16mm showings were primarily morning and afternoon events. As were the several seminars of value to film makers and distributors.

Local and regional television coverage of the Festival was a strong promotional "plus" with listed showings in the local press for at-home viewing, winding up with Awards' banquet programming and the showing of Festival winners. Add the interested coverage of local newspapers and, all in all, Festival director Todd had done a very good job of Atlanta coverage.

And now let us focus in on what would most concern the *sponsor* of existing and potential films: the nature of that product at Atlanta. We have isolated some 30-plus titles of varying business-interest in the competition from sponsors such as Arrow Shirt,

continued on page 16

Prestige

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camera eye

continued

J. I. Case, Houston Natural Gas, International Minerals and Chemicals, the American Paper Institute, the National Safety Council and the National Rifle Association.

Government, both Federal and state, included the sponsored entries of the U.S. Air Force and the U.S. Army, both showing recruitment films. The Animal & Plant Health Inspection Service, U.S. Department of Agriculture competed for honors with the Smithsonian Institution, the Aberdeen Proving Grounds and such state agencies as the Florida Drug Abuse Program, Georgia's promotional agency and the Virginia Agricultural Foundation.

How do you classify and how do films like the outstanding CTV (Canada) Television Network tv documentaries: *Canada: 5 Portraits* (sponsored by General Motors) compete in such Festivals? Three of this series were programmed: *The Atlantic* (32 min.); *The Prairies* (52 min.) and *The Shield* (also 52 min.) and all in hand-some color.

You expect and usually get excellent business films from such time-tested and dedicated film makers as Goldsholl Associates, Peckham Productions and Vision Associates to name only a few of those with entries at Atlanta. Audio Productions had a time-capsule worthy subject in *ERTS, Earth Resources Technology Satellite: 1973*, produced for NASA.

Straight-out industrial product, process and technology delineation was the task of two J. I. Case entries, both from Communico, Inc. These titles: *Case Corp. Image Film: 1150B Dozer* were complemented by Houston Natural Gas titles, such as *500-Mile Pipeline* and *Staring Up*, both produced by Pearlman-McNee Productions, of Houston. *The Adage Graphic System*, sponsored by Adage, Inc. was entered by Boston's Blake Films.

Goldsholl-created films have scored widely in Festival competition. At Atlanta this producer showed *The Honeymoners*, sponsored by International Mineral and Chemical Corp.; and *Paper: the Prologue*, created for the American Paper Institute.

Fortunately, it's possible to categorize types of entries. Travel promotion was the objective of a Royal Viking Line film *Discover*; of Fort Lauderdale's *Gift of the Sea*; and *The South*, a Southern Travel Directorate-sponsored film. Sports subjects from sponsored sources were noteworthy: PepsiCo International shared the soccer mastery of *Pele*, the Brazilian star; a K-2 Ski Corporation film dealt with

ski technique and the National Rifle Association shared *Meditations on Hunting*.

Human resources were, of course, more important than all this and such films as the National Multiple Sclerosis' *Julie . . . and Tomorrow* (out of Vision Associates, by Lee Bobker); *Their Special Needs*, a film dealing with the Foster Grandparent Program of ACTION (produced by Medion, Inc.); would rate high in nationwide usefulness.

Drugs, including alcohol consumed to excess, was a common film concern among Atlanta entries. The National Institute on Alcohol Abuse & Alcoholics showed *America on the Rocks*, a 28-minute Airlie production and the Alcoholism Council was there with *99 Bottles of Beer*.

U.S. Steel's people in Gary, West Virginia were the subject of a warm treatment of that same title, produced by Forum III Films; and the world of *The Bioengineers* was examined in definitive sight/sound by the Oak Ridge National Laboratory's Film Unit.

Cultural concerns were preeminent in two varying subjects. Arrow Shirt has given us an insight into *Norman Rockwell's World: an American Dream* in that 25-minute color production by Concepts Unlimited. And we saw the first (pilot film) of a new series launched with funds from the National Endowment for the Arts: *Who Built This Place?* originated by KERA-TV and dealing with "an introduction to the politics of landmark architecture" showing such structures as the new city halls in Boston and Dallas as well as commercial "landmarks" such as Transamerica's pyramid in San Francisco and a lovely new Citizens & Southern branch bank built in Atlanta.

Add the cultural fascination of *Masterpieces of Chinese Art*, sponsored by Taiwan's Information Service and produced by Mass Communications as a fine Atlanta entry. For screen "thrills" there were two short subjects: *Threshold*, a theatrical (35mm) short on the Blue Angels' aerobatics and *We Came to Win*, a Pennzoil/Cox Models-sponsored treatment of the U.S. Aerobic Team competing at the Aerial Olympics last year in France.

It would be impossible to leave Atlanta without sharing overall impressions of a burgeoning city and of a sometimes confusing, sometimes exciting and always interesting Festival event.

The festival itself is a meeting ground of old pro's and young hopefuls, wearing the "uniform" of the beard. The pro's were there shopping for product to distribute or to rent and sell. Others, like ourselves and

Atlanta advisor, John Peckham, were there to observe and advise, if asked.

Canada appeared to be a predominant "foreign" entry candidate with more emphasis than usual upon the feature productions. One Canadian feature in particular, *Kamouraska*, was superb in photography, story line, casting and costuming. A Norman McLaren-directed short of a ballet team in slow-motion could have been produced by nearly anybody and you longed for his special animation genius.

"Message to Atlanta," if any, would concern the absolute need for better focus in programming that would pit business/industry-sponsored subjects in a single projection area. And perhaps provide a better place to show such product, worthy of corporate management attention. If there were any potential sponsors at Atlanta we couldn't find them. And just as well for exposure to the trite, the aimless and the sophomoric films intermingled in consecutive 16mm exhibition would soon have "turned off" all but the most sophisticated.

Too many entrants lacked AIM in their offerings; a film on *Cattle* was all-inclusive and dated back to the 40's in technique; others dabbled in abstraction that simply lost viewers who couldn't possibly figure out what the creator was trying to say. There should be a cutting room floor (in pre-screening) that eliminates the tiresome, the boring and the fruitless among the total. Perhaps there was but they got shown anyway.

But Atlanta's Festivals are the exposure of the medium in the entire New South and that's why better, more selective, positive handling of great and new sponsored product is imperative if the Festival is to help the medium and grow in importance.

J. Hunter Todd is an award-winning film producer in his own right and knows the anguish and the triumph of a successful trek through such events. We presume there must be a broad-spectrum programming which embraces both entertainment theatrical and television films, the works of hopeful young people and the solid fare out of business, industry and government to provide an income base for such an event. And the daily separation of such films which leaves the "entertainment" for evening relaxation is a good answer.

Anyway, we thank the Festival for its hospitality, we urge the "open window" approach to publicized pre-screening and finalist judging and, because we are purists primarily concerned with the fate of sponsored entries, we implore the founder/director of this event to return to a more selective treatment of that kind of product.

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focus on communitronics

BY HUBERT WILKE



One picture may be worth a thousand words—but this month's introduction to Ray Wadsworth's observations may best be summed up in one word—"AMEN". H.W.

AV SYSTEMS ARE VITAL PART OF NEW BOARD ROOM DESIGNS

By Raymond H. Wadsworth

The Corporate Board Room—upon first impression from a look at the architect's floor plans—appears to be just another spacious room containing some sort of oval-shaped conference table surrounded by a neat little row of armchairs. But, a close look at what is happening across the country, in the design of new board rooms for some of the nation's best known financial houses, banks, corporations, merchandisers, trade centers, and so forth, turns up quite a different picture. We find ourselves right in the middle of an enigmatic set of circumstances—bringing us up short against a host of questions which necessitate reaching out in all directions for suitable answers.

Until 25 years ago, the board room represented the true corporate *sanctum sanctorum*. The decor was ornate, the furnishings elegant. Lighting was not for seeing properly, but for beauty. Chandeliers were in vogue. The board table and matching woodwork were painstakingly crafted from exotic woods and veneers from all over the world. The founding fathers and their long line of successors shared the available wall panels between intricately detailed pilasters, to be viewed for generations to come.

But the process of inevitable change is imposing its will on these museum-like bastions of corporate management which were the symbols of our past prosperity. The change is slow, and a little painful. It is difficult to let go of the old traditions—to accept the new. At one time it would have been near sacrilege to cut a gaping hole fourteen feet wide in the board room wall and install a projection

screen or drill holes in the mahogany table to insert microphones. But, today, not only are these kinds of alterations commonplace, indeed new rooms are being designed around such needs. What has been responsible for such a change in the traditional role of the board room? Let's reflect for a few minutes on some of the contributing factors.

The Group Communications Concept

In the 1950's an unusually comprehensive meaning was given to the word *communicate*. Its use was expanded to include any manner of the exchange of information, data, or intelligence between machines, people, or groups. It was a word that ushered in the introduction of audiovisual techniques as a communicating tool. And in what better place than in the board room, where twenty to thirty executives regularly gathered to present their views and to exchange ideas? Such techniques were already successful in the theater, the auditorium and the lecture hall. With the exciting promise of the further use of television and computerized data transmission, it was obvious that sophisticated group communication systems were here to stay.

The Awareness of Better Space Utilization

The spacious board room was destined to fall prey to the space searchers as efficiency experts and management teams sought ways to make every square foot of space earn its keep in the face of rising space rentals and building costs. The corporate board room, as well as auditoriums and large meeting rooms, were all candidates for new ideas in space utilization.

Today, the results of this activity, has produced multi-use areas, movable sound-proof partitions, and all manner of shared facilities. The board room, be it one of the last to give in, is now doing its part to utilize its 1200 square feet more than once a month. The concept of flexibility, closely allied to space utilization, is responsible for new directions in furniture de-

sign—modular tables, work center chairs, functional room shapes, and complete environmental lighting. Television, audiovisual, and other communicating systems are also designed for the flexible use of all room functions.

With the group communication concept, along with the awareness of better space utilization and the need for flexibility, firmly established, we are due to experience a tremendous boom in the evolution of the room that makes so many of our largest corporations tick.

The Upgrading of AV Equipment

We are now in the process of witnessing an industry-wide change in audiovisual equipment design. We find solid state electronics, contributing to lower first cost and maintenance; more intense projection light sources, allowing larger and brighter screen images with more compatibility with higher room lighting levels; sophisticated automatic and remote control systems, permitting unlimited flexibility in programming and operation; new optical projection systems, providing high quality images, and a host of minor improvements which produce quieter operation, more efficient utilization, and of course better appearance.

It is a little disturbing, however, to note that ultra sophistication of remote control gadgetry has become a sort of status symbol. It is not uncommon to see an executive escort an important visitor right across the new board room to impress him with the sheer wizardry of the space age remote control panel installed in the \$3,000. lectern.

New Concepts in Voice Reinforcement

It wasn't so long ago that microphones were hidden in the chandeliers, and loudspeakers in the ceiling, in an attempt to enhance the vocal communication from the board members seated around the table. But these systems were little more than downgraded public address systems. Microphones were several yards away from the lips they were listening to, and

Hubert Wilke is president of Hubert Wilke, Inc., an international organization specializing in communications facilities design and programming consultation.

covered only a few important locations. There was no electronic shaping of the frequency response, no feedback control, no gain shifting; in short, no ability to produce a natural sounding voice reinforcement system, where every participant hears and is heard. Something more than conventional microphones, loudspeakers and amplifiers was needed.

A whole new technology was needed—and today it is available. My office colleague Irv Wood has designed some exciting technical break-throughs in the area of sound amplification and speech reinforcement for the board room of some of the country's leading corporations. One of the most interesting may be seen below in Continental Oil's new circular board room in Stamford, Conn.

New Management Techniques

Aggressive management policies of the past ten to twelve years have contributed a good share of the changing patterns of decision making rooms. The concept of MIC, management information control, is committed to the acquisition, retrieval, and dissemination of any intelligence that might be vital to decision making or group communication. In many cases, such a facility has been superimposed on the board room in an attempt to utilize space more efficiently. In other instances, very elaborate rooms have been created for the specific purpose of decision making. Various names have been used, labeling these rooms as "War Rooms", "Decision Rooms", "Strategy Rooms", and "MIC Rooms".

The use of computers, data banks, and time sharing systems figured heavily in some of the planning for these kinds of facilities. For a time, provisions for every known means of displaying data was incorporated, from CRT readout devices and TV displays, to X-Y plotters—to say nothing of the full gamut of projection devices and retrieval systems. It soon

became apparent, however, that decision-making groups acted on the basis of information received from their subordinates; and it was the subordinates, department managers, who needed computer access and data read-outs. Although it may not be practical to include all the devices of an information gathering and display system into one central location, and also not likely that the board room would be such a space; it is conceivable that board rooms of the future, in their attempt to be multi-functional, will play a greater role in day to day management than they do now.

Interior Design

The space designers have also been doing their share to contribute to the changing board room. A look around the country reveals some very innovative designs. Color, texture, utility, total environment, corporate image, and function are words that have been given new life. The electro-pneumatic-mechanical mechanism techniques responsible for the magic-like movements of people, scenery, and props in our live theaters have now been scaled down and made available for moving projection screens, walls, panels, doors, turntables, etc. No longer do we have to hear stubborn door panels groan and grind, then refuse to move altogether. Today, entire sections of walls move silently in and out, or up and down, to reveal projection facilities or display panels. It is good also to see that more attention is being given to lighting, air conditioning, and acoustics. We are truly into a period when the best of everything is available; technology, materials, methods, and creativity.

Software and the Media

The dovetailing of the "sum of the parts" to achieve the cohesive "whole" is further demonstrated by the activity in the field of media and software. The ability to present is now

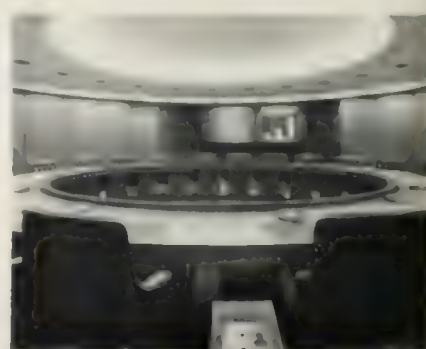
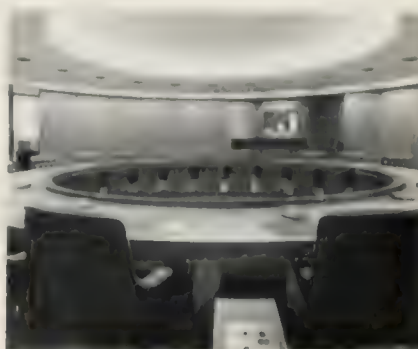
matched by the ability to create, and the show-and-tell communication techniques are virtually boundless. All avenues are being explored; for every need there will be a solution. Along the way there will be mistakes and false starts, but the inertia of the technology flywheel will remain in constant evidence.

Conclusion

Where does all this lead? There's bound to be a sensible limit that sooner or later will put a restraining hand on this run-away technology—or will there? Some look to the future and see miraculous innovations that boggle the mind, as recorded in H. Wilke's Business Screen article in the September issue. But predictions for the years ahead are highly speculative, and perhaps our real concerns are now. The pendulum is certainly swinging, but before it reaches the end of its stroke we will have to let certain concepts and philosophies run their course. This is where we stand right now.

In our own communications consulting work we have observed certain trends in the design requirements for the latest board room. In many instances, we and our design colleagues across the country have introduced new innovations; here are a few of the things we see:

- Board rooms are definitely leaning toward more corporate and flexible use.
- A use of both front and rear projection is being recognized, providing for the best of both worlds.
- Some corporations are taking a new look at remote control capabilities, and requesting less complications for the man at the podium or table console. The electronic miracles are handled by an operator in the projection room, or they are programmed automatically. It is quite impractical for a presenter trying to hold an audience and deliver



This board table is a circle within a circle and has far more going for it than just its shape. It supports 12 tiny microphones and 24 small but high quality speakers. The microphones are recessed into the circular inner ledge of the table and are barely discernible. The speakers are built into the outer rim of the table, thus providing a unique sound amplification system. This requires a considerable amount of very intricate coordination between the designer, the a/v consultant and the supplier-installer. Illustrations show sliding panels with rear-screen installations in background.

his ideas, to have to operate a multi-media show that hasn't been automated in a programmer, and on top of that control the lights, the drapes, the projection screens, and adjust the audio volume!

- The application of digital control techniques is uncomplicating the physical wiring requirements needed by conventional switching circuits, but such techniques do not lessen the control decisions that have to be made at the console or lectern control panel—and we are still faced with a decision as to how many control functions a speaker should contend with. In multi-use rooms there is merit in providing a simplified control for the normal presentations, and a comprehensive conjugate panel for full-blown display situations.
- Much more attention is being paid to natural and unobtrusive voice enhancement systems for board room and conference table situations. Such systems are quite extensive, and expensive, but their use is justified in providing properly for the main reason for the space in the first place—communication. Telephone conference call capability is also a consideration.
- The desire to utilize video displays is everywhere, but there is still reluctance to ask twenty to thirty viewers to crane their necks looking at a 23" diameter picture tube. Perhaps, the one thing that has not progressed to the satisfaction of designers and users alike is the large screen television projector. What is available is either too large, too low in light level, too expensive, or too poor in image quality to be practical for our present needs. Consequently, it appears that we must wait a little longer for this item. But, it is coming.
- And last, but not least, we see budgets soaring by factors of two and three times. And this, along with rising building costs, will tend to be the giant equalizer that may shape our thinking.

Ray Wadsworth is a senior associate of Hubert Wilke, Inc., and a leading authority on audio-visual projection systems.

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REVIEWS AND PREVIEWS OF NEW VISUALS

"The Right to Read"—New Film Reaching Record Audiences

Fifteen million American adults cannot read. One out of four students, 50 million in all, from early elementary grades even through college level have a significant reading deficiency.

A moving delineation of this terrible problem, along with some hopeful ways of coping with it, are shown in a film, *The Right to Read*, produced for the U.S. Office of Education as part of a \$10 million crash program to eliminate illiteracy.

Introduced by Mrs. Richard Nixon, who has acted as Honorary Chairman of the program, the film presents a true-to-life range of people with reading problems including practically all economic classes and racial types. One moving sequence illustrates the problem as we watch a Kentucky hillwoman going through the agonizing recital of trying to read words like "cat," "nap," and then getting stuck with the word "not".

"It hurts so bad not being able to read you don't know where to turn," she says. Her hurt shows when she goes to a grocery store and tries to figure out what to buy, when she can't understand the signs and labels, like a for-eigner in her own land.

"You can't imagine what it took for that woman to put herself out there as a 'dumbbell' for the whole country to see," said Robert Richter, who spent

about a year writing, directing and producing the film for the Office of Education.

"She's not dumb. She just never had shoes to wear to school. She finally let us film her because she's so thankful for the help she's getting."

Richter, who produced the film for the Office of Education under a contract with Francis Thompson, Inc., filmed in Appalachia, the Bedford Stuyvesant section of Brooklyn, Indian Reservations of Arizona and migrant camps of California. Indian kids go out and take pictures with cameras provided by Polaroid, and then learn to read by writing with intense personal involvement about their pictures. Young black children are helped by studying at a computer keyboard, where a right answer causes the computer to say things like "Groovy! Peter."

The Right to Read is poignant because it shows the cross section of people who are deeply handicapped by the lack of a skill most of us take for granted.

The \$125,000 film has been hailed by educators as being one of the best educational and motivational films ever made. It is receiving a massive distribution program through Modern Talking Picture Service. With 200 TV prints and 400 prints for group show-



Robert Richter, writer-director-producer of award-winning "The Right to Read."

ings, the film has totaled an audience of 1,607,363 in 21 months from 42,865 showings resulting from 19,023 bookings. Television viewers are estimated as 34,730,800 from 1,155 telecasts, which is a remarkable record.

Tape, 16mm and Super 8 Live Together at New York Magazine

One of the brightest publications on the New York scene is *New York Magazine*, which grew out of the old Herald Tribune's Sunday Section a few years ago and has now become a solid success.



Frames taken from "New York Works" show Sam Aaron, president of Sherry-Lehmann, Inc., telling about selling half a shipment of wine in one week after a "New York" ad.



Children learning to read at computer keyboard in "Right to Read" film.

New York has evolved into a very intimate and personal magazine to its readers. They read its ad content, and they respond. And the magazine is sold that way with such reports as: "We took a classified ad in *New York* and sold 486 caftans in ten days."

Or, "We sold out half a shipment of vin blanc cassis in a week after our ad appeared in *New York*."

New York's publisher, Clay Felker, and promotion director, Irving Kornblau, recognized that the very best way to get this story of quick, sure ad response across was to let the successful advertisers tell the story as directly and personally as possible.

Originally it was planned that the whole promotion should be in video form all the way. Felker believes that there is nothing more personal than the little TV screen—"TV is watching with cookies in bed."

But low-budget color video production problems of picturing people on the streets and in the shops seemed to be insurmountable. So a film house, Playback Associates, which specializes in film for videocassette use, often employing Super 8 production methods, was engaged, and a Sony U-Matic videocassette player was installed in the publication's conference room, ready to go.

Playback Associates, using sometimes 16mm and sometimes the Leacock/MIT Super 8 production system, recorded the sales success stories of such advertisers as Sotheby Parke-Bernet, Bloomingdale's, Sherry Lehmann, Wurzbürger Hofbrau, etc. forming them in to an interesting, fast-moving 22-minute film/tape, which, in videocassette format, was soon put to work with semi-weekly lunches for advertisers at the magazine's 32nd Street headquarters. Everybody liked it—the pleasant lunch and a nice ambiance to go with the show—but the time came when it was realized that *New York* sells to literally several hundreds of agencies and advertisers, and to reach them all at lunch in the cozy ten-place conference room would stretch out into an unending future.

What was needed, really, was a good portable, system for taking *New York Works* out into customer and prospect offices, large and small, on a regular basis. Kornblau saw an ad for the Technicolor Showcase, which looked small and attractive enough not to scare off the space salesmen from using it, yet with a large enough screen to provide a good picture for the media buying audience. So, enough projectors were bought to supply one for each salesman, and they are being used with good results now several times a week.

Irving Kornblau believes that for small-screen or videocassette use it is practically impossible to distinguish between material shot in Super 8 and that photographed in 16mm. He also feels that the portability factor is crucial to the success of this kind of promotion, and that future ventures in audio-visual use will take this heavily



Dancers rehearse in front of rear-projection screen for unusual fashion show presented by **Walker Scott Company**, a department store chain in Southern California, to the Annual Convention of Executive Secretaries, Inc. Show utilizing a bank of 12 Kodak Ektagraphic slide projectors, was produced by Multimedia Productions, of Los Angeles.

into account. However, it has been proved to him that both videocassette and film projector methods of display can exist side-by-side each doing a job specifically designed for it.

New Sponsored Films:

"**The Arriflex Image**" is an informative film on the engineering and manufacturing of Arriflex cameras, with sequences showing film crews in action and typical scene from the pictures they have produced. It is available to professional associations, groups of cameramen, film studios, in-plant and government photo centers and film production schools from Arriflex, P.O. Box 1050, Woodside, N.Y. 11377.

Southern Railway is using a 24-minute, six-screen multi-media presentation to encourage new industrial



development in the south. **Ken Saco/Curt Lowey, Inc.** produced. Dick Lavsky's Music House scored the music.

"A reporter is to a politician what a barking dog is to a house breaker," claims the 23-minute film, "**The First Freedom**," sponsored by **The Associated Press**. In order to set the record straight, in recent attacks on the integrity of the press, the news service recently put together a massive slide presentation requiring six carousel projectors to screen it. The 300-slide presentation has now been transformed into a motion picture by **Don Lane Pictures, Inc.**, in association with Al Stahl Animated Productions.

"**Kraft + You = Quality**" is a new film designed for showing to **Kraft Cheese** employees around the world. Its intent is to impress on them the meticulous pains taken to insure quality, and to motivate them to contribute to this goal whatever their jobs. **Fred Niles Communications Centers** was the producer.

Summit Films, Denver, has completed "**A Third Chance**," a new film on social rehabilitation, documenting a unique program for societal re-entry

Continued on page 47



Fairchild 70-27

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The biggest advantage of our projector is that it's the smallest.

And that's not the only advantage. The MPO Compact is lighter. From 1 lb. 12 oz. to 2 lbs. lighter than other so-called big-screen "small" projectors.

It's actually one-third smaller than it's smallest competitor. In fact, it's smaller than a typical attache case so you can fit it under a plane seat.

And even though it's smaller, the MPO Compact has a larger built-in screen. And much more.

A non-breakable aluminum case (the others are plastic).

MPO has a no-slip, no-wear sprocket drive like 35mm theatre projectors and expensive 16 mm projectors. (Both Fairchild and Technicolor have inexpensive roller devices that

exert pressure on the picture area of the film.)

It has a solid state 5 watt amplifier and weighted, balanced fly wheel for clear, sharp sound. The Technicolor has a 2-watt amplifier and the Fairchild has a 3-watt amplifier. Neither has a weighted fly wheel. MPO is demonstrably quieter in operation; does not distract from your message.

MPO has brilliant front projection with a zoom lens without using mirrors. Fairchild's front projection system uses a system of mirrors, while the Technicolor has no front projection capability at all.

Finally, our little MPO Compact has another thing bigger than the others. A 12-month guarantee, as compared to

the 4-month guarantee given by Technicolor and Fairchild.

For more information and a full comparison, call, write or fill in the coupon.



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Symposium Finds Copyright in a Dilemma

New technology has made obsolete the present copyright law of the United States.

That was one conclusion upon which six informed speakers could agree at a recent Copyright Symposium held in Rochester, N.Y. and sponsored by the Rochester AudioVisual Association.

"The printed word has its duplicating machines which most libraries, school systems and business firms have as standard equipment for copying letters and documents of all kinds. The motion picture and other audio and visual media have the videotape and audio tape recorders which can easily duplicate most media programs," keynote speaker Waldo H. Moore, top official of the U.S. Copyright Office, Washington, D.C., pointed out.

Spokesman from the nation's capital for the educational community was Dr. Howard B. Hitchens, Jr., executive director of the National Education Association's AECT—Association for Educational Communications and Technology. Hitchens explained how the modern teacher can enrich his instruction with a wealth of material via the use of a copier machine and the videotape and audio tape recorder used just in the classroom and not for sale to outside parties.

Eloquent spokesman for the "protection of intellectual property, one of the nation's most precious assets," was Mrs. Bella L. Linden, noted New York lawyer, who was the star of the day with her shrewd points, observations and wit. Mrs. Linden reasoned that a single copy of a film made first and another made later, etc., eventually adds up to a significant loss of revenue for any publisher or owner of creative rights. In turn, that loss will stifle creative work here and abroad.

Several startling revelations from the symposium truly dubbed it, instead of "The Copyright Question" as it was billed, but the "copyright dilemma!"

- Item 1. Uses of copying machines by an individual just to copy an article from a journal is breaking the law.
- Item 2. Duplicating a story from yesterday's newspaper which does not depend upon the sale of old copies or duplicates would be difficult to prosecute in court.
- Item 3. The use of videotape recorders to make duplicates of a film or

TV program to use throughout a school system is breaking the law—and the rice bowl of the producer.

- Item 4. Recording a program off the air, even a parade or the inauguration of the president, is violating the copyright of the TV station or network originating the program.
- Item 5. Waldo Moore doubted that Congress would crack down on home recording off the air, but that would not be applicable in schools, business firms, or any public places.

A complete transcript of the five hours of talks, discussions and questions-and-answers is available in an 81-page publication available for \$25 from Hope Reports, 58 Carverdale Dr., Rochester, N.Y. 14618. A digest of 27 pages (Summary for \$15) is also in print. Audio tape cassettes of the six talks and the panel discussions (\$6 for each two talks on a tape or \$20 for complete symposium) can be purchased.

De Luxe General Reveals Major Expansion Plans

De Luxe General Laboratory's film processing capacity will be increased by more than 40% upon completion of major expansion of their production facilities, according to Robert T. Kreiman, president. The company has long had two complete film processing plants in Hollywood. The expansion



Installation of this high volume color duplex processing machine is one step in DeLuxe General's major expansion program which will result in a 40% increase in the national lab's film processing capacity.

program calls for centralization of all West Coast film processing facilities at the modernized Serrano Avenue laboratory. The Argyle Avenue laboratory building (originally the old Paramount laboratory) will be redesigned and rebuilt to accommodate the other departments being added to provide complete communication laboratory facilities for DeLuxe General customers. These include the recently announced DeLuxe System III videotape to film transfer system, a new Sound Department, post-production services, research and development departments, data processing facilities, and administrative offices.

An increase in film processing capacity, special equipment for the processing of a new Kodak negative film, and more accurate controls are key elements in the expansion. In his announcement, Mr. Kreiman noted that "Our expansion is based upon the needs of our customers. During the first half of 1973, our total release print footage broke all previous production records. We believe that the use of film will continue to grow as new methods expand the total market for visual products. We intend to provide our customers with full service in both the film and videotape fields."

Paralleling the West Coast program, a modernization program has been completed at DeLuxe's New York affiliate, Precision Film Laboratories.

Imax Film to Star at Expo '74 U.S. Pavilion

The United States Pavilion at Spokane's Expo '74, which is now under construction, will contain a large theatre accommodating 850 spectators for viewing a major documentary motion picture, a separate hall with thematic visual exhibits, and a 20,000 square foot Environmental Communications Center with a CATV system capable of conveying films, tapes or live communications to selected audiences.

The key film, which will be the Pavilion's major attraction, is being produced in the Imax process. This is a Canadian development, and consists of a very large picture (65 ft. high by 90 ft. wide) which fills most of the audience's field of view. Combined with superb image quality, this is intended to create an extraordinary involvement of the audience with the film. Paramount Pictures, of Hollywood, will be the producer of this 20-minute film.

The Imax film will use humorous animation, spectacular filmic images and cinema verité material to create a rich and interesting experience. It will put present day environmental problems into historical perspective, show that man can solve the environmental problems he has created, and encourage the audience to support programs aimed at improving our environment.

Honeywell Enters AV Systems Field on National Basis

Honeywell Photographic Products has announced its entrance into the audio-visual systems field. John C. Molloy, director of special markets for the Photographic Products Division, said Honeywell has long been recognized as a world leader in building automatic systems and that audio-visual and building automation systems utilize many of the same design, installation and service techniques.

"The move by Honeywell into AV systems is a logical one," Molloy said. "It is apparent that owners, users and architects agree, because their initial response and reaction to Honeywell's entrance into the field has been most gratifying," he added.

According to Molloy, Honeywell's AV systems are custom-designed to the user's needs. The heart of the system is a Touch Tone® control panel, small enough to be hand-held. "This panel can give the user precise control of as many as 10 audio-visual devices simultaneously, and can direct up to 40 functions," Molloy said. It can control TV, movie, slide, overhead, or filmstrip projectors, drapes, screens, light dimmers, PA systems and more, he added.

A Honeywell AV system is also controllable long distance by tapping commands out on any standard Touch Tone® telephone.

Honeywell and its special group of AV systems representatives are now developing systems for use in board rooms, conference rooms and training centers.

North Carolina Producer Active in Public Service Production

What are third grade children doing looking at a new film to prevent them from using drugs? *Nine-year-olds?* Who's kidding?

It's perfectly serious to a group of Charlotte, N.C. people now completing production of *The Big Growl*. This 20-minute motion picture is being donated by its producer, Walter J. Klein Company, a few concerned industries and civic organizations to sensitize youngsters to the need for making their own decisions and not going along with the drug temptation when it surfaces.

This drug abuse film isn't the first the Klein company has donated to local, regional and national causes. The firm made *The Seven Hundred Foot Police Officer* to show the public how to help the police helicopter service work. Also produced were *I Remember Oxford*, to educate the public and raise funds for Oxford Orphanage in Oxford, N.C., several documentaries of the Shrine Bowl games and three other films for Masonic bodies.

A recent contribution came when the Klein organization cooperated with The Charlotte Observer to produce a slidefilm about the challenge of the schools. It won a national award from Editor and Publisher magazine.

Altogether the Charlotte-based producer has donated just over a quarter million dollars in motion pictures to charitable organizations and expects to continue that pace of giving.

IQ Admits Eight New Members, NYC and Canada Meetings Set

Eight motion picture production companies have been elected to membership in the International Quorum of Motion Picture Producers (IQ) increasing the total membership to 76, an all-time high. IQ, founded eight years ago, is an international association of film producers exchanging information, ideas, and services on a global basis. New members are: Telecin, Ltd., Athens, Greece; George Nasrawi, Amman, Jordan; Audio Visual Production Services, Detroit, Michigan; The Filmmakers, Minneapolis, Minnesota; Vee Jay Productions, Atlanta, Georgia; Bill Sprague Productions, Indianapolis, Indiana; Expedition Films, Springdale, Utah; and Bill Stokes Associates, Dallas, Texas. Members attending the NYC International Film Festival will meet at 3 pm at the American Hotel Friday November 16th.

Plans are well underway for a 1974 full convention May 1-5 in Ottawa, Canada, hosted by Crawley Films, IQ's Canadian member.

"Pat" Haynes, Ford Distribution Chief, Honored on Retirement

Russell J. (Pat) Haynes, longtime Supervisor of Film Distribution at the Ford Motor Company has left that firm's American Road headquarters at Dearborn, Mich. to take his well-earned trek along the Golden Road of retirement. His many friends and close associates at Ford bid Pat a fond farewell at a gathering in his honor held Friday, September 28th.

Pat was one of the pioneer members of the Industrial Audio-Visual Association and a very dear friend of ours. His career at Ford spanned an era of outstanding film creativity for the

Company and led to service for millions of audience groups. O.H.C.

Short Takes:

Wells-Disston, Inc. has acquired the audio-visual product line of Bohr Benton, Inc., 110 Roosevelt Ave. Mineola, N.Y. According to Fred A. Wells, President, the most important product to be acquired is the **Institor** a portable rear-screen projector that utilizes Super 8 film cartridges and folds into an attache case. Wells-Disston will be increasingly active in the communications field and plans to announce several new audio-visual products designed for use by business short-ly.

Richard N. Jamieson, formerly with Empire Photosound, Incorporated, of Minneapolis, has formed **Jamieson and Associates, Inc.**, management communication consultants to the business legal and medical professions. Offices are located at 4160 IDS Tower, Minneapolis.

Eastman Kodak Company has announced a reorganization of its Motion Picture & Education Markets Division which is renamed the Motion Picture and Audiovisual Markets Division. The change in name is to more properly reflect the division's activities: providing professional motion picture films and audiovisual products and services, along with related technical assistance, to the entertainment motion picture industry, the television industry, and the business, industry, government and education communities.

TM Visual Industries, of New York, a manufacturer of audio-visual equipment, has completed an agreement to purchase 50% of TMC Introdex AB, of Stockholm, Sweden, which has branches in The Hague and London and distributes A-V equipment throughout Europe.

Crawley Films, the Ottawa film production company, has received a Certificate of Appreciation from the United States government for the production of a series of seven animated training films on the principles of Work Simplification.

In a post card from Vienna, **Bob McCaslin**, of Caterpillar Tactor Co., says that he visited the Telefunken plant in Germany and saw that company's disc TV system in operation, and it produced a great picture.

The Information Film Producers of America is now accepting applications from cinema students for the 1973-74 Eugene C. Keefer Memorial Scholarship which consists of a \$500 cash award to be applied at an accredited degree-granting institution in professional film making.

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When it comes to film, a little ingenuity can go a long way. For us, it's created a reputation of achieving the difficult with less weight, in less space, and often at far less cost. Some of the reasons why are illustrated below.

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All you need is a smooth surface, and our Vacu-Platform does the rest. This rugged suction-actuated device is available with flat plate or mating fitting for standard tripod heads.

Or use the Cine 60 Vacu-Car-Mount. Hooks over window, roof or luggage rack and attaches to the side of the vehicle with suction. Gives you a safe, stable

camera platform, and a multitude of interesting possibilities.

How much is 30 seconds worth? Could be thousands of dollars.

You know what we mean if you've ever watched a good shot go by

while struggling to mate

camera and tripod. Our Snaplok solves the problem instantly, with pushbutton speed and rugged precision. Click—camera and tripod are together; click, they're apart!

Painless Motor Zoom If you own one of the fine Angenieux lenses, we can give you smoother, more consistent zooming. Our compact, nicad-rechargeable units mate directly with popular 9.5-57, 9.5-95, 12-120, 12-240 and 25-250mm sizes. Handy switch and transistor-regulated zoom control provide variable-speed zooming at the touch of a button. Models available for Zeiss and Canon lenses too!

Power and Mobility For the best of both, it's our famous Cine 60 Power Belt. From 8 up to 30 volts of the industry's longest-lasting power nicely balanced around your waist. With rechargeable nicads, sealed design and automatic overload protection. Built-in standard 110 or switchable 110/220 V charger and plug-in coiled power cable. Available in models to fit all professional cameras and "sun guns."

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Most A/V multi-image pros use the programmer you see in the photo above. For a long list of reasons, many of them exclusive. For its economy. For its technical versatility. And especially for the fact that it substitutes cool control for cold sweat.

Even if a 10-ton truck flattens your Quadra Que in the middle of Division Street in Grand Rapids, there's no cause for anxiety. A quick call to Doug Nichols at Newman Visual Education on 32nd Street, S.E. will put an exact replacement in your hands before showtime. Nearly 200 Spindler & Sauppé dealers coast to coast and around the world want to see your show go on. It's nice to know you're never alone.

THE COMPATIBLE ONE

You can forget compatibility concerns, too. Quadra Que works with all A/V equipment, in any system. And any stereo tape recorder that suits your audio needs will do for programming; Quadra Que is virtually unaffected by wow, flutter or tape dropouts.

THE WHOLE SHOW

What exactly does Quadra Que do? It gives you four-channel, multi-image, mixed-media automation con-

trolled by tones from your tape recorder. Just switch on your recorder, and Quadra Que automatically runs any combination of four projectors for a faultless mix of slides, filmstrips and motion pictures. With its 1500-watt power outlet, you can control—besides a movie projector—spotlights, curtains or houselights. Or you can activate motorized displays in sync with recorded commentary. All automatically.

AN EXPANSIONIST AT HEART

Each channel—controlling an S&S dissolve unit—can actually be expanded to two functions. And by adding a Quadra Que 2, you can up your capability to 16 functions. Thus, the Quadra Que lets you cut multi-screen capers that ordinary programmers can't approach. The wide range of Spindler & Sauppé off-the-shelf equipment gives you such fireworks as multi-speed dissolves, slide animation, pop-ons, multiple disclosures and zooms. Quadra Que is the programmer you can start with and stay with.

SUPER SIMPLE

Programming is simple. The tone-encoding toggle switches are illuminat-

ed to show you what you're doing as you do it, during recording or playback. And the channel-differentiating tones, when you turn up the gain, let you *hear* what you're doing, too. To proof your program, just play back the tape, watch the lighted channel switches, and—if you like—listen to the tones. If Quadra Que says it's on the tape, it's in the show.

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GOVERNMENT AUDIOVISUAL PROGRAMS

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NATIONAL ARCHIVES AND RECORDS SERVICE Washington, DC 20408

James W. Moore, Director, Audiovisual Archives Div.
Phone: (202) 962-2513
The National Archives and Records Service, General Services Administration is the repository for more than 60 million feet of historical motion pictures created by 100 Federal agencies and non-government producers. The ever-growing collection includes a wide range of subjects covering the period from 1896 to the present.
Films are not loaned, but may be viewed by researchers, film producers, or their authorized representatives. Duplicate negatives or masters of films or scenes may be purchased by individuals or producing companies subject to consent of the depositing agencies and copyright restrictions, if any.

DEPARTMENT OF AGRICULTURE Office of Communication Motion Picture Service Washington, DC 20250

• The Motion Picture Service of the USDA produces motion pictures on agricultural and related subjects for various agencies within the Department and, on occasion, for other Government agencies. Production and laboratory services are also available on a cooperative basis with land grant colleges and universities.

Martin Lobbell, Chief, Motion Picture Service

Activities: The USDA currently has more than 300 films in distribution with an estimated audience of 380 million persons. These films cover such subjects as conservation, forestry, agricultural research, insect eradication, control of animal diseases, consumer information, rural area development, nutrition and marketing. Maintains an extensive 16mm color stock footage library of agricultural scenes which are for sale at nominal cost.

Facilities: The USDA Motion Picture Service has complete in-service production and laboratory facilities which have been in continuous operation since 1912.

Distributions: Films are distributed through film libraries of the Land Grant Universities located in each state. Prints of most films may be purchased from the Business Management Section.

UNITED STATES ATOMIC ENERGY COMMISSION Office of Information Services Audiovisual Branch Washington, DC 20545

• The Audiovisual Branch of the Atomic Energy Commission coordinates the production of AEC films and responds to requests from the public media in all the audiovisual fields for assistance in the preparation of films, stills, tapes, slides and other audiovisual materials on atomic energy.

Edwin L. Wilber, Branch Chief
Phone: (301) 973-5365

Activities: The Audiovisual Branch plans and carries out film, TV, radio and still picture projects to advance specific Commission programs, and acts as advisor to Commission and contractor personnel in Washington and nationwide on audiovisual problems and projects. In 1972, 3 films were produced by the Commission and its contractors; about 12 films are planned for 1973. In addition, TV clips and radio platters and tapes are produced by the Commission and contractors every year. This branch also places Commission- and contractor-produced motion pictures into loan and commercial sales channels, determines the content of the 4 domestic and 7 overseas film libraries, and issues a Combined Film Catalog (Education-Information and Technical-Professional) and a Classroom Science Films catalog.

Facilities: AEC has no motion picture production facility or motion picture laboratory, but uses Government and/or commercial services.

Distribution: AEC operates an 8,000 still library, 35mm color slide library, and distributes 9,640 16mm prints with 237 titles through 4 domestic film libraries. Serving the 48 states is the U.S. AEC Film Library-TIC, P.O. Box 62, Oak Ridge, Tenn. 37830. Serving Alaska and Hawaii are University libraries. The Commission also has 3 overseas libraries at its offices at the U.S. Embassies at Brussels, Tokyo and Buenos Aires, stocked with educational and technical films, and also supplies films to the film library of the International Atomic Energy Agency, in Vienna; the American Film Nuclear Center, and the Film Section of the Personnel Administration Council, Stockholm, Sweden. The Brussels and Buenos Aires libraries have about 80 films each in French and Spanish respectively.

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GOVERNMENT

DEPARTMENT OF COMMERCE Washington, DC 20230

• The U.S. Department of Commerce produces and distributes motion pictures dealing with those domestic and foreign subjects relating to the offices under the jurisdiction of this Department.

Bureau of Domestic Commerce
Saul Padwa, Director
Business and Scientific Equipment Div.
Phone: 967-3518

• The Motion Picture and Photographic Products Branch of this Division serves the motion picture, photographic, and audio-visual equipment and supplies industries. Its primary function is to foster, promote, and develop the foreign and domestic trade of these industries. It provides market development counsel to producers and exporters on where and how to cultivate and expand their sales. It participates in tariff and trade negotiations,

maintains information on foreign trade trends, and periodically issues basic trade statistics on U.S. exports and imports of photographic goods. The Branch acts as a focal point for industry with reference to advice and guidance to other agencies and use of other agency facilities.

U.S. DEPARTMENT OF COMMERCE NATIONAL OCEANIC AND ATMOSPHERIC ADMINISTRATION (NOAA)

Stanley B. Eames, Director of Public Affairs
Phone: (301) 496-8243
Elliot A. Macklow, Chief, Motion Picture Service
Phone: (301) 496-8921
George A. (Jeff) Baker, Chief, Broadcasting Services
Phone: (301) 496-8243
Anne Manning, Film Librarian, Motion Picture Service
Phone: (301) 496-8411

NOAA's centralized film development office within the Office of Public Affairs administers and supervises the production and distribution of informational and educational films

for all components of the agency. Film and tape spots, short and special features for both radio and TV are also under the direction of this office.

PRODUCTION of most of the agency motion pictures is accomplished by using commercial contractual motion picture facilities. Production is sponsored by Government, industry and foundations. Information regarding sponsorship of oceanographic and atmospheric motion pictures should be addressed to: Chief, Motion Picture Service, 12231 Wilkins Ave., Rockville, MD 20852.

DISTRIBUTION of motion pictures formerly produced by the Bureau of Commercial Fisheries, ESSA, the U.S. Weather Bureau and the U.S. Coast and Geodetic Survey is now made only through a centralized NOAA motion picture distribution system. This distribution consists of about 10,000 prints of 40 motion picture titles through a film library system made up of about 200 Government and private film libraries.

Distribution is free of charge with postage paid one way. Provision has been made so that most of the films are cleared for television, although special permission is required in most instances before telecasting. Stock footage is not generally available. A catalog listing the NOAA films publicly distributed and the instructions for obtaining them may be obtained free of charge upon request. A central film library is maintained and all distribution information may be obtained by writing the Motion Picture Service, NOAA, 12231 Wilkins Ave., Rockville, MD 20852. Because of the large domestic demand, at present, prints are not being loaned for use outside the country. Arrangements for the domestic and foreign purchase of prints, at laboratory cost, can be made by application to this office. Applications are also accepted from organizations wishing to serve as non-profit film libraries.

FILMS IN PRODUCTION: Sam's Oysters and Clams; The FAMOUS Project; GATE to World Weather.

DEPARTMENT OF DEFENSE

Office of Public Affairs Directorate for
Defense Information—Audio-Visual Division
The Pentagon Washington, DC 20301

• This Division is the central Armed Forces contact for news media and producers in the important fields of radio, television, still pictures and motion pictures. Direct contacts on national and international release matters in these fields are:

Norman T. Hatch, Chief, Audio-Visual Division

Phone: 697-4162

William H. Brown, Chief, Broadcast/Engineering Br., 697-2902

Donald E. Baruch, Chief, Motion Picture Production Br., 697-4596

Russell W. Wagner, Chief, Media Services Br., 695-0168

Maj. James Durham, Radio-TV Newsfilm, 697-6181

Paul Corona, Still Photo, 695-0168

Maj. Duane Austin, USA, Documentary, 695-0168

Activities: The Broadcast/Engineering Branch provides audio-visual technical services, including studio facilities for Secretariat news conferences and special broadcasts.

The Motion Picture Production Branch approves release of Armed Forces stock footage which cannot be produced commercially and assists studio motion picture and independent producers in the production of entertainment films and theatrical productions relating to the Armed Forces. Information on Armed Forces films available for public non-profit showing or cleared for public non-profit showing or cleared for public service TV programs can be obtained from the Branch.

The Media Services Branch approves release of Armed Forces stock footage which cannot be procured commercially and assists network and independent producers in the production of documentary programs related to the Armed Forces. The Branch releases approximately 200 (2-3 minute) subjects to the TV and theatrical newsfilm media annually. It maintains a studio for servicing the news media programs which feature interviews with top Defense officials. It also releases taped and film messages by Secretaries and Service Chiefs and provides advice and guidance to radio and TV news producers. It also releases to the press and TV media approximately 2,000 photographs each year.

DEPARTMENT OF DEFENSE

Defense Supply Agency: DSA
Administrative Support Center
Technical Presentations Division
Cameron Station, Alexandria, VA

• Technical Presentations Division, DSA Administrative Support Center, is the technical source and point of contact for the production of films for the Defense Supply Agency.

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DSA's headquarters staff at Cameron Station and 27 primary level field activities furnish technical information for the films. The projects are aligned with the primary objective of the agency, mainly, to provide effective logistic support of the operating forces of all Military Services in war and peace.

Activities: This division carries out a wide variety of activities, including audio-visual communications, motion picture productions, technical and informational exhibits, still picture photography, and graphic presentations. The range of in-house staffing allows the division to contribute materially to the production of DSA films.

Facilities: DSA has no motion picture production, but uses Government and/or commercial services. The key personnel of Technical Presentations Division is as follows:

Chief, Morris S. Namkin
Phone: (202) 274-6075

ARMED FORCES INSTITUTE OF PATHOLOGY
Medical Illustration Service
Washington, DC 20305
Morris M. Goldberg, Chief, Medical Illustration Service
Phone: (202) 576-2866

Activities: This Institute makes or supervises films for the Armed Forces on medical subjects.

Facilities: In-house capability and contracts through Office of the Chief, Communication-Electronics.

Distribution: AFIP operates a U.S. Army Audio Visual Support Center for medical films. The Institute procures and loans films for the Medical Services of the Armed Forces. Unclassified films are available to members of the medical profession, with borrowers paying return postage. For information about available films, write the Superintendent of Documents, Government Printing Office, Washington, D.C. 20402 and refer to The Film Reference Guide for Medicine and Allied Sciences.

DEPARTMENT OF THE AIR FORCE
Hq United States Air Force
(AF/XOOGV)
Washington, DC 20330
Phone: (202) 695-2830
Lt. Col. Lewis S. Clement: Chief
Lt. Col. Edwin D. Boggie: Deputy Chief,
Audio-Visual Systems Branch

The Branch is the central office which guides the Air Force's audio-visual activities. It is responsible for the policy guidance and management of the skills and resources which provide the Air Force with all photography (except reconnaissance and mapping and charting), closed circuit television, audio-visual libraries and depositories, presentation services, graphic arts, and training aids. It also monitors the activities of the Aerospace Audio-Visual Service (AAVS), a technical service under the Military Airlift Command (MAC). AAVS, commanded by Col. James P. Wamdorf, has its Headquarters at Norton AFB, California. Its squadrons and detachments distributed world-wide, document Air Force and DOD activities wherever they occur in motion picture and still photography or, in increasing frequency, on video tape. The U.S. Air Force's central production facilities also located at Norton AFB produce audio-visual materials with its in-service motion picture, television, and still photographic capabilities. It also procures them from commercial production firms. The USAF Central Motion Picture Film Depository and Central Audio-Visual Library are at Norton AFB as well. The Central Still Photographic Depository is a function of the 1361st Photo Squadron (AAVS), 1221 So. Fern Street, Arlington, Virginia 22202.

Specific information regarding the commercial production of Air Force audio-visual materials may be obtained by contacting:

Aerospace Audio-Visual Service (LGP)
Norton AFB, California 92409
Phone: (714) 382-3215

Information regarding distribution of Air Force audio-visual materials may be obtained from:

USAF Central Audio-Visual Library
Norton AFB, California 92409
Phone: (714) 382-2493

DEPARTMENT OF THE ARMY
Washington, DC 20315

The Assistant Chief of Staff for Communications-Electronics of the Army is responsible for coordination, review and supervision of all audio-visual activities to include motion picture and still photography, television and electronic display. Within the Assistant Chief of Staff for Communications-Electronics the Audio-Visual Branch carries out these responsibilities and information pertaining to them may be obtained from:

Dr. Joseph Kanner, Chief, concepts and Doctrine
Audio Visual Branch
OASCS-E, Dept of Army

Phone: 693-7193
The Commanding General, United States Army Material Command is responsible for the production and initial distribution of official motion pictures and related audio-visual materials. Information concerning contract for writing, production and procurement may be obtained from:
Commanding General
U.S. Army Material Command
Washington, D.C. 20315
Phone: (202) 692-2463

DEPARTMENT OF THE NAVY

- The U.S. Department of the Navy produces motion pictures and still photographs for such purposes as training, maintaining fleet readiness, explaining new weapons and devices, and for medical historical, indoctrination, safety and recruiting uses, public relations, to name a few key subject areas.
- Information and General Policy Procedures on all aspects of the Navy film program, including application information for commercial producers interested in bidding on Navy contract films are handled by the Commander, Naval Air Systems Command (AIR-539),

Navy Department, Washington, DC 20371.
Capt. R. F. Roemer, USN, Code (AIR-539)
Photographic Management Officer
Phone: (202) 433-3416

• **Procurement policies and procedures**, which involve information on technical questions regarding bids, are handled by the Officer in Charge, Navy Purchasing Office, Washington, DC. Phone: (202) 433-2901

A research and development group conducts tests, experiments, development and evaluation of photographic equipment. Here, technical photographic specifications, instructions and other publications are also prepared. Information about NPC may be obtained from: Commanding Officer, Naval Photographic Center, U.S. Naval Station, Washington, DC 20390.

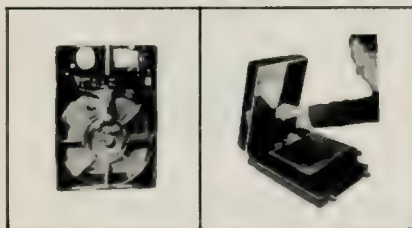
Capt. H. B. Lee, USN
Commanding Officer
Phone: (202) 433-2102

Distribution: Prints of all Navy films available to the public can be purchased from the National Audiovisual Center, National Archives and Records Service, Washington, D.C. 20408. Civilians may borrow films from Naval District Public Affairs Officers, Train-

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GOVERNMENT

ing Aids Libraries, Aviation Film Libraries, Recruiting Stations and Public Information Offices located throughout the United States will serve government requests for film showings. Requests for the purchase of Navy stock footage for use in commercial productions should be submitted to the Chief of Information, Navy Department, Washington, DC 20350.

NATIONAL AUDIOVISUAL CENTER (GSA)

Washington, DC 20409

John H. McLean, Director

Phone: (301) 763-7420

The National Audiovisual Center, a Division of the National Archives and Record Service, General Services Administration, provides five main services:

1. **INFORMATION.** The Center is the main contact with the public and the Federal Government regarding audiovisual materials available from Federal agencies and where and how they can be obtained. Detailed information is gathered on all relevant materials and is made available on request.

2. **SALES.** The Center functions as the

central sales point for most completed audiovisual materials produced by the Federal Government. Over 4,500 motion pictures, film strips slide sets and foreign language tapes are listed in a sales catalog available from the Center.

3. **DISTRIBUTION.** The Center provides a uniform, efficient and economic loan and rental service of audiovisual materials, primarily 16mm motion pictures, deposited in the Center by various Federal Government agencies.

4. **STOCK FOOTAGE.** The Center operates the NASA Film Depository containing approximately nine million feet of motion picture depicting activities of the Mercury, Gemini, and Apollo space missions. Other Federal agencies are encouraged to place stock footage with the Center for better utilization by the Government and the public.

DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE National Library of Medicine National Medical Audiovisual Center Atlanta, GA 30333

Charles F. Bridgman, Ph.D., Director
National Medical Audiovisual Center
Phone: (404) 633-3351

Activities: As a component of the National Library of Medicine, the National Medical Audiovisual Center plans and administers a national program to improve the quality and the use of biomedical audiovisual materials in schools of the health professions and throughout the biomedical community through: (1) the acquisition and distribution of films and other audiovisual resource material; (2) audiovisual reference and research services; (3) consultation and assistance in the development and use of audiovisual materials and systems; (4) audiovisual research, training, experimental production, and other activities in the development of media to support medical education, and (5) encouragement of the production, dissemination and use of audiovisual materials.

Distribution: Films are available from National Medical Audiovisual Center (Annex), Station K, Atlanta, Georgia 30324, on loan to schools of the health professions and other medical/health institutions and organizations throughout the U.S. The films are listed in the National Medical Audiovisual Center Catalog.

SOCIAL SECURITY ADMINISTRATION Baltimore, MD 21235

Russell R. Jaibert, Assistant Commissioner for Public Affairs

Phone: 594-1990

Robert T. Fenwick, Chief, Audio-Visual

Staff, Office of Public Affairs

Phone: 594-8300

Activities: The Social Security Administration produces and distributes films on Old Age, Survivors, and Disability Insurance, and on Health Insurance (Medicare). These are public information films designed to explain to the viewer what he needs to know about the social security law and what benefits he might be entitled to. Most films and spots are intended for both television and theatrical use.

Distribution: Through 800 District and Branch offices throughout the country, prints may be obtained on a free loan basis. Prints may also be bought.

DEPARTMENT OF THE INTERIOR Washington, DC 20240

• The Department of Interior produces films which are concerned with the management, conservation and development of natural resources in every section of the Nation. Films are available from the bureau in which they have been produced.

Office of the Secretary

Office of Communications

Phone: (202) 343-3171

Inquiries concerning the use of Department of Interior films for television should be addressed to this office. A Department film catalog is available on request.

THE BUREAU OF LAND MANAGEMENT

John A. Mattoon, Chief, Office of Information

Phone: (202) 343-3609

• "The Last Frontier", winner of national and international awards for excellence, is a 29-minute film about America's last public domain lands, their history and future.

It is available from the Bureau's office in Washington, D.C. and BLM State offices in Portland, Sacramento, Phoenix, Reno, Salt Lake City, Santa Fe, Denver, Cheyenne, Boise, Billings, and Anchorage.

It is also available through Association-Sterling.

THE U.S. BUREAU OF MINES

Dr. A. Nicholas Vardac, Chief Audio-Visual Programs, Motion Picture Development and Production, Bureau of Mines, Washington, DC 20240

Phone: (202) 343-3359

Activities: The Bureau of Mines has a broad film program dating from about 1920. Motion picture subjects deal with the natural resources of various states and with mineral commodities including metals, revealing the conservation ethic at work and dealing with ecological factors. Recently released films include: "Oregon and its Natural Resources", "Fahrenheit 3300", "The Minerals Challenge", "Pennsylvania and its Natural Resources", and "The Moving Earth."

Facilities: All films are made in cooperation with private industrial firms which pay production costs and select commercial film producers. The Bureau maintains no production facilities in this work.

Distribution: About 10,000 prints of films are distributed to the public on a free loan basis from the film distribution center of the Bureau of Mines, 4800 Forbes Ave., Pittsburgh, Pa. 15213, and from depositories in 40 states. Annual number of showings exceeds 300,000 with a total annual audience including television of 25,000,000 people. Most films are cleared for free TV use. Single or block bookings arranged. Catalogs available.

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RHR FILMEDIA, INC., SUITE 900, 48 WEST 48th Street, New York
N.Y. 10036 212 541-9692 Richard H. Rogers, President

Productions: Currently in production are films on "Molybdenum", "Wealth Out of Waste", "Mined Land Subsidence Control" and "Puerto Rico and its National Resources" and "Mission Technology".

MINING ENFORCEMENT AND SAFETY ADMINISTRATION Motion Picture Branch

Samuel R. Sappo, Acting Chief Division of
Education and Training Services
MESA, Pittsburgh, Pa 15213
Phone: (412) 621-4500, Ext 388

Activities: The Motion Picture Branch of MESA plans and carries out a wide variety of audiovisual activities, including the production of motion pictures, slides, filmstrips, videotape recordings, technical and informational exhibits, still photography, graphic presentations and related media directed toward the advance of safety education and training in the various mining, manufacturing, business and service industries.

Facilities: The Motion Picture Branch has complete in-service still photography and motion picture production facilities, television and videotaping facilities. Film laboratory processing and printing are contracted for as required.

Distribution: Prints are distributed to MESA's various Health and Safety training centers throughout the country and on a free-loan basis from the Film Distribution Center of the Bureau of Mines, 4800 Forbes Avenue, Pittsburgh, Pa. 15213. Although most films are cleared for television, special permission is required before telecasting. Prints may also be obtained by outright purchase.

Productions: Recent productions include: "Mining Noise Hazards", "Breathe and Live: Ventilation in Metal and Nonmetal Mines", Series of films on the "Six Fundamentals of First Aid".

THE BUREAU OF RECLAMATION

W. Joynes MacFarlan, Assistant to the
Commissioner, Information
Phone: (202) 343-4662

Activities: The Bureau of Reclamation produces one or two pictures a year on water resources development in the seventeen western states—usually "low budget" sound-color films, which run 14 or 28 minutes. Film catalogs are available from the Washington, D.C., Office of the Bureau; the Regional offices and the Film Distribution Center in Denver.

Distribution: Distribution of Bureau of Reclamation films is accomplished through the Film Distribution Center, Bureau of Reclamation, Bldg. 67, Denver Federal Center, Denver, Colorado 80225.

THE U.S. GEOLOGICAL SURVEY

Frank H. Forrester, Information Officer
Phone: (703) 860-7000

This office maintains and distributes a limited collection of motion picture films dealing with the earth sciences. Of major interest are the award winning films, "The Eruption of Kilauea", 1959-60 and the earlier film release, "The 1955 Eruption of Kilauea". These show, at close range, the spectacular eruption of the Kilauea volcano on the island of Hawaii.

Recent film releases include the "Alaskan Earthquake", 1964 and "The Sea River." The first of these films documents the destructive effects of the March 27, 1964, Alaskan earthquake both graphically and pictorially in on-the-spot scenes. The "Sea River" film records hydrological investigations carried on in the Amazon River Basin as a joint operation between the Geological Survey and the Brazilian Navy.

Requests for additional information about these and other films should be addressed to the Information Office, U.S. Geological Survey, Reston, VA 22092

THE LIBRARY OF CONGRESS Washington, DC 20540

Dr. John B. Kuiper, Head, Motion Picture
Section
Phone: (202) 426-5840

The Library of Congress has an unrivalled collection of American films dating from the infancy of the motion-picture industry, which it has acquired through the operation of the copyright law and through gifts, such as the American Film Institute collection, and it also has a large body of foreign films turned over to it as a result of wartime seizure. The Library's activities in the motion-picture field include the registration of claims to copyright, the acquisition of films, the cataloging of films and related bibliographical data and a study center for research.

The Library's Copyright Office has registered claims to copyright for motion pictures since 1894, when the first examples of this medium were deposited in the Library in the form of photographic paper prints;

since 1912 the copyright law has provided for the registration and deposit of motion pictures as such. Generally, under the provisions of the motion-picture copyright agreement between the Library of Congress and the copyright proprietors, the films are returned to the proprietor by the Library after registration, but the Library has the right to claim the deposit for its collections later.

The Library's collection of motion pictures comprises over 50,000 titles and is in the custody of the Prints and Photographs Division in the Reference Department. It is primarily an archive in nature, and reference service is provided to assist research activities. The Library does not lend motion pictures, but some films may be copied under certain conditions; copying requires the signing of a standard agreement concerning the clearance of copyright and the copying of equivalent footage for the Library.

MEDIA SERVICES AND CAPTIONED FILM FOR THE DEAF (Division of Educational Services, Bureau of Education for the Handicapped)

Dr. Edwin W. Martin, Acting Associate Com-
missioner, Bureau of Education of the
Handicapped
Phone: (202) 963-5925

The Media Services and Captioned Film
Branch administers a program of educational

media under P. L. 85-905, as amended by P. L. 87-715 and P. L. 89-258. These laws provide for promoting and general welfare and the educational advancement of deaf persons. Media Services and Captioned Films furnishes a free loan service of films for the deaf; conducts research in the use of films and other educational media for the deaf; produces and distributes films, filmstrips and related media for the deaf and for persons who work closely with the deaf (parents, employers, etc.). The branch also provides for the training of persons in the utilization of these materials and provides media equipment to most schools for the deaf.

Further expansion to provide media services to all types of the handicapped was made possible by enactment of P. L. 90-247. Actual program activities remained essentially the same as in previous years since no funds were appropriated for the expansion of the program.

NATIONAL AERONAUTICS AND SPACE ADMINISTRATION Office of Public Affairs— Audio-Visual Program Washington, DC 20546

Kenneth Grimm, Chief Audio-Visual, Room

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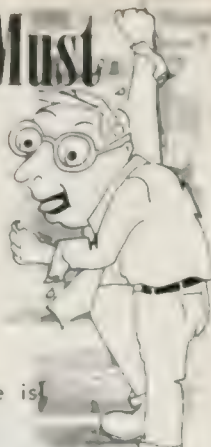
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808, Reporters Building
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James B. Etheredge, Motion Picture Production, Room 808, Reporters Building
Phone: 755-3500

Henry W. Detrich, Jr., Distribution and Depository, Room 808, Reporters Building
Phone: 755-3500

Activities: These branches supervise the agency wide production and distribution of motion picture and other audio-visual materials on space and aeronautics and coordinate requests for NASA assistance from media producers and the public.

Facilities: Production requirements are fulfilled primarily by contractors under a "call contract" or basic ordering agreement system, with some in-house production.

Distribution: NASA films are available on free loan; stock footage and transparencies may be purchased from agency contractor laboratories. All requests for assistance in film and TV productions should be sent to Mr. Grimm. Requests to borrow NASA films should be sent to NASA Film Library, National Audio-visual Center, (GSA), Washington, DC 20409.

UNITED STATES POSTAL SERVICE

Washington, DC 20260

Vincent E. Hoffman, Manager Creative Services Div.

Phone: (202) 961-8266

Ray N. Mahan, Manager Motion Picture Branch

Phone: (202) 961-7711

Activities: Operating as part of the Office of Assistant Postmaster for Communications the Creative Services Division plans and designs visual presentations for both in-house and public information. Using Contractual Service for some graphic services, and all contractual services for motion pictures. The Motion Picture Branch plans and supervises U.S. Postal Service film productions.

Distribution: Most U.S. Postal Service films are distributed through the five U.S. Postal Service Regional Offices located in Memphis, San Francisco, Chicago, Philadelphia and New York. Some distribution is Contractual as is sales of prints.

Procurement: General Purchasing Division
Room 7306
U.S. Postal Service
Washington, DC 20260

DEPARTMENT OF TRANSPORTATION

Federal Aviation Administration

Office of Headquarters Operations Motion Picture and TV Branch, HQ-450

800 Independence Ave., S.W., Washington, D.C. 20591

Phone: 426-8047

John A. Nugent, Chief, Motion Picture and TV Branch

Activities: The Motion Picture and TV Branch produces films and videotapes on all phases of aviation. They are designed to meet the needs of the public, the aviation community and the offices and services of the FAA.

Facilities: The FAA uses both in-service capabilities and commercial contracts in its motion pictures and producing videotapes.

Film Distribution: Distribution of FAA films is handled through the Aeronautical Center Film Library, AC-44.5, P.O. Box 25082, Oklahoma City, Oklahoma 73125.

FEDERAL HIGHWAY ADMINISTRATION

Phone: (202) 426-60835

Activities: This Bureau produces films on subjects pertinent to highway development, safety and related subjects, sometimes in cooperation with other government agencies, state and local highway departments, and other interested organizations.

Facilities: In-house capacity.

Distribution: These films are available on a free loan basis only to Federal and State government agencies, direct from the above address. All other requests for loan and sale information should be made to the National Audiovisual Center, National Archives and Records Service, Washington, DC 20409.

UNITED STATES COAST GUARD

Washington, DC 20590

H. E. Whitwer, Chief, Visual Services

Branch, Public Information Division

Phone: (202) 426-1587

Activities: The U.S. Coast Guard produces

information and training, as well as recruiting films. The majority are in 16mm color-sound with running time of 3 to 28 minutes. Coast Guard films have consistently been selected by the United States government for entry in foreign film festivals, and have won a number of awards.

Facilities: In-house capability. The Coast Guard has limited in-house writing, directing, shooting and editorial capability. Additional production services as well as all processing and printing are contracted for as required.

Distribution: A catalog of U.S. Coast Guard films is distributed by film libraries in Washington, D.C. and at District offices in Boston, New York, Portsmouth, Miami, New Orleans, St. Louis, Long Beach, San Francisco, Seattle, Juneau and Honolulu.

Production: Current productions include training films, public information films and TV spots.

U.S. TREASURY DEPARTMENT

Washington, DC 20224

Internal Revenue Service

Alvin M. Hattal, Chief, Information Development Staff, Public Affairs Division
Phone: 964-6445

Activities: Film for public and Internal use are prepared by the Internal Revenue Service. Motion pictures for public viewing produced by the Public Information Division, those for employee training or orientation by the Training Division. The Training Division also produces filmstrips, slide/tape programs and videotapes for Internal use. The Information Division also supervises production of television spot announcements for use during each tax filing period.

Distribution: The 58 district offices, and several of the larger local offices, distribute Internal Revenue Service film productions. All clearances and releases have been obtained for general showing of Internal Revenue Service films.

THE UNITED STATES INFORMATION AGENCY

Washington, DC 20547

Robert S. Scott, Assistant Director, Motion Picture and Television

Services and Facilities: USIA produces, acquires and distributes abroad motion picture and television films for the overseas information and cultural program of the U.S. Government. The USIA audience numbers several billion viewers in more than 100 countries plus around one billion persons who annually see USIA films in theatres and private showings. Output ranges the full gamut of both media—from brief newsclips to feature length motion pictures and hour-long television programs. These products are released in as many as 75 foreign languages.

ACTION

Washington, DC 20525

Louis Churchville, Jr., Broadcast & Audio Visuals Manager

Phone: (202) 382-2820

Information regarding films produced for the Peace Corps may be obtained by writing to ACTION.

U.S. SAVINGS BOND DIVISION

Treasury Department

Promotion Manager, U.S. Savings Bonds

Phone: (202) 964-5702

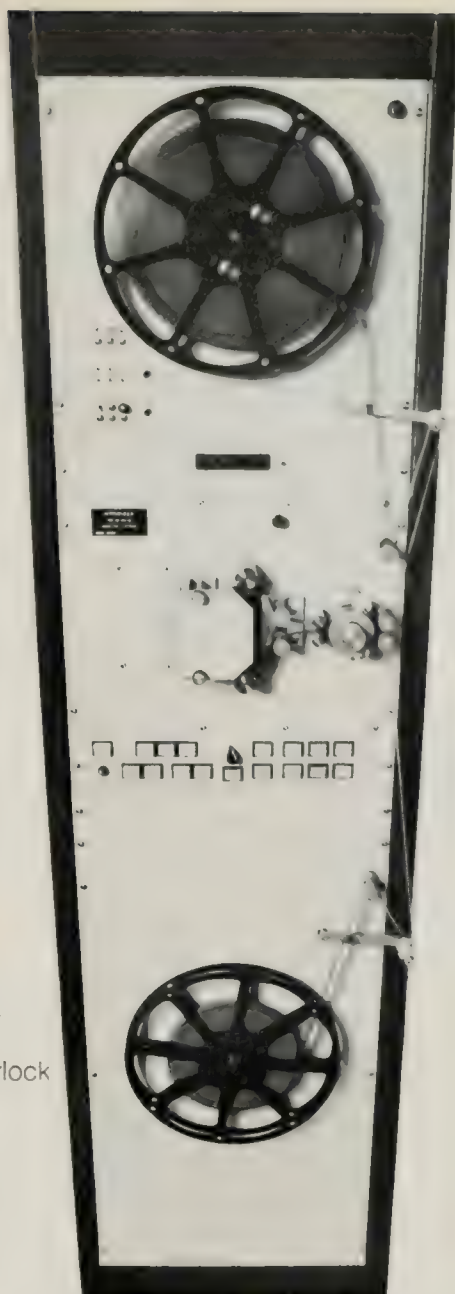
• A variety of films telling the story of U.S. Savings Bonds is available suitable for community audiences of all kinds. Many are inspirational, some humorous, some informational. They were made available to the Treasury through the generosity of patriotic volunteers. Their showings take place under volunteer auspices as well. "The Land We Love", 16mm, sound-color, 23 min., cleared for television. 24 "Hours in Tyrantland", 16mm, sound-black and white, 30 min., television rights by special arrangement only. "Granpa's Inheritance", 16mm, sound, black and white, 16 min., television rights by special arrangement only. "Star Spangled Salesman", 16mm, sound, color, 20 min., not for television. "Riley—Savings Bonds Salesman", 16mm, sound, black and white, 19½ min., television rights by special arrangement only. "Wilbur Gets the Message... About Payroll Savings", 16mm, sound, black and white, 20 min. "Rally 'Round The Flag", 16mm, sound color, 12 min., not for television. "The Story of Old Glory", 16mm, color, sound, 16 min., not cleared for television. "The Winning Hand" and "The All Star Spangled Mission".

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 - ☐ operates local at sync and 10-times-speed through the sprocket
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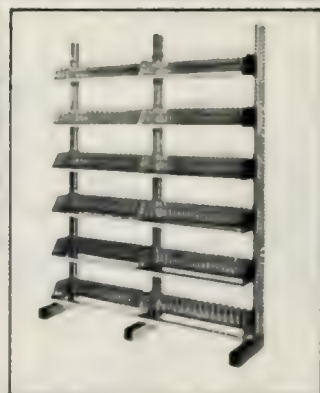
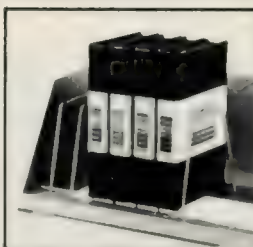
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THE ASSOCIATION OF CINEMA LABORATORIES, INC.

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Officers: Bruce Jamieson (Jamieson Film Co.) President; Frank McGeary (Motion Pictures Labs, Inc.) Vice President; William H. Smith (Allied Film Lab, Inc.) Treasurer; Findlay J. Quinn (Quinn Laboratories, Ltd.) Secretary; Preston B. Bergin (Association of Cinema Labs, Inc.) Executive Secretary.

Board of Directors: Terms expire Dec. 1973: Class A—Bruce Jamieson (Jamieson Film Co.); Class B—George W. Colburn (Colburn Lab Inc.); Class C—William D. Hedden (Calvin Communications); Central Region—John Newell (Western Cine Service); Northeastern Region—Robert M. Smith (DuArt Film Labs Inc.); Southern Region—James Caron (Capitol Film Labs Inc.-Miami). Terms expire Dec. 1974: Leo Diner (Leo Diner Films); Class B—Frank M. McGeary (Motion Picture Labs Inc.); Class C—Sidney P. Solow (Consolidated Film Industries); Canadian Region—S. L. Clemson (Northern Motion Picture Labs); Western Region—R. W. Bachmayer (Technicolor, Inc.).

ASSOCIATION OF MOTION PICTURE PRODUCERS AND LABORATORIES OF CANADA

Office (Of the President): 1103 St. Matthew Street., Montreal P.Q. Toronto, Ontario: (Of the Executive Secretary): Suite 512, 55 York Street, Toronto 1, Ontario, Canada.

Officers: Henry Michaud (SDA Productions Ltd.) President; Harold Eady (Bonded Int. Filmtreat) Vice President; Tom F. Glynn (Crawley Films Ltd.) Honourary President.

Directors: Christopher Dew (Simon Christopher Dew and Company); William Duncan (Videopak Limited); Gunter Henning (Western Films Limited); Eric Jensen (Chinook Film Productions Ltd.); Findlay J. Quinn (Quinn Laboratories Ltd.); Ralph Umbarger (Alpha Cine Services Ltd.).

Membership: Canadian firms, proprietorships, corporations and agencies engaged in motion picture production or laboratory work are eligible for Active Membership. Persons, firms or organizations acceptable to the membership and interested in the furtherance of the motion picture industry in Canada are eligible for Associate Membership. Present Membership: 79 Active; 3 Affiliate; 13 Associate; Total: 95.

Purpose: To promote the common interest of those engaged in the motion picture production and laboratory industries in Canada by maintaining the highest possible standards in the production of motion pictures for industrial, commercial theatrical, or television productions; to represent the industry in its relations with government, other associations and the public at large; to encourage government agencies to have their films produced by private producers.

ASSOCIATION FOR EDUCATIONAL COMMUNICATIONS AND TECHNOLOGY

Office: 1201 16th Street, N.W., Washington, DC 20036. Howard B. Hitchens, Executive Director.

Purpose: The improvement of education and the public welfare through the use of educational communications, educational technology, educational media and audiovisual materials and methods. Membership consists of media directors and specialists in county and city school systems, colleges and universities, and state departments of education. School supervisors and administrators, classroom teachers, librarians, and audiovisual specialists in the armed forces, in industry, health, and religious groups are also included in membership.

Conferences: Annual national convention, Atlantic City, N.J., March 17-22, 1974; Dallas, Tex., March 9-14, 1975. Lake Okoboji Educational Media Leadership Conference, August 1974.

Activities: 1973-74, AECT (formerly the Department of Audiovisual Instruction) adopted a new name in 1970 along with a new constitution reorganizing the association as an "umbrella" organization taking in a number of divisions and national affiliates representing special interest in the broad field of instructional technology. Through divisions and committees, AECT continues working in these areas of concern; developing and revising standards for media programs in schools and universities, evaluation of instructional materials and systems, definition and terminology, information sciences, evaluation of media programs in K-12 schools, legislation, instructional development, design of educational facilities, equipment, and materials, visual literacy, research in educational technology, certification and training of media personnel, urban education, and international projects. AECT is also developing a handbook of terminology, definitions and units of measure in educational technology under a grant from the Office of Education.

Awards and Scholarships: AECT Memorial Scholarship of at least \$500 awarded annually for graduate AV study; joint AECT/EBE award for in-service education programs in K-12 institutions (11 awards—10 regional and 1 national); joint AECT/EBE award for in-service education program in college-level institution.

AUDIO VISUAL SERVICE COMMITTEE OF THE ASSOCIATION OF NATIONAL ADVERTISERS, INC.

Office: 155 E. 44th St., New York, NY 10017. **Officers:** Peter W. Allport, president; William D. Kistler, Vice President; Anthon C. Lunt, Administrative Secretary, Audio-Visual Service Committee.

Membership: Chairman: James G. Damon, Jr. (IBM World Trade Corp.); Committee Members: R. W. Bonta (General Electric Co.); John P. Grember (United Air Lines); Herbert D. Johnson (3M Co.); Frank Rollins (E. R. Squibb & Sons); Johna Pepper (Ford Motor Co.); Samuel A. Scribner (Eastman Kodak Co.); Harold Daffer (Honeywell, Inc.); Richard H. Harris (The Goodyear Tire & Rubber Co.); Richard E. Van Deusen (The Prudential Insurance Co.).

Purpose: The committee initiates and executes projects which will provide the "Audio-Visual Interest Group" members of the ANA with cost, technical, distribution and other information about audio-visual materials and techniques.

CHICAGO FILM COUNCIL, INC.

Office: 208 South La Salle St., Chicago, IL 60604. Phone: (312) 263-0497.

Officers: Gordon Hempel (Audience Planners) President; Robert Zeller (Allstate Insurance) Vice President; James Bruce (National PTA Secretary); Charles Deany (American Dental Assoc.) Treasurer; Gene Walsh (Contemporary/McGraw-Hill) Program Chairman.

Directors: Dan Bjick (Illinois Bell Telephone); Charles Boos (Midwest Film Conference); Robert Burnett (Consolidated Film Industries); Camille Cook (Film Center, Art Institute of Chicago); Byron Friend (Telecine Film Studios); Lee Gluckman (Producers Group); Allen Hilliard (George W. Colburn Laboratory, Inc.); Bernie Howard (Academy Films); Paul Hulits (Eastman Kodak Co.); Robert Konikow, Writer/Consultant (ex-officio, Immediate Past President); Daryl Miller (American Dental Assoc.); Carl Nelson (Studio Seven); Charles Probst (Cybern Film Systems); Sue Sager (People Reaching Productions); Robert Seipp (WSNS-TV); Ed Swanson (Modern Talking Picture Service).



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ORGANIZATIONS

Purpose: The purpose of the Council is to promote, improve and extend the use of films and other audio visual materials for commercial, informational, cultural, and socially constructive purposes and to seek constructive purposes and to seek progressive methods of film production, distribution, and effective use of films.

CINE (COUNCIL ON INTERNATIONAL NON-THEATRICAL EVENTS)

Headquarters: 1201 Sixteenth Street, N.W.,
Washington, DC 20036

Officers: Dr. William G. Carr, President; James G. Damon, Jr., First Vice President (IBM World Trade Corp.); Albert J. Rosenberg, Vice President Finance (McGraw-Hill Book Co.-Ret.); Thomas W. Hope, Vice President-Information (Hope Reports); Bernard Landou, Vice President Festivals (New York Stock Exchange); J. Edward Ogelsby, Vice President-Selections (Virginia State Department of Education); Daryl I. Miller, Secretary (American Dental Assoc.); Dr. Anna L.

Hyer, Treasurer (National Education Assoc.); Reid H. Ray, Past President (Rochester Institute of Technology); Anita S. Price, Managing Director.

CINE is a voluntary, non-profit organization established to coordinate the selection of United States documentary, training and short subject motion pictures for submission to overseas film festivals. Those that are selected are awarded the Golden Eagle certificate and CINE Eagle certificate for amateur films. Selections are made twice a year. Closing dates for entries are February 1 and August 15. The Annual Awards Ceremonies are held each November.

THE EDUCATIONAL FILM LIBRARY ASSOCIATION

Office: 17 West 60 Street, New York, NY 10023.

Officers: Nadine Covert, Administrative Director and Treasurer. Other officers elected annually in September.

Committees: Nadine Covert, Festival Chairman; Kenneth Axthelm, Membership Chairman; Judith Trojan, Evaluations Editor.

Membership: 1800, including public libraries, school audiovisual centers, university film centers, and community agencies that use films.

Purpose: To serve as a national clearing house of information about the selection, utilization, and distribution of 16mm films. Services include a film evaluation program and the annual American Film Festival.

THE FARM FILM FOUNDATION, INC.

Main Office: 1425 H. St., N.W., Washington, DC 20005

Officers: Dr. Charles E. Palm (Cornell Univ.), President; Edith T. Bennett, Executive Vice President; Lew B. Martin (Pope, Ballard & Loos) Senior Vice President; Marie L. Taylor Rosalee M. Sampson, Vice President; Roger Fleming (Am Farm Bur. Fed.) Treasurer; H. N. Hunsicker (Future Farmers of America) Secretary; C. Dana Bennett, Special Consultant; Julian B. Heron, Jr. (Pope, Ballard & Loos), Counsel.

Board of Trustees: Edith T. Bennett, Exec. V.P.; Richard J. Babcock (Farm Journal); Jack L. Cudd (International Harvester Co.); John H. Davis (Agribusiness Consultant); Roger Fleming (American Farm Bureau Fed.); James E. Gibson (National Archives); Howard Harris (CPC International, Inc.); "H. G. Hawes (Maine Dept. of Agriculture-Ret.); Patrick Healy (Natl. Milk Producers Fed.); R. M. Hendrickson (Pfizer, Inc.); H. N. Hunsicker (Future Farmers of America); E. A. Jaenke (Farm Credit System); R. M. Kottman (Ohio State Univ.); Karl D. Loos (Pope Ballard and Loos); G. C. Matthiesen (Allied Chem. Corp.); D. F. McMillen (Sunkist Growers, Inc.); C. L. Mast, Jr. (Millers National Fed.); Charles E. Palm (Cornell University); James H. Roe (Jim Roe and Assoc., Inc.); Vernon Schneider (Texas A & M Univ.); John W. Scott (National Grange); Melvin E. Sims (Nat. Council of Farmer Co-ops); R. Douglas Stuart (Quaker Oats Co.); A. W. Tenney (Consultant, Vo-Ag Education); R. N. Whipp (Natl. Assoc. of County Ag. Agents).

Meetings: The Trustees meet each year in June. The Board of Consultants meets to screen films on call of the Executive Vice-President. **Purpose:** The creation of better understanding between rural and urban America through audio-visual education.

Activities: (1) Distributes through its main office and cooperating depositories 16mm motion pictures found suitable by Board of Consultants for Foundation endorsement. Distribution is principally to rural America. There is no cost to film users except for return postage. (2) The Foundation, through its contacts with all phases of rural America makes available a unique consultation service to film sponsors and producers.

THE FILM COUNCIL OF GREATER COLUMBUS

Offices: Center of Science and Industry, 280 E. Board Street, Columbus, OH 43215, and Office of Columbus Film Council, 8 East Broad St., Room 706, Columbus, OH 43215.

Officers: Dr. D. F. Prugh (Director, Franklin County Historical Society) President; Nils Lindquist (President Lindy Productions) Executive Vice-President; Mary A. Rupe, Secretary-Treasurer, Film Council of Greater Columbus.

Trustees: G. Roger Cahaney (President, Sterling Movies U.S.A.); Dr. Edgar Dale (Research Associate of the Bureau of Education, Ohio State University); Carl M. Lenz, (President, Modern Talking Picture Service); Charles W. Vaughn, (Director of Communications Arts Department, Xavier University); Dr. Robert Wagner (Chairman, Dept. of Photography & Cinema, Ohio State University).

Purpose: To promote a greater interest in the production and use of films by schools and universities, public service organizations, civic groups, and business firms and industries. The use of films by these organizations in the Columbus area and the state is also stressed. A new objective is the promotion of films in all fields produced by students. This is the second year for student entries in the Columbus Film Festival.

Advisory Board: G. Roger Cahaney (Ex. Vice Pres. Assoc.-Sterling Films); Mrs. Florence L. Fogle (Associate Prof. of Health, The Ohio State Univ.); Carl M. Lenz (Pres. Modern Talking Picture Service, Inc.); Dr. Robert Wagner (Chairman, Dept. of Photography & Cinema, The Ohio State Univ.).

Activities: 22nd Annual Columbus Film Festival, sponsored by Film Council of Greater Columbus, Thursday, October 24, 1974. Christ Award Banquet from 5:30 to 10 PM. Council phone number: (614) 228-8840. If no answer contact Dr. D. F. Prugh, Center of Science & Industry, 280 E. Broad Street, Columbus OH 43215. Phone: (614) 228-6361.

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FILM PRODUCERS ASSOCIATION OF NEW YORK, INC.

Office (of the Executive Director): 165 West 46th Street, New York, NY 10036

Officers: George Cooney (EUE/Screen Gems), President; Charles Ticho (Fred A. Niles Communications Center), Vice President; Irving Hecht (Cineffects, Inc.), Secretary; Robert Gross (American Film Productions), Treasurer. **Directors:** Julie Barron (MPO Prods.); Bob Cohen (Duo Prods.); Ronald Cohen (Jerome J. Cohen); Tim Galfas (Galfas Prods.); Mel Gold (Manhattan Sound); Sanford Greenberg (DFI Communications); Howard Henkin (Trilo Prods.); Sam Magdoff (Elektra Film). **Executive Director:** Harold Klein.

Purpose: An organization of professionals in the art and craft of motion picture making, dedicated to preserving standards of quality, service, good practice, ethics and to the development of the industry. The organization, through membership meetings and active committees works to advance the motion picture industry in all of its branches; to establish and maintain a high standard of ethics among producers, their employees, their suppliers and their clients; to distribute accurate information with regard to technical improvements; to advise the general public on the importance of the film industry in the nation's economy; to encourage responsible people to enter the industry; to promote, stabilize and coordinate all elements of the industry.

THE INDUSTRIAL AUDIO-VISUAL ASSOCIATION

Office (of Executive Secretary): Frederic J. Woldt, 313 Stanley Ave., Waukegan, IL 60085. **Officers:** Richard H. Joy (Burroughs Corp.) President; Herbert D. Johnson (3M Co.) 1st Vice President; Frederick P. Barker (Del Monte Corp.) 2nd Vice President; Donald G. Peterson (Caterpillar Tractor Co.) Vice President-Illinois; Paul A. Anderson (Northwestern Bell Telephone) Secretary; Ronald Kaas (B. F. Goodrich) Assistant Secretary; Frederic J. Woldt (retired) (Illinois Bell Telephone) Executive Secretary-Treasurer.

Directors: Richard J. Grafton (Libbey-Owens-Ford Co.) Central Region; Ronald M. Christopher (Smith Kline & French Laboratories) Eastern Region; Lawrence C. Pinska (UNIVAC-Div. Sperry Rand) Northern Region; Gerald L. Johnson (Panhandle Eastern Pipe Line Co.) Southern Region; Raymond C. Hollingsworth (United Airlines) Western Region.

Advisory Council: Herbert D. Johnson (3M Co.) Constitution Chairman; Harold W. Daffer (Honeywell, Inc.) Historian; Thomas C. Zarbo (Bell Aerosystems Co.) Membership Chairman; Harold N. Read (Liberty Mutual Insurance Co.) Past Presidents Chairman; Warren R. Wille (Dana Corp.) Publicity Chairman; John T. Hawkinson (retired) (Illinois Central Gulf Railroad) Standards Committee Chairman.

Purpose: To study all means of audio-visual communications including creation, production, appreciation, use and distribution; to promote better standards and equipment, and to establish a high concept of ethics in the relation of members with associated interests.

INFORMATION FILM PRODUCERS OF AMERICA, INC.

Office: (mail address): P.O. Box 1470, Hollywood, CA 90028

National Officers: Dave Bash, President; Betty Williams, Exec. Vice President; Stan Follis, Financial Vice President & Treasurer; Lis Brady, Editorial Vice President; Malcom Snyder, Vice President, Public Relations; Bill Blume, Chapters Vice President & Membership West; Don Magary, Chapters Vice President & Membership East; Michael Rye, Recording Secretary; Sylvia Baumgardner, National Office Manager; Jackie Stilwell, Past President.

Purpose: Study, discussion and exchange of ideas, concerning the production of industrial, documentary, educational, informational, promotional and governmental films; upgrading of standards and advancement of the "state of the art."

Membership: Primarily composed of industrial, business, educational and government film producers, directors, writers, cameramen, editors and technicians as well as members in commercial labs, equipment firms, independent production studios and commercial labs.

INTERNATIONAL FILM, TV AND A-V PRODUCERS ASSOCIATION (IFTAPA)

Offices: 1775 Broadway, New York, NY 10019

Officers: William Van Praag, New York, President; J. Galveias Rodrigues, Portugal, General Vice President; Alfred Tennyson, New York, Vice President of the Western Hemisphere; E. Beckh, Zurich, Vice President of

the European Area; L. Becker, Sidney, Vice President of the Far East Area; Ian Mutsu, Tokyo, Vice President of the Pacific Area; Bernie Barnett, New York, Vice President of the Associate Members; Arthur R. Rose, New York, Treasurer; Herbert Rosen, New York, Executive Director.

Board of Directors: Jerome J. Cohen, U.S.A.; Richard M. Kerns, U.S.A.; Ronald F. La Vole, U.S.A.; W. B. Legg, Jr., U.S.A.; Phil Martin, U.S.A.; Pedro E. Misner, Puerto Rico; Fred A. Niles, U.S.A.; Georges Passis, France; Tadaomi J. Shikanai, Japan; Jerko V. Tognola, Switzerland; Gyula Trebitsch, Germany.

Purpose: The purpose for which IFTAPA has been organized are: To advance, internationally, the film, television, and audiovisual fields, and all their branches. To be a vehicle for collecting new ideas on production, equipment and facilities available throughout the world. To work with international organizations or individual countries to set up international standards. To collect and make available statistics and other data. To dis-

tribute and disseminate to its members important news. To promote activities relating to technical research, testing supplies and materials. To create and maintain cordial relations and cooperation amongst its members.

Publications: The IFTAPA—Newsletter.

INTERNATIONAL QUORUM OF MOTION PICTURE PRODUCERS (IQ)

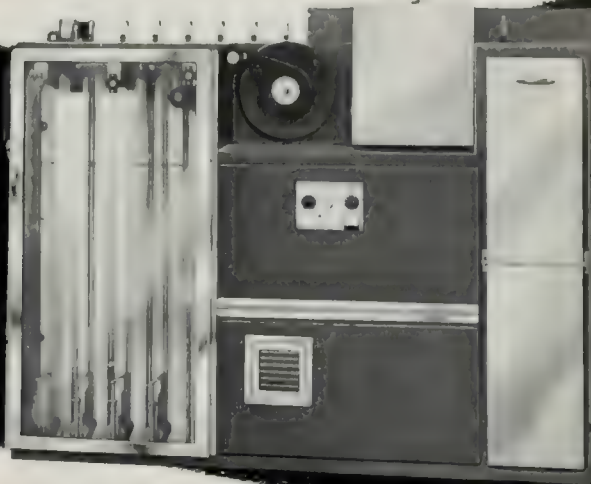
Office (of the President): Paragon Productions, 2363 Hunter Mill Rd., Vienna, VA 22180 Phone: (703) 281-9044

Officers: W. B. H. Legg Jr. (Paragon Productions, Vienna, Va.) President; Hack Swain (Hack Swain Productions, Sarasota, Fla.) Vice President; Fred A. Niles (Fred A. Niles Communications Center, Chicago, Ill.) Secretary-Treasurer.

Governors: Georges Passis (Filmedia, Paris, France); Heinrich Fueter (Condor Films, Zurich, Switzerland); G. H. W. Groom (Films of

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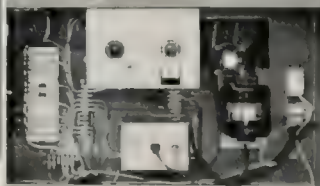
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Africa, Johannesburg, South Africa).

Membership: Founded in 1956, members include 75 non-theatrical motion picture production companies located in 44 marketing areas of the United States, plus one company in each of Australia, Austria, Belgium, Canada, Columbia, Denmark, Finland, France, Germany, Greece, India, Israel, Japan, Jordan, Kenya, Mexico, Netherlands, Norway, Peru, Philippines, Portugal, Singapore, South Africa, Spain, Sweden, Switzerland, Turkey, United Kingdom, and Yugoslavia.

Purpose: IQ is an international network of non-theatrical producers of films for industry, government, and television. Purposes are to assist in the exchange of ideas, information and understanding among members; to broaden the horizon of each member through affiliation with member-producers located strategically throughout the world; to raise the professional standards of firms by examples of excellence; to share among members new concepts and technology for the betterment of motion pictures; to exchange information on personnel, equipment and markets for the benefit of all members; to provide information on conditions in each area; and to simplify and render more productive the operations of all members.

Activities: Publishes newsletter, QUORUM QUOTES on a quarterly basis; annual meetings, 1974, May, Portland, Oregon (proposed); 1975, May, Zurich, Switzerland (proposed). Also meets each November in conjunction with the International Film & TV Festival of New York.

THE NATIONAL AUDIO-VISUAL ASSOCIATION, INC.

National Office: 3150 Spring St., Fairfax, VA 22030

Contact: Harry McGee, Executive Vice President.

Officers: Boggs E. Huff, Chairman of the Board; Robert E. Hiller, President; Malcolm P. Ewing, First Vice President; W. James Orth, Second Vice President; Eugene F. Matthews, Treasurer; Ann T. Vath, Secretary and Asst. Treasurer.

Membership: A trade association of the commercial audio-visual industry; membership consists of (1) A-V dealers and film libraries; (2) A-V materials' producers; (3) A-V equipment manufacturers; (4) independent A-V suppliers' representative; (5) professional services; and (6) overseas commercial.

Purposes: The Association was organized in 1939 to (1) collect and furnish data which will benefit A-V business; (2) improve the professional status and business practices of the industry; (3) provide business education and information; and (4) promote better relations between A-V suppliers, distributors, and customers.

1974 Activities: The National Audio-Visual Convention and Exhibit, January 5-8, Miami Beach Convention Center, Florida.

THE NATIONAL COMMITTEE ON FILMS FOR SAFETY

Office (of the Secretary): 425 North Michigan Ave., 5th Floor, Chicago, IL 60611.

Officers: Phil Carspecken (National Association of Automotive Mutual Insurance Companies), chairman; William Wendland (National Safety Council), Secretary.

Member Organizations: American Automobile Association, American Association of Motor Vehicle Administrators, American Insurance Association, American Medical Association, American National Red Cross, American Petroleum Institute, American Public Health Association, American Society of Safety Engineers, American Society for Training and Development, American Water Works Assn., Association of Safety Council Executives, Department of the Air Force, Department of the Army, Department of the Navy, Department of Transportation, Highway Users Federation, National Association of Automotive Mutual Insurance Companies, National Association of Manufacturers, National Association of Mutual Casualty Cos., National Fire Protection Association, National Grange, National Safety Council, The Traffic Institute.

Purpose: A co-sponsored group of national organizations, with active interest in accident prevention through use of films, who wish to accomplish the following objectives: 1. To stimulate production and use of safety films. 2. To raise the quality of films produced. 3. To establish film evaluation standards. 4. To

recognize film excellence in awards program. **1974 Activities:** April meeting of the Committee as a Board of Judges to screen and finally judge entries in their 31st Annual Safety 16mm Film Awards Program. October evening showing of top winning films and presentation of awards to representatives of sponsors and/or producers (during the National Safety Congress and Exposition in Chicago, Ill.).

THE SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS

Headquarters: 862 Scarsdale Avenue, Scarsdale, NY 10583.

Officers: Byron S. Roudabush (Byron Motion Pictures, Inc.), President; Kenneth M. Mason (Eastman Kodak Co.), Exec. Vice President; Wilton R. Holm (Assoc. of Motion Picture & Television Producers, Inc.), Past President; William T. Wintringham Engineering Vice President; Gerald G. Graham (National Film Board of Canada), Editorial Vice President; Joseph T. Dougherty, Financial Vice President; Harry Teitelbaum (Hollywood Film Co.), Conference Vice President; William D. Hedden (Calvin Communications, Inc.), Sections Vice President; Herbert E. Farmer (University of Southern California, Div. of Cinema), Vice President for Educational Affairs; A. Earl Quinn (Eastern Kodak Co.), Vice President for Photo-Instrumentation Affairs; Edward H. Reichard (Consolidated Film Industries), Vice President for Motion Picture Affairs; Roderick T. Ryan (Eastman Kodak Co.), Vice President for Photo Science Affairs; K. Blair Benson (Goldmark Communications Corp.), Vice President for Television Affairs; Richard S. O'Brien (CBS Television Network), Secretary; Robert M. Smith (Du Art Film Laboratories, Inc.), Treasurer.

Conferences: 115th Technical Conference, May 5-10, 1974, Century Plaza Hotel, Los Angeles, 116th Technical Conference, November 10-15, 1974, Four-Seasons Sheraton, Toronto.

THE UNIVERSITY FILM ASSOCIATION (Formerly University Film Producers)

Office (Of the President): Dr. Stuart A. Selby, Department of Communication Arts, University of Windsor, Windsor, Ontario N9B3P4.

Officers: Stuart A. Selby, President; Dennis Lynch (Film-TV Dept., Memphis State Univ.) Executive Vice President; Robert Wagner (Photography Dept., Ohio State Univ.) Editorial Vice President; Lawrence Silverman (Speech Dept., Wayne State Univ.) Conference Vice President; J. Sol Krenn (Film Production, Virginia Dept. of Education) Treasurer; Howard Suber (Motion Picture Dept., UCLA) Secretary; J. B. Watson (Instructional Resources, Dartmouth College) Past President. **Board of Directors:** Craig Hinde (Film Production, Southern Illinois Univ.); Austin Lamont (Film Comment Magazine); Marshall Lovrien (Nat. Center for Atmospheric Research); Rose B. Kemp (Columbia College, L.A.); Calvin Pryluck (R-TV-Film, Univ. North Carolina).

THE UNIVERSITY FILM ASSOCIATION

Office (of the President): Stuart A. Selby, University of Windsor, Windsor 20, Ontario.

Officers: Stuart A. Selby, President; Loren Cocking (Southern Illinois University) Executive Vice President; Robert W. Wagner (Ohio State University) Editorial Vice President; Richard A. Sanderson (University of Hawaii) Conference Vice President; J. Sol Wrenn, Jr. (Virginia State Board of Education) Treasurer; Howard Suber (University of California at Los Angeles) Secretary; J. B. Watson, Jr. (Dartmouth College) Past President.

UNIVERSITY FILM FOUNDATION, INC.

Office (of the President): O. S. (Steve) Knudsen, 121 Pearson Hall, Iowa State University, Ames, Iowa 50010.

Officers: O. S. Knudsen (Iowa State Univ.), President; John Flory (Eastman Kodak Co.-Retired), Vice-President; Herbert E. Farmer (Univ. of So. Calif.), Secretary; J. E. Oglesby (Virginia State Board of Education), Treasurer.

Purpose: This Foundation is a tax-exempt, non-profit corporation established to raise endowment; handle research contracts; and facilitate fellowship and scholarship programs.

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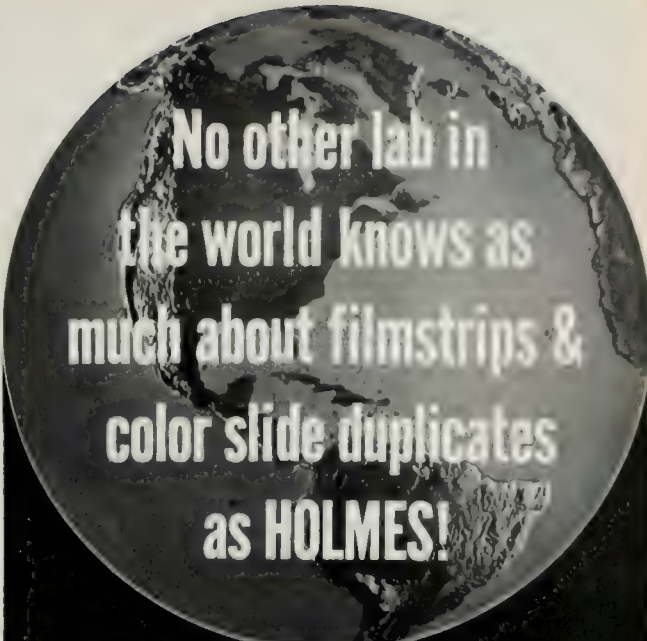
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Whither the A-V Man— A Do-er or a Manager?

A-V men ponder their future
at Fall IAVA meeting.

A fork in the road may be approaching for the industrial A-V man. Should he continue his career as technician and creator, or should he veer off further into the path of management?

Leading speakers at the Industrial Audio-Visual Association Fall Meeting, October 1-4, at Arlington Heights, Ill., admonished the 50 audio-visual managers of leading corporations, who were in attendance, to forego the role of do-er, but to master thoroughly the arts of management.

Richard Joy, Burroughs Corporation, and president of IAVA, sounded this theme in his keynote speech. "I suspect that many of you, like myself, are somewhat unwilling to give up doing. Many of us think that the greatest kick in our occupations is in the opportunity to be creative. But if we don't let loose some personal creativity and seek a broader management scope we'll find that we have boxed ourselves in as mere technicians."

Robert Zeller, Allstate Insurance, and Program Chairman of the meeting, voiced the same refrain. "We must be managers of all the specialized talents necessary for effective corporate communications programs: A-V craftsmen, artists, engineers. We must master the arts of managing or the resources of present-day technology and the efforts of technicians and creative personnel will be wasted."

Vern Bertrand, a visiting speaker from Telemation, Inc., ticked off three prime requirements for a successful A-V manager, based on his dozen or more years of close observation. "He's got to manage creative people who can make things interesting for people who are going to see the product; he's got to have a capable engineering and technical staff; and probably most important of all, he's got to be an administrator with his head screwed on straight, and with a good rapport with management to insure that he can get the proper tools he needs to work with. If he hasn't got all these talents, he's lost."

"We've got to broaden out, and let someone else tweek the buttons," said Robert McCaslin, of Caterpillar Tractor Co. Another speaker intoned that

"the narcotic of business is the do-er, not the manager."

Yet, although a much broader viewpoint of the A-V manager's job is the aim of many A-V men, not a few say privately that personal creativity and the opportunity to plan and produce A-V communications at the immediate level is a satisfactory goal in life, by itself.

One A-V manager, over dinner, described how he had come to his fork in the road several years ago: "It was vice-president of personnel, at my company, a purely managerial job, in one direction, and director of A-V communications, plus personal creative involvement, in the other. I chose the A-V route, and I'm awfully happy that I did. It's a most satisfying life."

"Managing A-V Communications" was the theme of the IAVA meeting, and much of the three-day sessions were devoted to this topic. Harry Anderson, Des Nolan and Dick Murphy, of Allstate's Corporate Personnel Administration, took members and guests through portions of the company's Management Development Course with fascinating examples of transactional analysis, management philosophy and psychology.

Technical aspects of audio-visual hardware were covered by speakers from several suppliers who described new video apparatus, such as Telemation's van-full of equipment covering almost all new TV developments for industrial use; the Telestrator, a \$17,000 gadget which marries overhead projection techniques to TV; and the General Electric large-screen video projection system.

Some idea of the cost of modern-day audio-visual complexity can be judged by Bob Zeller's announcement that \$206,000 worth of A-V equipment was on hand for functional support of the various speakers, not including the Telemation demonstration van parked outside the meeting hall, which looked as if it must have cost more than that all by itself.

Members got a chance to visit one of the most complete industrial VTR installations in the country at Arthur Anderson and Company's facilities at St. Charles, Ill.

Recent winners at the U.S. Industrial Film Festival were screened at an evening show-case.

Demonstrations of various A-V techniques were made by Gary Jones, of WFAA, Dallas, who showed clever tape-edited films; Martin Rubenstein, of Shield Productions, Chicago, who described how a prize Schlitz 60-second TV commercial was musically scored; Dr. Tung H. Jeong, of Lake Forest College, who showed some new developments in holography; and W. Robert Widener, of Information Management International, who displayed slides of corporate boardrooms using his company's computer-prepared charting systems.

Crystal ball prognostications were made by banquet speaker Dr. Leonard Reiffel, Instructional Dynamics, who forecast that copper wires will be out—light, lasers, etc. as a means of transferring information, will be more efficient. Dr. Philip Lewis, also of Instructional Dynamics, said that perhaps cryogenics was the way of the future: perhaps we can put all the information we'll ever need in a glass of water, and freeze it for future use. He wasn't kidding, either. While we present day A-V practitioners worry about the film vs tape debate, the scientists will have discarded both for a laser beam and a glass of water!

A record number (11) of new members joined IAVA at the Fall Meeting: George H. Doremus, Xerox Corp., Rochester, N.Y.; Gerald F. Helz, S. C. Johnson & Son, Racine, Wis.; Alan Markow, General Telephone of Southeast, Durham, N.C.; Richard Renius, General Motors Corp., Detroit; Ronald Shabel, The Liberty Corp., Greenville, S.C.; Walter H. Smorowski, Standard Oil of Indiana, Chicago; Jerry Tapley, Missouri Pacific Railroad, St. Louis; Robert M. Woods, Collins Radio, Cedar Rapids, Iowa; Harry Paney, Arthur Anderson & Co., Chicago; Michael J. Olivero, Allied Chemical, Morristown, N.J.; and Theodore Kowalski, U.S. Steel, Pittsburgh.

IAVA's next meeting will be at the Camelback Inn, Scottsdale, Arizona, on June 5-6-7, 1974, with Red Costlow, of Motorola Semi-Conductor Division, as program chairman. □



Program Chairman Bob Zeller, Allstate Insurance, launching three-day meeting on Managing AV Communications.

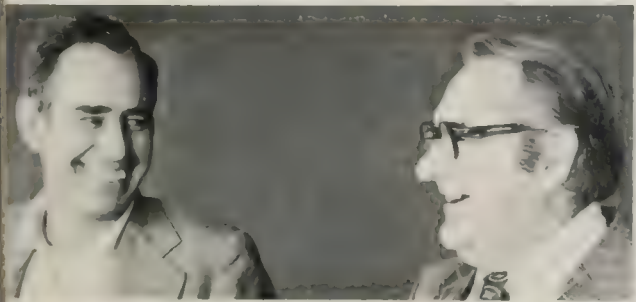
IAVA Coffee Break:



Harold Daffer, Honeywell, and Jim Mund, Tennessee Valley Authority.



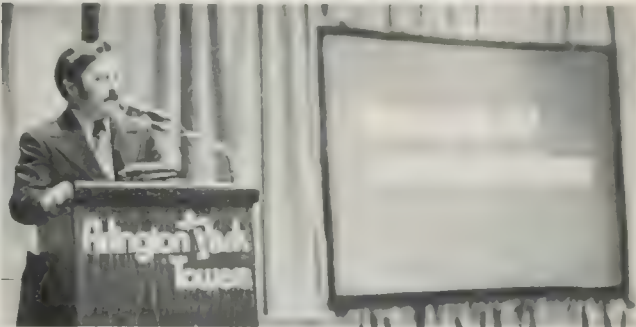
Bill Mackley, Proctor & Gamble, and George Doremus, Xerox.



Art Jack, Alcoa, and George Helz, S.C. Johnson & Co.



Among the members taking part: Bill Herman, Eli Lilly; George Doremus, Xerox; Dick Renius, General Motors.



Vern Bertrand, Telemation, Inc., a featured speaker.



Herb Johnson, 3M, and Bob Unrath, Port Authority of NY & NJ.



Ralph Fairchild, Westinghouse Airbrake, and guest Bob Hiller, Midwest Visual Equipment.



Allan Murdock, Ford Motor, and Mike Ritt, Combined Insurance.

How to Film Washington Without Blowing Your Cool, Your Sanity or Your Budget

by FRANK KERR

Even Thomas Jefferson must have chuckled from his heavenly vantage point.

Surrounded by all the technicians, assistants to assistants and paraphernalia of a Hollywood feature crew, the director ordered "action" and the blimped Mitchell began recording the majestic memorial to the third president of the United States in Washington, D.C.

He had planned a beauty. He would start with an extreme tight shot of the statue face. Then, in one smooth, continuous move, the camera would dolly out of the memorial and down its steps until the total monument hove into view. Great stuff.

Ridden by one operator and manhandled by three grips, the camera glided slowly away from the statue, across the marble floor and out of the monument. Then gently, ever so gently, it began riding down the dolly tracks that descended the mountainside of steps.

Then everything went to hell. The grips lost control, and the operator jumped for his life. Spilling filmmakers in all directions but still grinding merrily away, the Mitchell raced alone down the incline, charted a solo course across a concrete patio and—plop, splash, gurgle—disappeared in a tidal basin.

"Great way to end the scene," recalls James Rogers, a veteran of the trials and traumas of filming in the nation's capital. "Really a pity the pond was too polluted for underwater photography."

Rogers was being facetious, of course. He's a director, too, and sympathizes with his brother filmmakers and their runaway Mitchell. But he cited the dunking as example of the pitfalls, pratfalls and prickly perplexities peculiar to filming in Washington.

"Strange things can and do happen to filmmakers here," added Ronald Van Nostrand, prize-winning photog-

rapher turned prize-winning producer. "Filming in the capital can be a rewarding joy or a nerve-wracking, budget-consuming nightmare, depending on the producer's awareness of both the problems and possibilities he faces."

Since the nation's capital is becoming increasingly popular for features, documentaries and commercials, Van Nostrand and Rogers volunteered to guide Business Screen readers around the prickly perplexities—whatever that means—of the District of Columbia.

They are president and vice president, respectively, of Associated Producers, Inc., (API), and experience-hardened vets of the Washington scene. They discovered its idiosyncrasies the hard way, by sharpening their professional filmmaking teeth there in television news. They now have credits ranging from documentaries to television shows to theatrical features, and their honors range from Emmys to Cine Golden Eagles.

They're walking encyclopedias of Washington, of the host of little and big trade secrets that can brighten or darken a filmmaker's day. Like—

Never ask White House cops to turn their radios down or off Sunday afternoons in the Fall. They're rabid Redskins nuts. Should you request they kill that football noise for, say, a sound take, they'll sulk and become uncooperative and make life unpleasant. If you listen carefully, you'll probably detect those same football sounds coming from the White House itself. But forget about asking him to turn it off.

Never hop in a Piper Cub and go buzzing over the capital unannounced for some dramatic aerials. Not without a parachute, that is. For obvious reasons, air space over much of Washington is closely controlled, and you can't put-put through without permission. On the other hand, you just might grab some great close-ups of Phantom jets

firing cannons and rockets—at you.

Never barge into room G-329 in the Senate office building without knocking. That's where the television news crews—photographers, assistants, soundmen—hang out and play poker. They get surly when surprised by strangers. However, if you have some loose change burning your pockets—

Despite their "nevers," Van Nostrand and Rogers hasten to stress that Washington is actually a fabulous movie location. It's a monumental city—literally—offering countless dramatic visual opportunities.

It was planned that way, of course. Congress, obviously recognizing with its infinite wisdom that movie makers would someday need a location that looked like a national capital, began dreaming up Washington about 1790.

They took a hard look at New York, Philadelphia and Newark, then wisely decided that none of them would play in a capital scene. They had no monuments to speak of and—well—they just didn't look the part.

So Congress formed a committee and told it to scout for a location, any location but Newark. They laid a few ground rules, too, namely that the capital had to be located on a navigable waterway and in a geographically central location. In those days, remember, that meant anywhere between New Hampshire and Georgia 'cause that's all the property our side owned then.

Sure enough, the scouting committee found just the place on the banks of the Potomac River. Congress was pleased as punch. So it formed another committee to plan a city not to exceed ten miles square. In no time at all building was underway and the government began setting up shop in the summer of 1800.

Filmmakers who flew into town back in those days were always dis-

Frank Kerr is a New England-based screen writer with a broad range of industrial and governmental credits. He has worked extensively in the Washington area.

appointed by the lack of monuments. The reason, they were told, was there just wasn't anyone around yet worth building a monument to. Not true. Fact is, Congress just hadn't gotten around to forming a committee on monuments.

Hardly had the shiny new capital opened its doors for business when the British came tromping into town. Annoyed by their reception, which admittedly was somewhat hostile, and having absolutely no appreciation of film requirements, they burned the place. No sooner did the civil servants get that mess cleaned up, when—whammo—it got torched again in the 1860s.

But now everything's shipshape. Except for a few scorch scars here and there, there's little evidence left of fire. Either one. And the Congress finally got around to naming a real go-getter of a monument committee. It's planted monuments all over the place.

In increasing torrents, filmmakers from around the world—amateur and professional—now flood into the sparkling city that looks much better as a capital than New York or Philadelphia. And much, much better than Newark.

"They're coming because Washington is an exciting and receptive city for filmmakers," Van Nostrand said seriously. "In addition to its obvious visual assets, the city offers a deep reservoir of filmmaking talent, which comes as a surprise to many producers, and excellent cooperation of officials, provided you follow common-sense guidelines."

Both he and Rogers stressed the cooperation of officials as perhaps greater than any other city in the nation. It's the news center of the world, they point out, and thus expertly familiar with the problems and needs of professional cameramen.

Official cooperation exists even in turbulent moments, such as demonstrations, and they cited the massive peace march on the Pentagon as just one example. Anticipating film needs, officials positioned two flatbed trailers as camera platforms along the line of march. "Where else would you find that kind of understanding and support under similar conditions?" Rogers asked.

As for the talent pool, both emphasized that Washington is rich in all filmmaking skills, from cameramen to grips, from soundmen to electricians. They're top pros, experienced in everything from docs to major features like *'Advise and Consent'*," Van Nostrand said. "Most learned their crafts in news, and they're used to working hard and moving fast. They put out



Scouting Party: With director James Rogers, producer Ronald Van Nostrand sights through camera to line up travel shot for recent documentary on the frontier days of Nevada. In this article, they guide us through another wild frontier—the monument forests of Washington, D.C.

110 percent for a producer."

Rogers, however, cautions out-of-town producers not to be concerned when they hear the Washington members of their crew mumble strange codes, like seven-B, at each new location. He claims the Washingtonians have shot every possible location so often and from so many angles that they've assigned code numbers to the scenes.

If you conjure up a world-smashing, first-of-its-kind scene from the Lincoln Memorial, for instance, don't be disturbed if the crew anticipates your set-up by mumbling something like, "if it's seventeen you're after, it's seventeen you get."

Seventeen, by the way, is the pillars of the Lincoln Memorial in the foreground with the sun rising as a huge ball of fire behind the Washington Monument in the distance. In case you're interested, seventeen-A calls for moving the camera six feet right or

left to include the Capitol dome in the scene behind the Washington Monument.

Van Nostrand and Rogers offer a grab-bag of guidelines to their city—

CLEARANCES

Government. Although tourists freely grind out millions of feet throughout Washington, professionals are required to have proper authorization to film on government property. From an official point of view, the chief distinction between amateur and professional filmmakers is a tripod. If you want to hand-hold your camera, you can shoot almost everywhere without clearances. But the moment you set down a tripod, chances are you'll have police company asking for your authorization.

The Capital has as many police forces as some cities have gas stations, but obtaining official clearances and cooperation is not the nightmare of

bureaucratic red tape you might imagine. In fact, it's relatively simple.

If you plan to film on any government property, whether it's the White House or the Jefferson Memorial, simply contact Mr. Arthur Lamb, Chief, Division of Special Events, National Park Service. His phone is (202) 426-6690, and his address is 1100 Ohio Drive, S.W., with a zip of 20242.

Not only will Lamb and his staff issue the proper paperwork, but, most importantly, they will also handle coordination with all other agencies involved. For instance, if you plan some shooting in the Capitol, the Architect of the Capitol must approve. But Lamb will guide you to and through any of the required steps.

Lamb's job is to help you, not to throw up roadblocks. He asks only that you use "good judgment and good taste" in your filming and that you not "degrade or commercialize" government property. After all, those monuments and noble structures belong to all the people of the United States, and many would not look kindly on movie makers debasing their national treasures.

Air Space. For reasons of safety and security, much of the air space over government facilities is restricted. But permission to fly into the restricted spaces for aerial photography is not that difficult to obtain. Contact Mr. H. B. Helstrom, Division Chief, Air Traffic Rules Division, Federal Aviation Administration. His phone is (202) 426-3731.

Watergate. For some strange reason, a privately owned facility known as Watergate commands as much photographic attention these days as the most popular federal landmarks. Watergate is a complex of apartments, shops and a hotel and it's handsomely photogenic. Long before the so-called plumbers bungled the place into world headlines, Watergate starred in everything from commercials to features. Man to contact is Mr. Lee Elsen, Vice President, at (202) 337-2700.

EQUIPMENT

To protect the marble floors of monuments and other institutions, you must use rubber tips on your tripod and a rubber-wheeled dolly. The hard and fast rule—and a common-sense one at that—is that you cannot place any kind of metal on those marble floors. If you do, you're out.

LOCATIONS

For sweeping vistas of Washington, your best bets are from the Custis-Lee Mansion in Arlington National Cemetery which commands a spectacular view of the city, from atop the Wash-

ington Monument, or from the top of the Capitol itself.

It's little known, but you can, with permission, film from the dome of the Capitol. But prepare yourself for a puffing climb up endless narrow steps.

The Washington Monument, which juts some 550 feet into the air, offers a great view. But here again advance planning is necessary to take full advantage of it. With enough notice and justification, the Park Service will remove the viewing windows and their wire mesh screens to give you an unobstructed look at the city. Not only that, but they will also attach a mount on the window ledges so you can position your camera outside the monument.

The two most photographically popular memorials, the Lincoln and Jefferson, present interior lighting problems because the figures are nearly always in deep shadow. But that little matter can be overcome with advance notice to the Park Service or by lugging along your own generator. Each memorial has two 20-amp outlets that can be made available with proper arrangements.

Not to be discouraging, but the shot nearly everyone would like from the Lincoln Memorial—viewing out from behind his head—requires extra time, effort and money. There's space behind the figure, but you'll need a platform at least 18 feet high. And while you're thinking of lugging in all that staging, remember there are 187 lung-bursting, leg-tiring steps leading up to the interior.

In the city of monuments, it surprises many to discover they can film nearly every natural setting of the nation in just one location. The sprawling National Arboretum, with meadows and brooks and forests, houses samples of all major natural greenery of the country in authentic settings.

Understandably, filming around or in the Capitol or White House is a bit more involved than shooting monuments. But it can be done with proper justification and preparation. For interiors, house electricians are available at both locations to help with lighting problems.

For the best sync-sound location outside the White House, just look around until you find two bare spots in the grass. Place your narrator in the spot closest to the front driveway and your camera in the other. You're now far enough away from the street to minimize traffic noise and you have the White House looming behind your talent. This setting is probably the most widely viewed in the world, for those two spots were worn bare by legions of TV reporters and crews grind-

ing out White House reports to the globe. Just stand in line, wait your turn behind Dan Rather and the others, and you'll get your shot.

Washington, D.C., as known and loved by Van Nostrand and Rogers, would require a book to detail properly. But they volunteered to share some of their knowledge in these pages to encourage filmmakers to come to the Capital—even though some who come are a bit strange.

Van Nostrand still shakes his head over the director of a multi-million dollar feature, a show he worked. Not only did the director shoot the script chronologically—and costs be damned—but he brought filming to a complete halt one day to satisfy his vanity. While stars, extras and an army of technicians stood idle, with the cost-of-production meter still running at perhaps \$10,000 per hour he had his tailor summoned to the middle of a street in Washington. And right then and there he was fitted for what has to be the most expensive suit in history.

And then there was the world-famous stage director commissioned to do his very first film, a prestige TV special. Van Nostrand worked that show as director of photography. He prefers to blot it from memory, but Rogers won't let him. Seems Van Nostrand and crew worked half a day to light a major scene inside the Capitol. Just minutes before filming of the principals was scheduled to start, the stage director jets in from New York and arrives ceremoniously on the set.

As the Capitol sparkled under a flood of light, as the talent and technicians waited for the take. Van Nostrand, with professional courtesy, asked the famous director if first he wanted to eyeball the scene through the camera. Great idea, the director thought, and he bent over the camera—and looked through the matte box into the lens.

The crew gasped, stunned, having never seen a director stare into the wrong end of a camera. Disbelieving his eyes, the assistant cameraman began to break up. But Van Nostrand warned him through clenched teeth not to laugh and never to utter a word to anyone about the moment.

The poor assistant just couldn't stand the pressure. Hand to mouth, he broke and ran off down the long corridor. At the far end, he raced into the men's room. And then as the door closed behind him, a burst of maniacal laughter reverberated ghost-like throughout the Capitol of the United States of America.

Washington does strange things to people. And to filmmakers, too. □

picture parade

Continued

of black and Chicano ex-convicts. Sponsor was **Adolph Coors Company** to stimulate the introduction of similar programs throughout private industry.

The **Royal Viking Star**, a new 22,000 ton cruise ship sails the Norwegian fjords in **"Discover the World of Cruise Ships,"** sponsored by the **Royal Viking Line**. Author Thor Heyerdahl contributes to the narration; Rod McKuen scored the music and performed the theme song. **Lee Mendelson Film Productions** produced. Modern Talking Picture Service is the distributor.

"A Changing View of the Change of Life" is a candid and informative film presenting the facts about recent medical discoveries that have revolutionized the traditional concept of menopause as a normal and inevitable fate of women. It states that enduring femininity free from the effects of unnaturally rapid aging is now easily available to all women. The film was sponsored by **The Wilson Research Foundation** and prepared under the supervision of **Dr. Robert A. Wilson**, Methodist Hospital, Brooklyn, N.Y. Distribution is by Association-Sterling Films.

The American Bar Association is now presenting **"Attica: The Official Report of the New York State Commission"**, a new motion picture on the major findings of the commission appointed by Governor Nelson Rockefeller. The 81-minute film examines conditions at the prison before the revolt, the way the riot developed, and factors that caused it. Producer was **Don Dixon**. Modern Talking Picture Service distributes to colleges, civic groups, government units and business groups.

"In a New Light" is a film about the new American Light Whiskey now challenging the present-day markets for Canadian and Scotch. The 25-minute film gives a brief history of whiskey and its production before going on to describe the new product and its place in modern living. It was sponsored by **Four Roses Distillers Co.**, produced by **Wilding, Inc.**, and distributed by Modern Talking Picture Service.

Kawasaki Motors is introducing its 1974 line of motorcycles with a show combining music, live talent and multimedia. Play dates have been announced at San Diego, Honolulu, Disneyworld, Las Vegas and Louisville. **Fred A. Niles Communications Centers** produced.

continued on page 95

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check list

How to choose a producer

One of the easiest jobs facing the business film/tape sponsor today is finding a producer. One of the most difficult jobs is finding the right one.

Anyone who wants to may call himself a producer, and the streets are full of people who do. All it takes, really, is the address of the nearest equipment rental shop, a small line of credit, a letterhead, and the "producer" is in business.

The numbers of these men and women go way beyond the lists to be found in the various directories, although a quick check of "Motion Picture Producers" in the yellow pages of telephone directories of a few major cities will give us some idea. In New York, 686 motion picture producers are listed (as well as 75 audio-visual consultants and 129 producers of slides and filmstrips). A number of these are duplicate listings, and included among them are some theatrical and porno producers, but it's fair enough to assume that at least 500 of the 686 represent themselves as producers of sponsored films. Washington's yellow pages show 83 motion picture producers (plus 14 consultants); Dallas has 38; Detroit 48; Miami 56; Philadelphia 58; Atlanta 32; Los Angeles 639; and Chicago 197.

So, assuming that the typical sponsor is having more trouble fending off eager producers than finding them, how does he go about getting exactly the right one to put his message on the screen? Here are some check points that may be useful:

1. For a pretty good geographical-ly organized directory of the best and most reliable producers, the sponsor could not do better than to refer to BUSINESS SCREEN's directory of film/tape producers in this issue. A great majority of the producers listed give the names of recent titles and the clients they were made for. The prospective sponsor consulting this directory can thus gain a pretty good idea of the type of work each of the producers in his area is doing.

2. It is a good idea for the sponsor to visit several producers to discuss, in general, his requirements for a film,

and to check out the personal "vibes" to see if the sponsor and producer will be thinking on the same wavelength. However, if, as a sponsor, you might tend to be little on the square side (and not a few of us are), it might be a good idea to swallow a few gulps, and see what the long-haired, bearded, be-jeaned producer really has to offer. He might actually be more in tune with your prospective audience than you are.

3. Producers will tell you they can produce any kind of film, and they hate to be type-cast. But except for a few extraordinary virtuosos, and some of the production companies with large staffs, it is true that most producers do some things better than another. One rule of thumb is that if he's done a certain type of film before, and done it well, he's pretty sure to be able to do it again, or improve on it. If you have great trust in your producer, and have worked with him extensively in the past, you might let him lead you into brand new fields (for him and for you) without worrying too much about it.

4. Look at what your prospective producers have done—*recently*., not just one film, but several. Make sure the work you see on the screen was done by people who will also be available for your project. Find out what the sample films cost.

5. It's a good idea to talk to other sponsors who have worked with the producer in the past. Find out if all the producer's claims are accurate, if deadlines were met, and if fair value was given.

6. At one time, it was important to "inspect facilities" with the idea that the bigger the studio and the more the equipment the better the producer. But times have changed. Many very excellent producers with long track records of doing outstanding work own no studios and no equipment. Film production nowadays depends almost exclusively on people—on creative and technical talent, and this is what you should seek.

7. Beware the super film salesman who will farm out your job to another producer after grabbing off a large commission for himself. However, there is absolutely nothing wrong with any producer who uses a number of outside specialists on your film—animation companies, title specialists, music companies, and so on. This is common practice, but the producer should have at least a basic permanent staff.

8. You might choose a producer with script writers on permanent staff, or a producer with good working arrangements with specific free-lance writers, or it is not too uncommon now

for sponsors to work directly with script writers. All three systems are in use; all have worked successfully. Generally, however, the sponsor will do better to place responsibility for the entire film on one person—the producer, to whom the script writer will, in turn, be responsible.

9. Sometimes it's a good idea for sponsors to listen to producers with thoughts about films that are crying to be made. Some of the best things on the sponsored screen have started this way. It is not always the immediately apparent business problem you face that would profit your company with a film. Corporations are citizens of the world, of the nation, and the community, and the corporation that serves to alleviate its neighbors' problems—a timely film can help immeasurably to do this—is a good citizen, which most all corporations want to be, and should be.

10. Should you place a film up for bids? This is a tricky problem. If your company buys paper forms, nuts and bolts, and sub-assemblies of widgets on bid, why not films? One answer is that most films are extremely difficult to specify. If it were possible to lay out each shot exactly, every post-production nuance in advance, as a piece of hardware can be specified, bids would be a useful way to choose a producer. But this is rarely the case. Much better, if price is a great consideration, is to group producers into the general ranges of their prices, and then pick the one who seems to offer the most general quality in the general range you want to pay. In this way you won't get a hungry low-bidding producer who will cost-cut (and cheapen) everything in your film. At the same time, you won't get taken by a producer who is overcharging you to make up for all the low bids he has made elsewhere.

11. Should you expect free treatments from competing producers? You can get them, surely enough, from some producers. But most of the really good producers won't work this way. If you want to limit yourself to those producers who will do free treatments, go ahead. But you may miss the best treatment you could possibly get from a producer who refuses to give them away.

12. Finally, remember that most all producers are honest and more interested in doing a good job than in making a fortune on one film. The producer's image and reputation ride along with the film he does for your company. If you work together cooperatively and allow his skills to be used to the fullest, you'll both have a production to be proud of. □ B.S.

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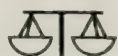
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See Ad on page 49

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 Jr., Suite 4, 2000 "L" St., NW, (202)
 9234
 Don Mills (Toronto) 405 Ontario: Lottie Wil-
 son, 1875 Leslie St., (416) 444-7347
 Montreal 125 Quebec: Brian Buckley, 485
 McGill St., (514) 878-3644
 Vancouver 9 BC D. Fraser McRae, As-
 sociated Visual Services, 1590 West
 Fourth Ave., (604) 736-4471

Background: The outgrowth of a pioneering
 program in the field of talking motion pic-
 tures by Electrical Research Products, a sub-
 sidiary of Western Electric Co., formed in
 1927, Modern Talking Picture Service first
 emerged as the nontheatrical department of
 that company. Modern's present name was
 adopted by its licensees in 1935 and Frank Ar-
 linghaus, then of ERPI, was placed in charge
 of this growing activity. Modern became an
 independent corporation in 1937 under the
 ownership and management of its distribu-
 tion employees. In 1969, Modern was ac-
 quired by KDI Corporation of Cincinnati.

Channels of Distribution: Modern represents
 more than 700 organizations from industry,
 commerce and the professions. Corporate and
 public information films are circulated to
 both general and specific groups through
 channels throughout the U.S. and Canada.

Community Groups and Schools: Over a mil-
 lion bookings are made each year to com-
 munity groups and schools.

Television: TV stations make regular use of
 sponsored films and seven of Modern's re-
 gional film libraries have a print inventory
 and TV staff to serve the needs of station in
 their areas. In addition, Modern distributes
 30 and 60 second newsclips to TV stations
 throughout the country.

Theatrical: Movie houses use entertaining
 sponsored shorts to supplement their feature
 film programming.

Resort Cinema: Through this operation, prints
 are circulated to resorts, motels and family
 campgrounds in a given circuit. The films
 are assembled into programs and delivered
 to the resorts by Modern representatives. In

Modern Talking Picture Service, Inc.
 continued on next page

there's nothing finer than POLY-CONS[®] CONTAINERS

FOR YOUR
 QUALITY
 FILMSTRIPS
 ORIGINAL ...

- Hinged lid
- Unbreakable Polyethylene
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- Low cost
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 blank or custom labels, or foil
 printing on lids
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No. 1: 1½" x 1½" in red, yellow,
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 white, turquoise, pink, brown, black
 and natural.

No. 2: 1½" x 2" in red, yellow,
 blue, green, pink, black and
 natural.

Send for free sample, prices and
 literature.

Pat No 2852054

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 PHONE: (213) 785-0326

LARGEST
 SELECTION
 OF STOCK
 COLORS

FLIP
 OPEN
 •
 SNAP
 SHUT

His films "make people care
 ...believe...remember."

TIME Magazine

Starbecker

8145 Silgo Creek Parkway, Silver Spring, Md. 20901 (301) 587-8648

DISTRIBUTORS

all, a total of 1500 resorts are covered by a nationwide, network of 40 circuits.

Skyport Cinema: Another of Modern's innovative extensions of non-theatrical distribution maintains free movie lounges in major airport terminals. Films provide waiting passengers with continuous entertainment and information.

Video Cassettes: Modern distributes sponsored video cassettes to schools, colleges, industry and other audiences.

Inforfilm: Modern is the member for the United States and Canada in Inforfilm, the international association of informational film distributors.

College Cinema: Modern operates movie lounges in Student Unions on many campuses.

Normal and Special Services: For sponsors utilizing its service, the company promotes, ships, cleans, repairs, maintains and stores their films. Additionally, it counts audiences attendance, records their comments and furnishes the sponsor a monthly tabulation. Extensive data processing facilities and equipment for promotional printing are maintained at the National Service Center. All regional libraries are equipped for electronic film inspection and handling. In addition, Modern can distribute and help create supplemental material for films. Thus, at a very nominal cost, a sponsor can greatly increase the impact of his message.

See Ad on 2nd Cover

MODERN MEDIA SERVICES DIVISION

1212 Avenue of the Americas, New York, NY 10036

Phone: (212) 765-3100

Fontaine Kincheloe, Jr., Vice President & General Manager

This division was formed in 1971 to enable the company to move and grow with the current film utilization explosion and to capitalize on the many opportunities that will result from new technology such as CATV, CCTV, video cassettes and cartridge projectors. Activities of the division are Modern Film Rentals, Modern Video Programming and Modern Marketing Services.

PUBLIC SERVICE

AUDIENCE PLANNERS, INC.
Sponsored Film Distributors

Ralph Rafik, President

Eastern Regional Offices: 1 Rockefeller Plaza, New York, NY 10020, Phone: (212) 489-7788/9

Midwest Regional Offices: 208 South La Salle St., Chicago, IL 60604, Phone: (312) 263-0497

Western Regional Offices: 6290 Sunset Blvd., Los Angeles, CA 90028, Phone: (213) 463-7888

Advertising Promotion, Publicity Departments: 6290 Sunset Blvd., Los Angeles, CA 90028, Phone: (213) 463-7888

Organization: Public Service Audience Planners distribute sponsored motion pictures nationally, regionally or to designated audiences or markets including television stations, motion picture theatres, general adult audiences, civic clubs and organizations, business and professional groups, vacation resorts, public and private colleges and universities, high schools and elementary schools. Films are distributed for corporations, associations, trade groups, foreign governments, educational, religious, civic charitable or fund raising organizations.

Services: Development of a promotional plan to enable the sponsor to reach his targeted audiences, creation and production of advertising and promotional materials as well as publicity. Print inspection, cleaning and maintenance are included in the services. Detailed monthly reports are provided.

RHR FILMEDIA, INC.

48 West 48th Street, New York, NY 10036
Phone: (212) 541-9692

Richard H. Rogers, President

John F. Cook, Director of Operations

Sy Perry, Director of Theatre Operations

RHR Filmedia is a diversified, full service, sponsored film distribution company. 32 theatrical film distribution branches are operated with non-theatrical and television distribution served from New York. Resort distribution throughout the United States. 16mm audience distribution specialists in providing precise audiences as well as mass circulation to standard adult and school organizations.

See Ad on Page 32

INFORFILM

Headquarters Office:
Avenue Louise 32, 1050-Brussels, Belgium
Phone: 11.63.41-11.45.09

Member Companies

Austria: Oesterreichisches Film Service, Schaumburggasse 18, 1040 Vienna
Belgium: Sofedi, 147 avenue de l'Hippodrome, Brussels 5.

Bulgaria: Infor Film Servis Bulgaria, Rakovsky Street 96, Sofia.

Canada: Modern Talking Picture Service, 1943 Leslie Street, Don Mills, Ontario.

Czechoslovakia: Stepanska 42, Praha 1

Denmark: Erhvervenes Film Center, Infor Film Servis, Peter Ipsens Alle 20, 2400-Copenhagen.

Finland: Filmiyhtymä Oy, Makelankatu 58-60, 00510 Helsinki 51.

France: Celfilm, 31 avenue Pierre Ler do Serbie, F-75784 Paris.

Germany: Konferenz de Landesfilmdienste, Rheinalle, 59, 53 Bonn-Bad Godesberg.

Great Britain: Guild Sound & Vision Ltd., Kingston Road, Merton Park, London S.W. 19.

Ireland: General Film Distributors, 34, Lower Abbey Street, Dublin-1.

Italy: Difi, Viale Parioli 25, 00197 Roma.

Japan: Educational Film Exchange, 6-7 Ginza Nishi, 6-Chrome, Chuoku, Tokyo.

Middle East: ITEM Film Library, P.O. Box 8922, Beirut, Lebanon.

Netherlands: Technical Film Center, Arnhemsestraatweg 17 Velp (Gld.)

Norway: Opplysningsfilm, Kingosgate 22, Oslo 4.

South Africa: Independent Film Library (PTY), P.O. Box 11112 Johannesburg.

Spain: Telecinema Internacional Distribucion, Avda Jose Antonio, 464, Barcelona 15.

Sweden: Swedish Council for Personnel Administration, Sturegatan 58, Stockholm O

Switzerland: Schmalfilm Zentrale, Erlachstr 21, CH-3000 Bern 9.

United States of America: Modern Talking Picture Service, 1212 Avenue of the Americas, New York, N.Y. 10036.

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- ★ Recessed mounting with automatic ceiling closure.
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- ★ White Magic glass beaded or non-gloss Mat White surface.
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CORPORATION

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HOLLYWOOD, CAL. 90069

(213) 652-8100

NEW YORK

153 E. 57th STREET

NEW YORK, N.Y. 10022

(212) 355-4335

WRITERS

SCRIPTS BY LEE DAVIS

9631 Persimmon Way, Vienna, VA 22180
Phone: (703) 881-9003

Date of Organization: 1965

Lee Davis, Owner/Writer

Lee Davis, Treasurer/Script Editor

RECENT SCRIPTS: "Impact on Environment" (Ralph Lopatin Productions); "Heavy Special and Carriers Conference" (Ralph Lopatin Productions); "Money Talks" (Internal Revenue Service); "A Meeting of Minds" (Postal Service); "The Case of the Missing Fleet" (American Trucking Association/Ralph Lopatin Productions); "A Lot of Hats to Wear" (Small Business Administration/Federal Films, Inc.); "The Legacy" (American Association of Water Companies/Ralph Lopatin Productions); "Processing Makes Cents" (U.S. Department of Agriculture: Total Containmentment); "U.S. Army Aberdeen Proving Grounds"; "The Hackers" (American Trucking Assoc./Ralph Lopatin Productions); "Takeoffs and Landings: Short Field"; "Takeoffs and Landings: Crosswind"; "Takeoffs and Landings: Soft Field" (Federal Aviation Administration); "Can Do!" (Heavy and Specialized Carriers Conference/Ralph Lopatin Productions).

EDITORIAL SERVICES, INC.

1275 West Third Street, Cleveland, OH 44113

Phone: (216) 861-4577

Date of Incorporation: 1952

William D. Ellis, President

RECENT SCRIPTS Motion Pictures: "Where's Joe?" (United Steel Workers and major Steel Companies/Cinecraft Productions, Inc.); "The Half-Step Edge" (U.S. Steel/Ent/Gates Films, Inc.); "Absent Without Incentive" (U.S. Navy/Cinecraft, Inc.); "Putting Out the Big Signals" (Goodyear Tire & Rubber Co.); Television: "They Laid It on the Line" (WVIZ-TV 25); "Truly American Series for WVIZ-TV 25: 'Lonesome Winner'—Jonas Salk Story, 'My Two Eleanors'... Cinderella to the World'—Eleanor Roosevelt Story, 'Harry... The President'—The Truman Story, 'No. 42... And the Other Cheek'—Jackie Robinson Story. Filmstrips: "It All Depends on the Situation", "The Last Place I Worked... And Other Stories, by Bojack" (White Motor Corp./Cinecraft Productions, Inc.).

BILL ERIN

629 Forest Street, Winfield, IL 60190

Phone: (312) 668-7637

RECENT SCRIPTS "Selling the Band Director", "Step-up Sales" (LeBlanc-Holton); "How To Stop a Fire Before It Starts" (National Safety Council); "Think, Know & Care—About Safety"; "Defeating the Unseen Enemy" (Kentucky Fried Chicken); "The Butterball Turkey"; "Profit is a 4-Letter Word Spelled P-O-R-K" (Swift & Co.); "The Day Milk Was Turned Off" (National Dairy Council); "Behind the Name" (CNA Insurance); "Defeating the Busy Bee of Cross-Contamination" (Respiratory Care, Inc.).

ROBERT G. ERVIN

6300 North Campbell Avenue, Townhouse H, Tucson, AZ 85718

Phone: (602) 299-3505

RECENT SCRIPTS "Green Scene #8, 9 & 10" (U.S. Army); "Hospital Fare" (Armour Food Services); "Leisure Time... USA" (Eastman Kodak, United Airlines & Hertz Corp.); "Sailors Have More Fun" (U.S. Navy Recruiting Command); "Soldier and His World" (U.S. Army Chaplains); "It's in the Bag"; "Future Direction" (Cine-Mark).

FLINTOCH FARM, INC.

5580 Winton Way, Winton, CA 95388

Phone: (209) 358-5047 or 723-6442

Date of Organization: 1965

James H. Flint, Writer/Director

Mary K. Flint, Writing Assistant/Research

Richard H. Flint, Research

Services: Specializing in script writing for agriculture, motion pictures, filmstrips.

RECENT SCRIPTS Motion Pictures: "Environ... for America" (Aerolog Productions for the Environmental Protection Agency); "Change is the Only Constant"

(Seagram Distillers Co.); "The Better Homes & Gardens Show" (Three films, General Strategies for Better Homes & Gardens); "The Vanishing Lobster" (Aerolog Productions); "And Thus an Age Began" (MPO/Hero Productions for Sperry Univac); "The Transistor Before and Beyond" (AT&T); Slidefilms: "Emission Controls"; "The 1974 Changes" (two slidefilms, Admaster Prints for Volkswagen of America); "The Cable Story" (The Chartmakers for Warner Cable); "The Tishman West Coast Story" (Aerolog for the Tishman Co.).

DON FRIFIELD

55 West 42nd St., New York, NY 10036

Phone: (212) 565-5230

Don Frifield, President

FILM WRITING, PLANNING, DESIGNING

Don Frifield, Script Writer

55 W. 42nd Street

New York, NY 10036

(212) 565-5230

Good films are deliberate—never accidental.

ROBERT HECKER

6115 Selma Avenue, Suite 206, Hollywood, CA 90028

Phone: (213) 461-4561

Date of Organization: 1960

RECENT SCRIPTS "Communications Satellites" (Hughes Aircraft); "Neighborhood Watch" (Charles MacCrone Productions); "Cover and Deception" (U.S. Army); "Investment and Savings Plan" (Copley Productions); "Business Attitudes" (Attitude Dynamics); "The Inn Thing" (Holiday Inns/Swartout Productions); "Claws of the Tomcat" (Hughes Aircraft Co.); "A Cause For Alarm"; "Burglar Proofing Your Business" (Aptos Productions)

BRUCE HENRY

Winter: 3018 N. 62nd St., Scottsdale, AZ 85251

Phone: (602) 949-1680

Summer: Victory Heights, Stone Lake 2, Wisconsin 54876

Phone: (715) 865-3227

AARON A. KASTIN

28 Manley Terrace Maplewood, NJ 07040

Phone: (201) 763-9444

Date of Organization: 1968

Aaron A. Kastin, Writer

RECENT SCRIPTS Motion Picture: Burt Lancaster in "The Burt Lancaster Nutritional Food Center" (Venet Adv./Aegis Productions). Filmstrips: "The Hidden Difference" (S & H Hotel/Travel Div./Michael St. John Assoc.).

ALEXANDER KLEIN & STAFF, WRITERS

521 West 112th St., New York, NY 10025

Phone: (212) 222-7634 or 663-7422

RECENT SCRIPTS Columbia Screen Gems, Encyclopedia Britannica, Seagram's, General Motors, CARE, Insurance Institute

DICK KLEVICKIS

R.R. 7, Box 766, La Porte, IN 46350

Phone: (219) 362-2663

RECENT SCRIPTS "Everything's Coming Up Missing" (Bell & Howell Simplifies) (Wilding, Inc./Bell & Howell); "The Lincoln Gallery"; "The Costume Gallery" (Chicago Historical Society); "More Power To You" (General Exhibits & Displays, Inc./Commonwealth Edison); "Expotech" (Sphere, Inc./General Electric Corporate); "A New Look at Georgia Pacific" (Exhibits, Inc./Georgia-Pacific); "A Day in the Life of a Commonplace Housewife" (Motivation Media/Johnson Wax); "Artie Graphics Designs a Package" (Motivation Media/Tee Pak).

WAYNE A. LANGSTON

2266 Howell Mill Road, N.W., Atlanta, GA 30318

Phone: (404) 355-2422

RECENT SCRIPTS Motion Pictures: "Rotary Wing Aircraft"; "Calibration Story"; "Class A Agent Officers"; "Communications Security"; "Electronics Security"; "Control of Compromising Emanations" (U.S. Army Missile Command/H. G. Peters). Slidefilms: "One Arby's, Please"; "Lot and Lobby Cleaning" (Arby's, Inc./Continental Films); "Host of the Highways" (Howard Johnson's/Continental Films); "How Sweet It Is!" (Pet, Inc./Continental Films). Audio Tapes: "Perception"; "Decision Making"; "Leading People"; "Developing Effective Management"; "Organizing for Results" (Resources for Education and Management).



WAYNE A. LANGSTON

A. V. Writer/Consultant

2266 Howell Mill Rd., N.W.
• Atlanta • Georgia • 30318
(404) 355-2422

DONALD L. LAWRENCE

1504 Pfingsten Road, Glenview, IL 60025

Phone: (312) 729-6545

Date of Organization: 1968

Services: Free lance writer, director, Producer's Producer.

FILMS BY EDMOND LEVY

135 Central Park West, New York, NY 10023

RECENT SCRIPTS "Flatbacks and Marks" (Feature documentary on prostitution); "How to Stop Smoking" (Mr. Fit); "The Incredible Seeing Machine" (Busch & Lomb); "Three" (USIA); "Conspiracy at Mercy Rest" (Theatrical feature);

DON LIVINGSTON

649 Meadowbrook Avenue Orange, CA 92667

Phone: (714) 637-4326

Date of Organization: 1956

Don Livingston, Writer-director

WILLIAM R. LUNDGREN

P.O. Box 884, Washington, DC 20044

Phone: (202) 966-5834

Date of Organization: 1958

William R. Lundgren, Screenwriter

RECENT SCRIPTS "View From Huntsville" (NASA, Marshall Space Flight Center); "Pollution in America"; "America's Energy Crisis" (WDR TV, Cologne, W/Germany); "The Apollo Decade" (USIA); "The Media Center" (Irving Rasinow/Encyclopedia Britannica)

HAVE A GOOD YEAR

IN '74

William R. Lundgren

P.O. Box 884

Washington, D.C. 20044

(202) 966-5834

SCRIPTWRITER

SUMNER J. LYON
518-8th Street, Wilmette, IL 60091
Phone: (312) 256-1526
Date of Organization: 1961
Sumner J. Lyon, Film Writer-Consultant

JACK P. MALONEY, WRITER
4312 Coolidge Ave., Minneapolis, MN 55424
Phone: (612) 920-5730
RECENT SCRIPTS "River To The Sun" (Minnesota Power & Light); "To Breathe Free" (3M Company); "World Beyond Flight" ("JFK Terminal" (Pan Am); "Automated Res & Ticket System" (Amtrak); "Synthesis" (Cedar-Riverside Assoc.); "U-Matic Videocassette System" ("Videocassettes in Business" (Sony Corp. of America); "The Custom-Built Seed" (DeKalb); "The Bemis Story" (Bemis Company).

WRITER/DIRECTOR LARRY B. MARKS
Office: 211 E. 51 Street, New York, NY 10022
Phone: (212) 753-1347
Home: 248 N. Hewlett Ave., Merrick, NY 11566
Phone: (516) 379-0804
RECENT SCRIPTS Recent credits available on request.

larry b. marks

writer
director

FILMS
FILM STRIPS
DOCUMENTARY
EDUCATIONAL
THEATRICAL
SALES TRAINING
TELEVISION
TV COMMERCIALS
(212) 753-1347
(516) 379-0804



JEANETTE B. MARSH
1400 N. Lake Shore Drive, Chicago, IL 60610
Phone: (312) 642-3883
Date of Organization: 1960
Miss Jeanette B. Marsh, Writer

NEWTON E. MELTZER
67 Yale Street, Roslyn Heights, NY 11577
Phone: (516) 621-5285
Date of Organization: 1950
RECENT SCRIPTS Motion Pictures: "Wings & Wheels" (General Motors Corp.); "Waterbed & Board" (Eastman Kodak/Holland America Lines); "Hanseat Caribbean Adventure" (German Atlantic Lines); "Waterloo Diary" (Paramount Pictures); "Calypso A Go-Go" (Paramount); "What the Dickens Have They Done to Scrooge?" (Cinema Center Films); "Karl Menninger on Psychiatry" (John Wiley & Sons). Multimedia: "Tourism's the Game" (U.S. Travel Service). Academy Award Nomination (Best Short Subject) and Five Golden Eagles from CINE.

CLAIRE MERRILL
130 East End Avenue, New York, NY 10028
Phone: (212) 288-3480
RECENT SCRIPTS Videotape: "Who's Afraid of Opera" (NET). Film: "Williamsburg: An Invitation", "Colonial Williamsburg" GTE—A New Image, General Telephone and Electronics.

LAWRENCE MOLLOT
71 West 23 Street, New York, NY 10010
Phone: (212) 989-1754
Lawrence Molloy, Writer-Director

BRUCE MOODY
723 Old Stamford Road, New Canaan, CT 06840
Phone: (203) 966-5347
Date of Organization: 1961
RECENT SCRIPTS Motion Pictures: "Progress in Communications" (U.S. Army); Research project for U.S. Information Agency.

NICK NICHOLSON
6222 Rex Drive, Dallas, TX 75230
Phone: (214) 638-0903

Date of Organization: 1957

EDDIE O'BRIEN—THE WRITER
67 Old Highway, Wilton, CT 06897
Phone: (203) 762-8400
Date of Organization: 1960
Eddie O'Brien, Writer-Director

ROGER OLIPHANT
208 W. 81 Terrace, Kansas City, MO 64114
Phone: Office (816) 363-3585
Home (816) 333-6906
Date of Organization: 1972
RECENT SCRIPTS Motion Pictures: "Analyzing Advertising", "Wise and Responsible Consumership" (Centron Educational Films); "We Are the Nazarenes" (Church of the Nazarene Headquarters/Horizon Productions); "Which is Which" (Caterpillar Tractor Co./Calvin Productions). Videotape Presentation: "B/A Industrial Sales Story" (Burstin-Applebee Industrial Div./Allmayer Adv., Inc.). TV Commercials: "Merrywood Townhouses and Homes" (Tri-City Construction Co./Dennis Kirk Productions); "Jasper's Restaurant" (Allmayer Advertising, Inc.).

LOUIS ANTHONY PETRONIO
2104 Genessee St., Utica, NY 13502
Phone: (315) 732-4535
Date of Organization: 1958
Louis A. Petronio, Writer

HENRY R. POSTER & ASSOCIATES
South Farm Road, Port Washington, NY 11050

CARL PUGH
Treatments & Scripts by Mail
74 Washington Avenue at First Street,
Miami Beach, FL 33139
Phone: (305) 672-3621

MARIO RAPISARDA
8 MacIntosh Road, Norwalk, CT 06851
Phone: (203) 838-2408
Mario Rapisarda, Writer-Consultant
RECENT SCRIPTS Motion Pictures: "Tinsel Teeth", "Stanley", "The Men and the Plot to Kill Hitler" documentary (Oriolo Film Studios); Bilingual audio-visual programs on machine shop practices for Fiorelli Films including: "Machine Shop Hand Tools, Part I", "Machine Shop Hand Tools, Part II", "The One Inch Micrometer", "The Six Inch Rule", "The Vernier Caliper", "Measuring Tools In The Machine Shop", "Screw Threads and Thread Terms", "Basic Hand Taps and Related Accessories", "Internal Threading—How To Tap A Hole By Hand", "Internal Threading—Tapping Square In A Drill Press", "Basic Hand Threading Dies and Accessories", "External Threading—How To Use A Stock And Die", "Never Mind The Inches, How Much is That in Meters?"

RUTH L. RATNY ENTERPRISES
900 North Michigan Avenue, Chicago, IL 60611
Phone: (312) 664-5236
Ruth L. Ratny, Writer/Producer
Date of Organization: 1965
RECENT SCRIPTS: Sears Roebuck; Supermarket Institute; Continental Can Co.; MGIC; Flair Merchandising Agency.

S. DAVID SCHER
305 East 86th Street, New York, NY 10028
Phone: (212) 427-5472
Date of Organization: 1966
S. David Scher, Writer

WILLIAM L. SIMON FILM SCRIPTS, INC.
2407 1/2 Eye St. N.W., Washington, DC 20037
Phone: (202) 333-7514
Date of Organization: 1958
William L. Simon, Film Writer
New York Representative: William Morris Agency, Jon Pearlman, 1350 Sixth Ave., New York, N.Y. Phone: (212) 586-5100
RECENT SCRIPTS Motion Pictures: "It's Your Turn" (third film in continuing series/Fairchild Industries); "The Time and the Place" (Voice and Vision, Inc.); "Strata Characteristics" (MRC, Inc.); "Helicopter Forced Landing Procedures" (2 films/H. G. Peters Co.); "Viking Memory Planes" (Langley Research Center, NASA); "Do Yourself a Favor" (U.S. Postal Service); "The Story of Emily", "Introduction to Communicable Disease Nursing" (Walter Reed Medical Center; "Autosevocom", "Development of the Electromagnetic Log", "Superconductive Machinery" (U.S. Navy); "Fly the Finest" (Monumental Films); "Seaborne Mobile Logistics System", "Air Observer Procedures" (U.S. Marine Corps). Broadcast: "Spectrum USA" (52—1/2 hour pro-

grams/J. Walter Thompson). Exhibit: 1974 Paris Air Show (Concepts, copy and audio-visuals for entire theme area of U.S. Pavilion). Cassette A/V Programs: "Person to Person" (Business training based on techniques of Transactional Analysis/Wiley Systems).

STANFORD SOBEL
103 Park Ave., New York, NY 10017
Phone: (212) 532-1450
Date of Organization: 1953
RECENT SCRIPTS "It's in the Box" (Automotive Advertisers Council); "State of the Industry" (Motor & Equipment Mfrs. Assoc.); "Bactrim" (Hofman-La Roche/Film Expediting Corp.); "The Marketing Imperative" (Automotive Publishers Council/Aitken-Kynett Co.); "The Weldwood Collection" (U.S. Plywood Corp./Studio Jan, Inc.); "Super-X Model 1" (Winchester Div. of Olin/Robert Carter Wood, Inc.); "Total Selling '73" (Detroit Diesel Allison Div./Visualscope Inc.); "Partners in Tomorrow" (American Home Assurance Co./Aegis Productions, Inc.); "The Social Security Society" (Dept. of H.E.W. Social Security Admin.); "The Sound of Love" (Johnson & Johnson/Quality Presentations, Inc.)

RAY SPERRY
2332 Manchester Avenue, Cardiff-by-the-Sea, CA 92007

STARBECKER, INC.
9145 Sligo Creek Parkway, Silver Spring, MD 20901
Phone: (301) 587-8648
E. N. Starbecker, President
M. A. Marlow, Researcher-Writer
RECENT SCRIPTS "Drinking Water Alert" (Concern, Inc.); "Reactor Safety" (Atomic Energy Commission); "When the Doors Close" (Seven Oaks Productions); "The Continuing Quest" (National Assoc. of Machinists, Tool and Dyemakers); "Don't Play with Matches" (National Fire Protection Assoc.); "Land Use" (Environmental Protection Agency); "Speaker Sortation Systems" (Omega Productions); "Another Name for Helping" (U.S. Coast Guard).

See Ad on Page 51

CRAIG STEWART AND ASSOCIATES
931 Darlington Lane, Crystal Lake, IL 60014
Phone: (815) 459-2518
Date of Organization: 1968
Craig Stewart, Writer
Mike Houlihan, Writer
John Muchmore, Writer
Steve Woods, Writer
Deane Carlborg, Writer

ROBERT STRICKLAND
219 Mattson Ave., Los Gatos, CA 95030
(San Francisco Bay Area)
Phone: (408) 374-1407
Robert Strickland, Writer/Director
RECENT SCRIPTS Motion Pictures: "The Search", "Radiometric Area Correlation Evaluation" (Lockheed Missiles and Space Co.); "What Have You Got To Lose?" (Aptos Film Enterprises); "MBA—On The Move" (MBAsociates/Vista Productions); "The West Colton Yard" (Southern Pacific Railroad); "What's Bugging You?" (Chevron Chemical Co./Vista Productions); "Report From Monterey" (Mardela Corp.); "The Inside Story" (Diamond Walnut Growers/Vista Productions).

San Francisco Bay Area
ROBERT STRICKLAND
Writer • Director • Consultant

219 Mattson Avenue
Los Gatos, CA 95030
(408) 374-1407

JOHN SUMOCK
19541 S. Poplar, Mokena, IL 60448
Phone: (312) 479-9865

JOHN TATGE
322 East 34th St., New York, NY 10016
Phone: (212) 532-3697

56 : BUSINESS SCREEN—November/December, 1973



"The rest of it's garbage"

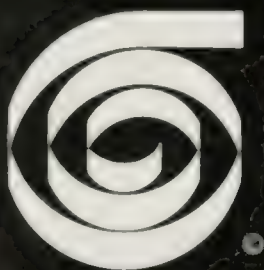
WHY IS THERE FOTO-KEM?

It all started about ten years ago. Things were different then. TV was black and white; theater screens were getting bigger and the audiences smaller; talk was cheap but Cleopatra wasn't; hair was short and skirts were long; the motion picture industry was feeling the pains of a declining market.

A strange environment indeed to give birth to a new lab. But we had faith — faith in this great medium. We figured film was still the best way yet conceived by man to transfer a thought from one brain to another.

We said, let's open a little lab and give them the things bigness can't cope with, like tender loving care and honest, direct communication with people who care. So we did — with one developing machine, a borrowed printer; two men and one customer. It worked! People like TLC. They told others and so we survived and grew.

If you are one of our customers, we'd like to say "thank you" for helping. If you're not, drop in some time. You'll be greeted with a smile even if you're not president of a network.



*Foto-Kem Industries, Inc.
3215 Cahuenga Blvd. West
Hollywood, California 90068
(213) 876-8100*

GERALD D. BRODERSON
President

REGINALD S. DUNN
Executive Vice President

LOU VINCENT
Production Vice President

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Producers Listings

CONNECTICUT

BUSINESSFILM INTERNATIONAL, INC.
21 Charles St., Westport, CT 06880
Phone: (203) 227-5544
Date of Organization: 1967
Julian P. Padowicz, President
Services: 8mm, 16mm & 35mm motion pictures; sound filmstrips, slides; Specializing in educational, fund-raising, motivation and sales films: Facilities: Full production capability including sound stage on premises.

THE COMMUNICATORS, INC.
Pomfret Center, CT 06259
Phone: (203) 928-7766
Donald J. Ryan, President/Chairman of the Board
Norval F. Smith, Vice President of Operations
James S. Morse, Vice President of Creative Services
Robert L. McDonald, Vice President, Educational Media
Services: Complete audio visual production services for business, industry and education, including motion picture, film strip and sound slide productions. Scripting; design, illustration and technical art, still, motion and instrumentation photography; hot press, hand lettering, titling and offset printing; sound recording, engineering, scoring and high speed reel and cassette duping; strip and slide mastering. Facilities: Studios, offices and complete in-house facilities and equipment for the services offered above.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Business Travels at the Speed of Paper", "The Package Deal", "Fastatements 1973", "Something Extra", "CTS—A Better Way", "The Most Versatile Pipeline Coating in the World. Sound Filmstrips: "Basic Inspection Methods", "Three

presentation engineering—maintenance seminar", Series of 6 "Astrology, A Scientific Art?", Series of 16 "Food We Eat", "Sound Selling", "Standards of Professional Selling 1973".

CONSENTINO FILMS

118 West Mountain Road,
Ridgefield, CT 06877
Phone: (203) 438-4460

Date of Organization: 1969
Joseph Consentino, Director/
Cameraman
Sandra Consentino, Director/Editor

Services: 16/35mm production of theatrical feature films, television documentaries and commercials; industrial, educational, medical and promotional motion pictures. Specialist in political commercials and documentaries.

Facilities: Complete 16/35mm camera, sync sound and lighting equipment; fully equipped editing room with two picture Steenbeck; 20-foot mobile production vehicle with generator, air conditioning and complete living facilities.

RECENT PRODUCTIONS AND SPONSORS
"Days Have Gone By" feature; "Bug Boy" (CBS-TV 60 Minutes); "Promise Margarine" (Lever Brothers); "Jonathan Edwards" (Castle Music Products); "Beg Your Sweet Pardon" (Vanguard Records).

CUSTOM FILMS INC.

11 Cab Drive, Westport, CT 06880
Phone: (203) 226-0400
Date of Incorporation: 1963
Lester B. Walker, President

Services: 16mm and 35mm motion pictures for business, industry, sports. Special services for auto racing and competition sports. Facilities: Complete editorial facilities and production equipment for location photographing with multiple cameras.

RECENT PRODUCTIONS AND SPONSORS
The Inner ABC 1973, The Firecracker 400 '73, The Southern 500 '73 (ABC's Wide World of Sports); Dittofit (General Electric Co.); "Brake Service the Easy Way" (Raybestos-Manhattan Co.); "Lipe Sliders" (National Recreation Industries); Special production services for Purolator, Grey Rock Brake Linings, Coco Cola, Union Oil Co.

KEVIN DONOVAN FILMS

44 Treat Road, Glastonbury, CT 06033
Phone: (203) 633-9331

Date of Organization: 1953
Branch: 101 West 57th St., New York, N.Y. 10019

Phone: (212) 246-4287
Kevin Donovan, Owner
Sidney Berry, Executive Producer
Harold Clay, Lab Coordinator
George McMillin, Writer

Services: TV Spots, Motion pictures, slides, filmstrips and still photography. Public relations, advertising, industrial, medical. Facilities: Arriflex Cameras (Model S & BL) Nagra, Magnasync sound equipment, studio and portable lighting, editing equipment.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Glimpse of Connecticut" (State of Conn.); "Island of Lives" (Hospital Safety film for ITT-Hartford); "Welcome to the Site" (United Illuminating Co.); "Mind-blower Film" (Veterinary Div. of Schering-Plough Corp.). TV Spots: Series of 26 for the Electric Companies of Connecticut.

(FFI) FIORELLI FILMS, INC.

28 Relihan Road, P.O. Box 2229, Darien, CT 06320

Phone: (203) 655-8877
Date of Organization: 1964
Joseph A. Fiorelli, President-Treasurer
Robert Beebe, Secretary
Gina McDowell, Office Manager

Services: Producers of motion pictures, filmstrips, slidefilms, audio and video tapes for industry, government and education. Facilities: General business offices, screening, editing and distribution facilities.

RECENT PRODUCTIONS AND SPONSORS
"The Model 503: Atomic Absorption Spectro Photometer" (The Perkin-Elmer Corp.)

JACOBY/STORM PRODUCTIONS

101 East State St., Westport, CT 06880
Phone: (203) 227-2220

Date of Organization: 1965
Frank D. Jacoby, Partner
Doris Storm, Partner

Services: Complete creative motion picture and sound filmstrip services—from the idea to the finished film. Have filmed in 40 countries for industry and government. Specialists in industrial, documentary, educational, sales promotion films and filmstrips. Facilities: Arriflex cameras, Nagra and Uher recorders, full lighting equipment, sound transfer gear, six-plate Steenbeck editing.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Mutual of Omaha, New York Coalition for Family Planning. Educ. Films & Filmstrips: Random House, Xerox, Harper & Rowe, Globe Publications, Doubleday, Current Affair Films.

WILLIAM NOYES/FILMS

371 Greens Farms Road, Westport, CT 06880

Phone: (203) 259-8871

RECENT PRODUCTIONS AND SPONSORS
"If You Went to School in England" (sound filmstrip for self distribution); Three commercials for re-election of Representative William Cotten; "The Case for Broadcasting Advertising" (Sound slide presentation for Station Representatives Assoc.).

LLOYD PEARSON ASSOCIATES, INC.

26 Imperial Ave., Westport, CT 06880
Phone: (203) 226-4295

Date of Organization: 1955

MULTINATIONAL COMMUNICATIONS

for

MULTINATIONAL FIRMS-GLOBALLY

Lloyd Pearson Associates
Westport, Connecticut

WALTER HARRISON SMITH PRODUCTIONS

Highview Terrace, New Canaan, CT 06840
Phone: (212) 697-9174; (203) 966-0225

Date of Organization: 1952

Walter Harrison Smith, President

Services: Film counselors, concept, exploitation

WESTPORT COMMUNICATIONS GROUP, INC.

155 East State Street, Westport, CT 06880

Phone: (203) 226-3525

Date of Incorporation: 1965

Fred Hertz, President
Tod Dockstader, Vice President
Hubert Lindsay, Art Director
Ted Frasco, A-V Producer

Services: Audio-visual production; (all Media) for sales, educational, training, advertising, marketing and promotion. Facilities: Design and art production studio; stereo and mono recording studios; still and motion photography; scripting; mixing and editing; sound effects and music libraries; electronic synthesizer. Casting, duplication, pulsing for all A-V systems.

RECENT PRODUCTIONS AND SPONSORS
Slidefilms: "Control of Life", "World's Great Religions" (Time-Life Films); "How A Recording Is Made" (Educ. Audio Visual Inc.); "Stepping Into Science" (Teaching Resources Films); "Clinical Practice of Cardiology" (American Heart Assoc.); "Auto-Teller 24" (City National Bank Conn.). Audio, Cassette & Disc: "Search & Seizure", "Fair Trial" (Xerox Educ.); "Book Bag" (Childrens Press); "The Voice of Will Rogers" (American Heritage); "Target '76" (Conn. Library Assoc.).

MASSACHUSETTS

BAY STATE FILM PRODUCTIONS, INC.

35 Springfield St., Agawam (Springfield), MA 01001

Phone: (413) 734-3164

Date of Organization: 1944

Robert L. Keeney, Jr., President
John H. Keeney, Executive Vice President
David D. Doyle, Vice President, Sales
William I. Rhodes, Vice President, Television
Robert F. Beliveau, Vice President, Creative Services
A. Herbert Wells, Treasurer

Services: 16/35mm motion pictures: TV commercials and programs; slides, sound slidefilms, film strips, educational filmloops, filmograph; storyboards; technamation; foreign language, narratives; special effects; still photography, black and white and color; script services; sales and training aids; distribution. 3 screen Multi-media, multi projector road shows. Facilities: 35mm and 16mm cameras, complete lighting facilities; Portable gas driven generators; two trucks; 16mm optical film recording; 16mm and 35mm dubbing, equalization and compression; Two printing laboratories. 16mm black and white processing, positive, negative, reversal. Two screening rooms, 35mm and 16mm interlock equipment; portable interlock equipment. Two cutting rooms with six cutting benches; Complete animation department with Oxberry 35mm/16mm BiPack Animation Camera. Art Department, hot press. Carpenter Shop, set designing; 3 music libraries, film vault; still photography department with dark rooms for processing, printing and enlarging. Sound proof sound stage, over 3,000 square feet completely air conditioned; permanent staff of 25 including technicians, art and script specialists.

BEACON FEATURES, INC.

708 Washington Street, Dedham, MA 02026

Phone: (617) 329-9504

Date of Organization: 1951

J. Leonard Sanderson, President
Barbara Keane, Treasurer

Services: Motion pictures, slide/sound pres-

CENTER FOR COMMUNICATIONS INC.

43 Lovett Street, Beverly, MA 01915
Phone: (617) 922-3773

D-4 FILM STUDIOS, INC.

56 Elmwood Street, Newton, MA 02158
Phone: (617) 969-7770

Date of Organization: 1935

Joseph Dephourse, Board Chairman
Stephen Dephourse, President & Treasurer
Ralph Picardi, Laboratory & Printing Dept.

Services: 16mm color and b&w production. Industrial, educational, medical, government, TV, public relations, training films. Sound recording, optical & magnetic. Color and b&w printing. Negative, positive and reversal processing. Editing: A&B roll preparation and conforming. Animation, hot press and super titles. Facilities: Air conditioned sound proof studio, Auricon Super 1200 with zoom lens Arriflex with zoom lens. Electric Hydroly with fluid head, 16mm Maurer optical track film recorder. 3 16mm interlocked dubbers 16mm color printer with automatic fades & dissolves. Oxberry animation stand. Black & white Houston Fearless processing machine. Kemsoc hot press.

DEKKO FILM PRODUCTIONS, INC.

126 Dartmouth St., Boston, MA 02116
Phone: (617) 536-6160

Date of Organization: 1946

Joseph Rothberg, President
Webster Lithgow, Creative Director
Aloysius Petrucci, Production Mgr.
Howard Rothberg, Sound Recording

Services: Corporate, Training, Marketing & Instructional Motion Pictures & Filmstrips. Producer dealer for Technicolor and LaBelle Courier. Facilities: Complete in house facility, fully equipped with sound stage, interlock projection theatre—editing rooms—art and animation, sound recording & mixing, resolving, transfers and optical recording, complete location equipment and crew capability.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Investment Casting on the Move" (Hitchiner Mfg.); "Coronary Arterial Reconstruction" (Peter Bent Brigham Hospital "Lahey Clinic Expansion" (Lahey Clinic Foundation); "Camflex Installation & Maintenance Program" (Masonite International); "Solid Waste Disposal" (Harvard School of Public Health). TV Spots: "Whats Good For A Cough" (Herman W. Stevens Agency)

ENVISION CORPORATION

323 Newbury Street, Boston, MA 02115

Phone: (617) 267-4450

Date of Organization: 1967

Bernt Pettersen, President
Fred Brink, Vice President
Susan McIntosh, Vice President

Services: Motion Pictures, filmstrips, slide shows, multi-media kits, records. Facilities: Offices, editing rooms, studio, projection theatre

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: Polaroid Sunglasses movie (Polaroid Corp.). Slide Shows: "A Certain Grandeur" (Boston Museum of Science); "Project Curb" (Project Curb); Wellesley College Centennial Slide Show (Wellesley College); "Boston: The Liveable City"; "Little City Halls" (City of Boston). Filmstrips: "Marvin Collection"; "Wanda the Whale"; "Man Into Bird"; "The Great Monument Competition"; "Benji"; "The Crosstown Derby" (Encyclopaedia Britannica); "Reading 360 Training"; "Individualized Mathematics Training" (Ginn and Company). Records and Tapes: "Brown/Ladd Geology Tapes"; "San tiago Chemistry Tapes" (Houghton Mifflin Company); "Purves 8 Records" (Ginn & Co.).

JONATHAN KARAS & ASSOCIATES

Science House, Manchester, MA 01944

Phones: (617) 526-1120; 526-7116

Date of Organization: 1958

Dr. Jonathan Karas, President

Services: Creative science and engineering consultants to advertising agencies, industry and film producers. Scientific demonstrations, exhibits; motion picture scripts, technical testing and specialized exhibit design. Facilities: Laboratory and photographic facilities and affiliations with university technical staffs with laboratory and testing facilities. Scientists and engineers available as consultants and on-camera narrators in any branch of science and engineering and as professional exhibit demonstrators.

RECENT PRODUCTIONS AND SPONSORS
Live Presentations: Volkswagen Automobile

Shows; "Those Incredible Fibers of Glass" (Owens-Corning Fiberglass); "Fire Away" seminars (DuPont); NAHB Show (Owens-Corning Fiberglass); "Making It-The Recycle Funshop" (Xerox Exhibit Center); ASEC Show (Owens-Corning Fiberglass).

LAURENCE ASSOCIATES, INC.

275 Tremont Street, Boston, MA 02116
Phone: (617) 423-0133
Date of Organization: 1948
L. R. Miller, President
G. Hughes, Creative Director

Services: Filmstrips; sound slidefilms, art, photography, scripts, sound recording, motion pictures, staging. A-V equipment for sales, rentals. **Facilities:** 6,000 sq. ft. downtown street floor; three darkrooms, color processing; photographic & design studios. Editing, screening and sound rooms. Repair sections.

MASS COMMUNICATIONS, INC.

25 Sylvan Road South, Westport, CT 06880
Phone: (203) 226-1262
Sumner Glimcher, President

Services: Complete production of documentary; public relations, industrial, animation and educational films and audio tapes. **Facilities:** Production (studio & equipment) and editorial for 16mm and 35mm color, B&W locally or abroad.

RECENT PRODUCTIONS AND SPONSORS

"Masterpieces of Chinese Art", "Golden Heritage, Golden Harvest" (Chinese Information Service).

TR PRODUCTIONS, INC.

1031 Commonwealth Ave., Boston MA 02215

Phone: (617) 783-0200
Date of Organization: 1947
Oscar H. Cheses, President
Alfred D. Benjamin, Vice President,
Production
Eugene W. Jones, Vice President/
Musical Dir.
Alan Root, Sales Manager

Services: Motion pictures—animation, live action, theatrical, wide-screen, TV commercials and programs, cartoon packages; educational, scientific, industrial, public relations and business films; filmstrips, slides, script services. **Facilities:** 35 and 16mm Arri's, Mitchell cameras; KEM & Moviola equipment; 2 sound stages; sound recording facilities; Nagra, Magnasync, Ampex, Interlock projection; screening rooms; art and animation; kinescopes.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Killington Days", "J 101", "Best Buys" (GE); "The Walking Beam Furnace" (BTU Engineering); "Superheart" (R.R. Heart Assoc.); "There Is a Better Way" (Mead Paper Products); "The Quality of Bentley" (Bentley College); "The F-4E Leading Edge Slat (USAF); "TPA-Cancer Detection Test" (Damon Corp.). **Sound-Slide Presentations:** "Florida Sales Managers Meeting" (GTE Sylvania); "Sales Training Sales Policy Program (GTE Sylvania); "Americans in Uniform" (Crown Linen Services); "74 Fashion Line" (Woddard & Wright). **TV Spots:** "QE II Israel Trip" (Assured Travel); "Jordan March—Misc." (Smith/Patterson); "Wildcat Mountain" (PFC); GE Dealer Special-Northeast Banks" (Quinn & Johnson); "Cardinal's Stewardship Appeal" (Boston Catholic Archdiocese); "Water Pollution" (Comm. of Mass.). **Multi-Media Presentations:** "Annual Employees Meeting" (Gillette Toiletries); "Annual Employees Meeting" (Gillette Safety Razor); "Annual Stockholders Meeting" (Gillette); "San Francisco Sales Meeting" (Foster Grant).

VERMONT

CAMPBELL FILMS

Academy Avenue, Saxtons River, VT 05154
Phone: (802) 869-2547

Date of Organization: 1947
Robert M. Campbell, Executive Producer
Milton W. Bellows, Cameraman-Editor
Michael S. Campbell, Writer
Patricia Bellows, Distribution
Geraldine Latham, Distribution
Roberta Geist, Office Manager
Ralph Severens, Technician

Services: Educational and business films for all purposes. Sound Slidefilms, filmstrips, multi-media, training programs. Industrial still photography. Editing service. Contract shooting, audio-production. **Facilities:** Com-

plete facilities for studio and location shooting. Arriflex and Auricon cameras. Nagra and Magnasynch 30KW lighting equipment. Completely equipped editing rooms. 16mm interlock screening. Animation stand. 16mm distribution services.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Marist" (Marist College); "Mt. St. Mary's" (Mt. St. Mary's College); "Lawrence University" (Lawrence University); "Over the Arch of the Rainbow" (Dr. Franklin Perkins School); "How Blind Children Learn" (Perkins School for the Blind.)

NEW YORK

ACI PRODUCTIONS

35 West 45th St., New York, NY 10036
Phone: (212) 582-1918

Date of Organization: July, 1958
Stelios Roccas, President
Mark A. Else, Exec. Vice President
Daphne Brooke, Vice President/
General Manager

Services: Motion picture production including photography, animation, editing, sound and music. **Facilities:** Recording and editing facilities; small studio and photographic equipment.

AVC TV PRODUCTIONS, INC.

300 East 44th Street, New York, NY 10017
Phone: (212) 682-5686

Date of Organization: March 1, 1969
Mark Druck, President
Van Fox, Vice President, Intl. Div.
Lisa Druck, Production Assistant

Services: Industrial/Business/Sales films and videotapes. TV commercials, scripts through production and supervise time buys.

RECENT PRODUCTIONS AND SPONSORS

Films: "You Gotta' Have A System" (U.S. Envelope); "Injection Techniques" (Merck, Sharp & Dohme); "Fire Alarm Systems for the Home" (Sentoid Industries). **TV Commercials:** Roaman's Retail Catalogue; Gimbel's; Alemon Swimming Pools; Coin City; Computer School of N.Y.; Career Club Shirts; Dannon Yogurt; Piser's Dept. Stores; Great Eastern Dept. Stores; Buy Rite Cut-rate Stores; Whalen Drug Stores.

ADFILM PRODUCERS, INC.

510 Madison Ave., New York, NY 10022
Phone: (212) 758-3040

Date of Organization: 1968
Matt Harlib, President/Executive
Producer
Terry Davis, Production Assistant

Services: Motion pictures, videotape, audio-visual productions; we are a production department and audio-visual arm for companies with none of their own. **Facilities:** Everything necessary to the production of film, tape or audio-visual materials.

RECENT PRODUCTIONS AND SPONSORS

SCM Corp., Stauffer Chemical Corp., Amrep Corp., Cococo Toy Corp.

ADMASTER, INC.

425 Park Ave. South, New York, NY 10016
Phone: (212) 679-1134

Date of Organization: 1948
Charles Corn, President & Creative
Director
Meyer Gordon, Treasurer
Al Salerno, Art Director
Edward Glasser, Production Manager

Services: Creators and producers of slide, slide productions, filmstrips and limited animations. 35mm, 3 1/4 x 4, Vugraph; stand photography. **Facilities:** Fully staffed art dept.; air-conditioned studios, projection-conference room; camera and processing equipment for color and black & white including both horizontal and vertical facilities for all slides. **Audio Services:** Music, sound effects library, Cassette duplication, direction.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "History of a President" (Champion International); **Filmstrips:** "Total Pension Benefit Planing" (N.Y. Life); "Tools of the Dance" (Capezio Ballet Makers); "Job Administration" (A. T. & T.); "2000 A.D." (Newsweek Magazine); "Delivery Loading" (United Parcel Service). **Slide Tape Shows:** A series of 12 multi screen (Bell Seminar); "Fashion '73" (National Association of Men's Sportswear); "Benefits" (American Electric Power); "Skycab" (Schulman Air Freight) And over 100 others.

ADMIRAL FILM PRODUCTIONS, INC.

369 Lexington Ave., New York, NY 10017
Phone: (212) 682-1033

Date of Organization: 1972
Benjamin S. Greenberg, President-Dir. of
Production

Herbert Scharer, Vice President-Treasurer
Michael Rosenthal, Director of Sales
Suzanne Holston, Director of Distribution

Services: Producers of documentary motion pictures, public service spots, TV commercials, training films, film strips, slide films, multi-media packages, video-tapes and records. Offices, screening and editing facilities.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "To Baby With Love" (Gerber Baby Food Co.); "Energy and the Environment" (Amex Co.); "Round the World" (DuPont); "Harlem School of the Arts" (Dorothy Maynor); "X-Mas Tree" (Rockefeller Center, Inc.); "1007 Club" (IBM); Public Service Spots-Traffic Safety Series (NYC Traffic Safety Series (NYC Traffic Dept.); Political Spots (Tony D'Alcalo Campaign).

AEGIS PRODUCTIONS, INC.

381 Park Ave. South, New York, NY 10016
Phone: (212) 684-0810

Date of Organization: May 1963
Sidney Milstein, President
Herbert Leventhal, Executive Vice President

Barbara Milstein, Secretary-Treasurer
Edward J. English, Vice President

Services: Motion pictures and slidefilms for industry, TV commercials. **Facilities:** Special facilities and equipment for medical and scientific productions: Art facilities. Arriflex motion picture equipment; 16/35mm animation stand; Nagra and Magnasynch sound equipment; Moviola editing equipment, Steembeck editing equipment.

RECENT PRODUCTIONS AND SPONSORS

"Panorama of Paper Making" (Westvaco); "Mild Analgesic Therapy for Problem Patients" (McNeil Laboratories); "Nabisco Executive Panel—1973" (Anagraphics-Nabisco); "Win With Fram" (Fram); "Biopharmaceutics" (Warner-Chilcott); "Rectal Flap Repair" (Transpuc Approach to Lower Urinary Tract" (Eaton Labs); "Good Morrow Valentine" (Norcross); "A Tale of Four Towns" (The Salt Inst.-Carl Byoir); "Cefazolin Antibiotics Program" (Smith Kline & French); "Primary Cancer of the Bone" (American Cancer Society); "Sof-Wich" (Johnson & Johnson).

See Ad on Page 38

ALLEGRO FILM PRODUCTIONS, INC.

Wholly Owned subsidiary of Sterling Communications, Inc.

201 W. 52nd St., New York, NY 10019
Phone: (212) JUDSON 6-3057

Date of Incorporation: 1961
Jerome G. Forman, President
Julius Edelman, Vice President &
Executive Producer

Norman Kagan, Producer/Writer
Diane Erlichman, Associate Producer
Daniel Ruffini, Production Assistant

Services: Motion picture and slide film producers; commercials, public relations, industrial and sponsored films; specialist in news and sports films; special department for foreign language versions and post-production finishing. **Facilities:** Recording, screening editorial rooms and studio, 35mm and 16mm camera and editorial equipment; script and art department.

RECENT PRODUCTIONS AND SPONSORS

12 half hour programs for the U.S. Information Agency; "Kitchen Management" (U.S. Navy); Recruitment Film (Columbia College); "The Outer Limit" (Johnson & Johnson); "Inside-Outside" (National Instructional Television & Exxon); "Bombing of North Viet Nam" (District 65); "The Science Screen Report" (produced in cooperation with the National Science Teachers Assoc. and the Engineers Council for Professional Development). **Commercials:** Muscular Dystrophy Assoc. of America; Ronco Teleproducts; Volunteers of America; The Internal Revenue Service.

AMERICAN FILM PRODUCTIONS, INC.

1540 Broadway, New York, NY 10036
Phone: (212) 582-1900

Date of Incorporation: 1956
Date of Organization: 1946
Robert Gross, President-Treasurer
Lawrence A. Glesnes, Vice President
Sheldon Abromowitz, Vice President-Secretary

Cornelius Vanderbilt, Jr., Vice President
Services: Motion pictures, 16mm and 35mm, color and b&w; and slidefilms. Specialties: industrials, sales, public relations, TV, ed-

Facilities: 16mm and 35mm editing and sound production facilities; cutting rooms; screening stage; special effects animation; stop motion; storyboard personnel.
RECENT PRODUCTIONS AND SPONSORS
 Motion Pictures: "TACDEW AIC Training" (American Petroleum Institute); "Shipboard Pollution Abatement" (U.S. Navy); "ABC of the Diesel Engine" (U.S. Navy); "ABC of the Gas Turbine" (General Motors Corp.); "The Commuters" (TDI Corp.); "The Look of Quality" (Quality Inns International); "10 Mini Documentaries"; "Power From the Land" (National Science Foundation). TV commercials for many of the large advertising agencies.

OPPORTUNITY (Taylor Wine); "Energy and All That" (American Petroleum Institute); "Shipboard Pollution Abatement" (U.S. Navy); "Aircraft Handling" (U.S. Navy); "ABC of the Diesel Engine" (U.S. Navy); "ABC of the Gas Turbine" (General Motors Corp.); "The Commuters" (TDI Corp.); "The Look of Quality" (Quality Inns International); "10 Mini Documentaries"; "Power From the Land" (National Science Foundation). TV commercials for many of the large advertising agencies.

AUDIO VISUAL PRODUCTIONS, INC.

8 East 36th St., New York, NY 10016
 Phone: (212) 685-7190
 Date of Organization: 1970
 Emil Willmetz, President
 Andrew B. Nemes, V.P.

Services: Specialists in documentary and educational films, 16mm and 35mm, in the realm of demographic environmental and ecological subjects, in both North and South America. 8mm Sight/Sound cassettes for RCS & PIP Projectors. **Facilities:** Complete picture, sound and editing facilities. Affiliates in Europe and South America.

AUDIOIMAGE, INC.

35 West 53rd Street, New York, NY 10019
 Phone: (212) 246-1640

Date of Organization: 1969
 Thomas G. Baldacci, President
Services: Producers of Group Communication including scripts, design, motion picture films, slide films, filmstrips, multi-media shows and super 8 films. **Facilities:** Offices, screening and production including a special demonstration room of multi-media programming equipment and multi-media shows. **RECENT PRODUCTIONS AND SPONSORS**
 Onduline; EasyScore (AMF Bowling Products); Cotton, Inc.; Go Natural, Going Natural (J. P. Stevens).

AUDIOIMAGE, INC.

What Do You Want
 Individuals In Your
 Audience To Do Or Think
 When The Film Is Over?

35 West 53rd Street, NYC
 246-1640

AVON PRODUCTIONS INC.

200 West 57th Street, New York, NY 10019
 Phone: (212) 581-4460

Date of Organization: 1965
 Ralph Weisinger, President, Executive Producer
 Ben Oliver, Producer
 Charles O. Slavens, Prod. Mgr.
 Suzy Widawski, Exec. Secy.
 Linda Halberstadt, Prod. Asst.

Services: Producers of documentary industrial, public relations and training films for television, industry, education, government and commercials. Videotape television specials, multi-media presentations. Complete film production services from Script writing to release print. Remote or studio video equipment. Fernseh camera, hi-band color 2 inch videotape recording and video cassette equipment. **Facilities:** Production offices, screening room, sound stage, editing facilities, distribution services. Also supply equipment crew and production facilities for other producers.

RECENT PRODUCTIONS AND SPONSORS
 Motion Pictures: "Opinion of the Public" (PRSA); "Big City Newspaper" (Chicago Tribune); "L.I.U.S.A." (Newsday); "Man-Sized Job" (New York News); Visiting Nurse Service of New York; [S. S. Oceanic] (Home Lines); Miss American Teen-Ager; Union Carbide Introduction; Radio City Music Hall; "Walt Disney Show". **Commercials:** Discover the NEW Jersey (State of N.J.); Stottlemeyer-Hook-Gay Talese-Ayne Rand-Bess Meyerson (New York News).

BEAR FILMS, INC.

AUDIO VISUAL ASSOCIATES
 805 Smith St., Baldwin, NY 11510
 Phone: (516) 223-1830

Date of Organization: 1948
 Frank Bear, President
 Barbara Schwartz, Assistant to the President

Services: Motion pictures, filmstrips, slides, related printed media, for sales, training, P.R., fund raising, education.

RECENT PRODUCTIONS AND SPONSORS

Filmstrips: "The Skin You Live In" (Clearasil); "Girl to Woman the World Over" (Pursettes); "Man and the Changing Earth"; "Latin America: A Changing World of Lands & Peoples". **Motion Picture:** "Let Me Be What I Can Be" (American Baptist and Progressive National Baptists).

BERRY PRODUCTION SERVICE INC.

123 West 57th St., New York, NY 10019
 Phone: (212) 246-4287

Branch Office: Ball Pond Road East, New Fairfield, CT 06810 Phone: (203) 746-1800
 Date of Organization: 1955
 Sidney N. Berry, President, Exec. Producer
 Beatrice M. Berry, Vice Pres., Product Coordinator

Services: All production services from concept to distribution. Ghost produce for other producers. **Facilities:** Editing (pictures and sound); music editing; recording studio; transfers; insert photography.

RECENT PRODUCTIONS AND SPONSORS
 "Island of Lives" (Hospital Fire Safety); Sales Meeting Opener (Schering); "Paralympics" (U.S. Wheelchair Sports); "Rapid Assay for Aminoglycosides" (Schering); "Geocillin" Sales spots (Pfizer); "Berks the Beautiful" (Penna Dutch Travel), Sterling Optical TV spots.

JOHN BRANSBY PRODUCTS, LTD.

47 West 57 Street, New York, NY 10019
 Phone: (212) 688-6225

Date of Organization: 1936
 John Bransby, President
 David Jacobson, Vice President
 Lee Stenstrom, Treasurer

Services: Producers of motion pictures, multi-media, television programs. **Facilities:** Offices, screening & editing rooms, animation camera and stand. Own all production equipment.

RECENT PRODUCTIONS AND SPONSORS
 "Operation of Unit Dining Facilities" (U.S. Army); "Scientist In The Sea"; "Decision For The Future" (U.S. Navy); "The Talk Was of Energy" (Carter Foundation Ind.); "Infections of the Hand" (Carter Foundation); "Self Service"; "Car Wash" (Moss-Shell Oil); "The Good Life" (Bahama Realty Co.).

BRAY STUDIOS, INC.

630 Ninth Ave., New York, NY 10036
 Phone: (212) 245-4582

Date of Organization: 1911
 J. B. Bray, Chairman of the Board
 Paul Bray, Jr., President
 Ronald G. Stevens, Executive Producer
 Ben Carino, Marketing Director

Services: Planning, production and distribution of sales promotion, public relations, training technical and general education films. Design and coordination of multi-media productions and equipment. Foreign language translations. **Facilities:** Staff and equipment for live action or animation: 35mm and 16mm productions, including sync sound; slide film and slide set reproduction; aerial photography with own aircraft; own film library 16mm, 8mm and super 8mm for distribution to schools, technical institutes and industries.

RECENT PRODUCTIONS AND SPONSORS
 Motion Pictures: "EA 6B High Angle of Attack Characteristics"; "TA 4F High Angle of Attack Characteristics" (U.S. Navy); "AWACS" (Hazelton Corps); OV 10 A Tactical Employment" (U.S. Marine Corps). **Multi-Media:** "Highway Challenges" (NSAF); "The Problem and a Logical Approach" (MM 7A); "The Environment, Part I" (MM 7B); "The Environment, Part II" (MM 7C).

STEVEN CAMPUS PRODUCTIONS, INC.

20 East 46th St., New York, NY 10017
 Phone: (212) 682-8735

CHANNEL FILMS, INC.

45 West 45th St., New York, NY 10036
 Phone: (212) 586-4311

Date of Organization: 1964
 Hal Seeger, Exec. Vice President
 Leonard Bird, Editorial Supervisor
 Roy Valle, Sound Supervisor
 Seymour Mandel, Opt. Supervisor

Services: Motion picture production—live action and animation, post production finishing. **Facilities:** Optical, animation, editorial, sound transfer, voice recording, effects, music library, screening.

RECENT PRODUCTIONS AND SPONSORS
 Sunday & Monday Night Movie Promos

AFI—ATELIER FILMS, INC.

Box 8, 293 N. Fulton Ave. Mount Vernon, NY 10552

Phone: (914) 668-0092
 Date of Organization: 1967
 Desl K. Bogner, President, Producer
 Dr. I. Szentpaly, Vice President
 A. S. Lohmeyer, Public Relations/
 Promo. Dir.

K. Sz. Bogner, Sec.-Treas.
Services: Motion picture, A/V, filmstrip production/35mm., 16mm. Focus on International production and consultation. Script to screen; full or partial production. Visual documentation. Reportage. **Facilities:** Camera, sound, editing, animation facilities available. Light, easy-to-travel equipment. Still/slide photography.

AUDIO PRODUCTIONS

Film Center Building
 630 Ninth Avenue, New York, NY 10036

Phone: (212) 757-0760
 Date of Organization: 1933
 Branch Offices:

Drege-Audio
 12 Shuter St.
 Toronto, Ontario
 Phone: (416) 362-5931
 (Contact: Heinz Drege)

Audio Lex
 128 E. 41st Street
 New York, N.Y.
 Phone: PL 7-0760

Peter J. Mooney, President
 Stephen H. Rothfeld, Vice President
 Ely M. Neibloom, Treasurer

Joan V. Silver, Assistant Secretary
Services: All phases of motion picture production—theatricals, TV commercials, institutional, sales training, medical, educational. **Facilities:** Three sound stages, complete camera, sound, lighting equipment—mobile units for location photography. Staffed and equipped—writing, direction, editing, animation optical production, etc.

RECENT PRODUCTIONS AND SPONSORS

(ABC); Howard Cosell Show & Wide World of Sports Segments (ABC Sports); Station Promos (WABC, WXYZ, KQV, WPIX, WLS).

THE CHARTMAKERS, INC.

25 West 45th St., New York, NY 10036

Phone: (212) 247-7200

Date of Organization: 1940

E. A. Linker, President

C. LePeer, Executive Vice President

C. F. Rutzler, Secretary-Treasurer

R. S. Bartlett, Vice President, Sales

Services: Create and produce sound slide presentations, filmstrips, limited animation films, multi-media meetings. **Facilities:** Large creative department, graphic design, writing, art department, photo and sound studios, Ox-berry equipment, kitchen, all one location.

BOB CIHI PRODUCTIONS, INC.

551 Fifth Avenue, New York, NY 10017

Phone: (212) 682-6990

Bob Cihl, President

Guy Cihl, Vice President

Kurt Cihl, Production Assistant

Services: Motion pictures for industry and education. **Facilities:** Cameras, sound, editing equipment, Art studio, graphics.

RECENT PRODUCTIONS AND SPONSORS
"Dear Kurt", "Akron-73", "The Little Car That Remembered" (Weston Woods Studios).

CINEMA 65, INC.

141 East 33rd Street, New York, NY 10016

Phone: (212) 725-4910

Date of Incorporation: 1966

Al Pearson, President

Sheldon S. Diamond, Secretary/Treasurer
Services: Production of 16 & 35mm motion pictures, 1", 1/2" & video cassettes (color), radio and TV spots, educational and training films, multi-media presentations, fashion and trade shows and related graphic materials.

CINEMAKERS, INC.

162 West 56th Street, New York, NY 10019

Phone: (212) 765-1168

Date of Incorporation: 1965

Ed Schultz, Producer/Director

Carol Hale, Producer/Writer

Services: Producers of motion pictures, TV commercials, filmstrips, slide shows; special editing services, print ordering and distribution on request. **Facilities:** Screening, editing, conference rooms, creative staff.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Naturally . . . A Girl" (Personal Products Co.); "Nursing Care of the Child With Cancer" (in production for American Cancer Society); A film on Beauty for Teens (in production for Johnson & Johnson). **Filmstrips:** "The Power in Four Million Women" (National Council of Negro Women); "Here They Come" (Girl Scouts of the U.S.A.); "Ethnic Heritage: A Living Mosaic" (J. C. Penney); "Super Fashion Plan" (Simplicity Pattern Co.). **Slide Presentations:** "Your Wardrobe Re-Cycled" (American Thread Co.); Six Public Information Presentations (Underwood, Jordan Assoc.). **TV & Radio Spots:** "Make A Difference" (Girl Scouts of the U.S.A.); "Past & Progress" (National Trust for Historic Preservation); "Morgan Maxfield", "You're In Business" (Junior Achievement, Inc.).

CITY FILM PRODUCTIONS

64-12 65th Place, Middle Village, (Queens County-N.Y.C.) NY 11379

Phone: (212) 456-5050

Date of Organization: 1957

John R. Gregory, Executive Producer

Clarence Schmidt, Producer

Herbert Avenire, Production Coordinator

Services: Super 8, 16, 35mm motion pictures for business, industry, television, entertainment, science, education, health, religion, political and public service fields, including specialized aerial (helicopter) cinematography. Production and post-production services for other producers. **Facilities:** Art, editing and sound facilities; mobile and location units. Complete post-production facilities, including sound recording, for other producers.

COLEMAN PRODUCTIONS, INC.

45 West 45th Street, New York, NY 10036

Phone: (212) 245-9080

Date of Organization: 1935

Harry L. Coleman, President

Sonya Coleman, Vice-President

Bill Mills, Production Manager

Dennis Herdegen, Art Director

Tom Kostro, Editor

Services: Production of 16/35mm motion pictures from script to final print for industry, medicine, travel and television. **Facilities:** 25' x 25' sound studio equipped with

lights, props set, cameras; Fearless dolly; Ampex sync sound equipment; cutting rooms and screening room. Facilities available to outside producers.

RECENT PRODUCTIONS AND SPONSORS

"Wide Wide World of Design" (American Institute of Interior Designers); "Industrial Cans" (Continental Can Co.); "Breast Reconstruction" (Dr. Morton Berson); "Modern Welding Techniques" (Eutechic Welding Corp.).

CONTACT CORPORATION

1185 Avenue of the Americas, New York, NY 10036

Phone: (212) 869-9292

Date of Organization: 1967

Ed Rasp, President

Norman Lucas, Manager Audio Visual Prod.

Services: Audio and video-tape, motion picture, slide film, promotion material (audio visual and printed) and open symposia.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "A Way Out" (E. R. Squibb & Sons, Inc.); six PIP Productions (E.R. Squibb & Sons, Inc.).

CONSENTINO FILMS

118 West Mountain Road, Ridgefield, CT 06877

Phone: (203) 438-4460

Date of Organization: 1969

Joseph Consentino, Director/Cameraman

Sandra Consentino, Director/Editor

Services: 16/35mm production of theatrical feature films, television documentaries and commercials; industrial, educational, medical and promotional motion pictures. Specialist in political commercials and documentaries.

Facilities: Complete 16/35mm camera, sync sound and lighting equipment; fully equipped editing room with two picture Steenbeck; 20-foot mobile production vehicle with generator, air conditioning and complete living facilities.

RECENT PRODUCTIONS AND SPONSORS

"Days Have Gone By" feature; "Bug Boy" (CBS-TV 60 Minutes); "Promise Margarine" (Lever Brothers); "Johnathan Edwards" (Castle Music Products); "Beg Your Sweet Pardon" (Vanguard Records).

CONTEMPO! PRODUCTIONS, INC.

25 West 68th St., New York, NY 10023

Phone: (212) 873-3333

Date of Incorporation: 1963

David B. Marshall, President

Joan Marshall, Vice President

Nathan Caldwell, Jr., Producer

Jack Dabdoub, Account Services

Services: Motion pictures; live, theatrical shows, business and sales meeting presentations; special techniques include: multi-screen, multi-image "choreographed" visual presentations, portable cyclorama projection. **Facilities:** for art, graphics; editing, animation; road show, meeting equipment for sound and projection; design, engineering custom projection control units.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "The Sports Expert" (Kessler). **Multi-Media:** 1973 Christmas Show (Seagram Distiller); 1972 Christmas Show-Grand Award (N.Y. International Film Festival); 4 productions (Avon Products); Exhibit Design (N.Y. Telephone Exhibit Theatre) **Slide Film:** Japan Air Lines (sound track for travel agent seminar)

THOMAS CRAVEN FILM CORPORATION

330 East 56th Street, New York, NY 10022

Phone: (212) 688-1585

Date of Organization: 1950

Thomas Craven, President

Willis Briley, Vice President, in charge

Production

Duncan Scott & Chris Andrews, Editing
Services: Production: Documentary; government; business films, TV Commercials division, production TV live and animated commercials. **Facilities:** Fully equipped sound stages, lighting, camera, construction departments. Extensive overseas affiliation with major studios—Europe, Latin America, Japan, and Southeast Asia.

RECENT PRODUCTIONS AND SPONSORS

"Vision USA" 21 half hours for television (USIA); Volkswagen Sales Film (VOA); "Physiology of Food" and 4 other U.S. Navy films; "Promise of Space" (TV special); "Special Children, Special Needs" (NYU Medical Center).

DFI COMMUNICATIONS, INC.

600 Madison Ave., New York, NY 10022

Phone: (212) 832-0200

Date of Organization: 1948

Divisions: Dynamic Films, Inc., Sponsors Film Service

Communications Group (COMGRO), Video Image Analysis Corp. (VIAC), Barak International Pictures Inc., Milt Felsen Affiliates.

Gerald Auerbach, Vice President

Henry Traiman, Vice President

Services: Producers and distributors of programming for TV, industry and education. Packages of theatrical productions. **Facilities:** Preview and interlock theatre. Recording and dubbing studios. Editing, print procurement, shipping and storage centers.

GORDON M. DAY, INC.

20 East 49th Street, New York, NY 10017

Phone: (212) 755-0006

Date of Organization: 1962

Gordon M. Day, President

Carol Bulkley, Vice President

Leo L. Reich, Treasurer

Services: Preparation/production of business films and T/radio commercials; creative consultants; "Agency producer" services for advertising agencies.

ANDRE DE LA VARRE

FILM PRODUCTIONS VISUAL PUBLIC

RELATIONS, LTD.

Piney Point, Croton-on-Hudson, NY 10520

Phone: (914) 271-3349

Andre de la Varre, Jr., President, Owner

Frederic C. Bellinger, Vice President

Services: Industrial film, theatre distribution of feature-length Travel productions, educational film distribution, production of commercial shorts. **Facilities:** Editing facilities in Vienna, Austria and headquarters in New York.

DEPICTO FILMS CORPORATION

254 West 54th St., New York, NY 10019

Phone: (212) 265-7620

Date of Organization: 1944

Jack R. von Maur, President

Jack R. von Maur, Jr., Vice-President

Services: Production of motion pictures, slide-films, slides, multi-media—for training, promotion, product intros. **Facilities:** Photographic studios, animation art dept., equipment for meetings.

RECENT PRODUCTIONS AND SPONSORS

Slidefilms: "Service—The Magic Formula", "Sound Your D's" (Singer Co.). **Motion Pictures:** "Hospital Service Plan" (MONY); "Recruiting" (Gulf Oil Corp.). **Live Meeting:** "NAM Congress" (National Assoc. of Mfrs.).

DOLPHIN PRODUCTIONS, INC.

305 East 45th Street, New York, NY 10017

Phone: (212) 725-8665

Allan Stanley, President

Bob Blansky, Creative Director

Bruce Davis, Production Manager

Conrad White, Operations Manager

Services: Computer animation, complete videotape and film production and post production. **Facilities:** Creative art department, sound stage, videotape and film editing (35mm and 16mm), tape and film screening.

RECENT PRODUCTIONS AND SPONSORS

AT&T Communications Training Projects; IBM TV Program Openings & Commercials; Pepsi-Cola Projects; Head Tennis Racquets & Skis (Fuller, Smith & Ross); Protein 21 (Warren, Muller Dolobowsky); Ajax (Norman, Craig & Kummel); CBS Playbook; ABC-NFL Openings.

DONATI & FRIENDS, INC.

160 E. 33rd Street, New York, NY 10016

Phone: (212) 532-3679

DUO PRODUCTIONS, INC.

333 Park Ave. South, New York, NY 10010

Phone: (212) 674-2480

Date of Organization: 1969

Bob Cohen, Producer

Jerrie Ann Ritchie, Producer

Barb Farbman, Producer

Rollie Guild, Director

Services: Producers of live action and animation commercials, industrials and educational films. **Facilities:** Full stage, 16, 35mm equipment, full editing facilities.

THE DURA-SELL CORPORATION

41 East 42nd Street, New York, NY 10016

Phone: (212) 687-1881

EDL PRODUCTIONS INC.

600 Madison Avenue, New York, NY 10022

E. David Lurashor, President

Service: Total concepts in film and communication for industry. **Facilities:** Motion picture production, writing, distribution, analysis and reports.

RECENT PRODUCTIONS AND SPONSORS

Pepsi-Cola Company, Continental Oil Company, Inc., National Council on Alcoholism.

FRANZ EDSON, INC.
Watchway P.O. Box 503, Huntington, NY 11743
Phone: (516) 692-4345
Date of Incorporation: 1961
Franz Edson, President
Inge Edson, Secretary-Treasurer

Services: Planning and production of motion picture and slide films. **Facilities:** Complete production facilities for 16, 35mm and slide films.

RECENT PRODUCTIONS AND SPONSORS
Allen Group, Bell Telephone Labs, Consolidated Petroleum, Howmet Corp., Ludlow Corp., Metrology Systems, Optiray, Security National Bank, Tenneco, Long Island Lighting

EFFECTIVE COMMUNICATION ARTS, INC.
47 West 57 Street, NYC 10019
Phone: (212) 688-6225
Date of Incorporation: 1965
David Jacobson, President
Ray Pierce, Vice President
Sylvia Davern, Secretary

Services: Producers of multi-media, motion pictures, television programs. **Facilities:** Sound stage, editorial & screening rooms, animation & production equipment.
RECENT PRODUCTIONS AND SPONSORS
"Tribute to Adolph Zukor" (Zinn-Paramount); "Geopen" (Roerig); "Way of Life" (American Heart Association); "Sunoco Dealer Presentation" (Graphic Varieties-Sun Oil); "Pepsi-Cola Presentation" (Business Program-Pepsi-Cola); "Acupuncture Anesthesia" (Pfizer-Roerig); "Mr. Peanuts" (Standard Brands); "Vibramycin" (Pfizer Labs); Several Television Commercials.

CHARLES ELMS PRODUCTIONS, INC.
163 Highland Avenue, North Tarrytown, NY 10591
Phone: (914) 631-7474
Date of Incorporation: 1952
Charles D. Elms, President-Production Manager
Ruth M. Elms, Secretary-Treasurer
Charles D. Elms, Jr., Vice President
Edward Whitman, Vice President, Sales Manager
Charles Wyckoff, Art Director
Ralph Rocklin, Photographic Director

Services: Research and production of 16mm, 35mm, and 70mm "WIDESCOPE" motion pictures, slide motion, sound slide films, slide presentations, training manuals, charts and audio tapes for sales promotion, sales training, and education. Documentaries and multi-media productions. **Facilities:** Motion picture and still camera equipment 70mm revolving lens Grandeur camera, two lens split-screen WIDESCOPE camera, mobile production equipment, studio for insert shooting, editing and tape recording facilities. Plane and aerial cameras for air photography.
RECENT PRODUCTIONS AND SPONSORS
Sound Slide Films: "Life in A Pond" (Golden Books); "Cigarette Marketing USA"; "World Wide Production" (Philip Morris International); "Jonas Bronck" (J. J. Sisco Associates); "From The Air" (Mount Vernon Construction); "Refrigeration & Air Conditioning"; "A R T 100"; "A R T 200"; "A R T 300" (Apex Technical School); **Motion Pictures:** "Sleepy Hollow's 100th Anniversary" (North Tarrytown Centennial Anniversary Committee).

FPS PRODUCTIONS, INC.
12 East 46th St., Room 6L New York, NY 10017
Phone: (212) 682-3877
Date of Organization: 1957
Date of Incorporation: 1963
Joseph C. Bowman, President, Exec. Prod.
T. Steven Palmer, Executive Director
Jacob R. Moon, Writer-Director
Anne Logie, Production Assistant
Services: A/V coordinated marketing programs; sales, training, and educational Motion Pictures and sound slidefilms and strip-films. **Facilities:** Photography, slide and slide-film, camera stand, editing.
RECENT PRODUCTIONS AND SPONSORS
Panavision Documentaries

FWB & ASSOCIATES, INC.
545 Fifth Avenue, Suite 309, New York, NY 10017
Phone: (212) 682-2013

Date of Organization: December 1968
F. William Bryant, Jr., President
Heien N. Bryant, Secretary-Treasurer
Joseph Faro, Production Supervisor
Howard A. Mann, Production Supervisor
Lynn Makofsky, Production Coordinator
Eva Goldstein, Accounting

Services: Complete motion picture services from script to screen for business, educational, public relations, sales promotion, employee training and information films, including design, writing, storyboard, location photography, and complete editorial and animation facilities for motion picture and slide films. **Facilities:** Administrative offices, screening facilities, complete editorial facilities for production of 16mm and 35mm films.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Getting It All Together" (Performance Communications Inc., IBM General Systems Div.); "IBM 3890 Document Processor"; "Teller Transaction Comparison, Manual vs. On Line" (IBM Data Processing Div.); "Commitment (IBM Corp.); "ESC Introduction"; "Security Interview" (IBM Electronic Systems Center); "Experimental Graphic Display" (IBM Watson Research Center); "Buick Sales Meeting Introduction"; "Buick Sales Motivation Interviews" (Production Services, Inc.); "Banking in Action", Vacation and Leisure" (B&L Assoc., Inc.). **TV Commercials:** "Computer Aids Apartment Security" (IBM Eastern Region).

FANNON & OSMOND, INC.
410 E. 54th St., New York, NY 10022
Phone: (212) 688-3138
Date of Organization: 1955
James H. Fannon, President
Gerald Osmond, Vice President
Robert Schweitzer, Director of Photography
Services: Producers of industrial shows, sales meetings, and presentations, motion pictures, slidefilms, and filmstrips for education, sales training and new product introduction, multi-media and projection techniques. **Facilities:** Scriptwriting, art, production, photography staff and studios.
RECENT PRODUCTIONS AND SPONSORS
Sales Meetings: P&G Toilet Goods, Frito-Lay, Clairol, Folgers, Beech-Nut, Prince Matchabelli, Mallory Batteries. **Product Introductions:** Floral Secret, Sure (P&G); Active (Burlington Hosiers); Balsam Hair Coloring, Easy Set, Clairol Cosmetics (Clairol); Stove Top (General Foods); Fresh Air Machine, Stick Schick Razor (Schick). **Sound Slide Presentations:** Old Taylor (National Distillers); Haig & Haig Five Star (Renfield Distributors); Hot Lather Machine (Schick); Merch Sharpe, Dohme Report; Folger's Coffee Expansion; Texaco 1973 Conference; New York State Medical Society, Liability.

FILM COLLABORATIVE INC.
150 West 55th Street, New York, NY 10019
Phone: (212) 245-3729
Date of Organization: 1968
J. Morgan Sherwood, President
D. Sherwood, Sec/Treas.
Services: Scriptwriting, storyboards, motion pictures, for television, industry and education, audio-visual consultation, industrial shows, written, staged and produced. **Facilities:** Short notice location work including: Bolex Rex-4's & 5's, fully lensed w/switars from 10mm thru 300mm plus 12 x 120 Angeneux zoom & fisheye, Auricon 16mm Frez-zolini conversion, 400' Mitchell Mags, 100DXC inverter conversion power, Nagra III tape recorder w/crystal control, Sennheiser & E/V Mics, Hasselblad system/80 Planar thru 40mm Distagon wide angle/Nikon, Exakta & Olympus systems: Used for obtaining transparencies for slide & filmstrip work. FCI and its affiliates are geared to direct & coordinate live action, animation & recording services for the independent producer, the in-plant producer and agency producer, and prefer to work through these sources.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Let's Get Started" (Standard Coated Products).

FILM ENTERPRISES, INC.
516 Fifth Avenue, New York, NY 10036
Phone: (212) 682-3973
Date of Incorporation: 1959
James R. Handley, President
Eva G. Handley, Vice President/Treasurer
William Pitus, Jr., Editorial and Production Supervisor
Richard Modzeleski, Director of Cinematography
Wynn Dorfman, Executive Secretary
Betty Lubowsky, Accounting Supervisor
Glenn Brady, Audio/Visual Specialist (Kwa laein Field Station, Pacific)
Deborah Simon, Audio/Visual Specialist (Whippany, NJ)
Services: 16mm and 35mm motion picture writing and production for business, industry, trade associations, educational institu-

tions, planning, coordination and management. Domestic, and international motion picture production capability and experience in Latin America, Asia-Pacific Area, Canada and Europe. **Facilities:** Executive, creative and administrative offices, editorial dept.; 16/35 projection equipment and facilities.
RECENT PRODUCTIONS AND SPONSORS
"Frazier-Forman and Jamaica" (Sontheimer and Company, Inc., Jamaica Tourist Board, Air Jamaica); "Pure and Simple"; "Fortune's Children"; (Glass Container Mfrs. Institute, Inc.); "Tower of Strength"; (Banco Nacional de Obras y Servicios, S.A., Mexico D.F.) "Lilco Ladies on the Trail" (Long Island Lighting Co.); "Safeguard Report of Progress for the Period Ending September 1, 1973" (Western Electric Co., Bell Telephone Laboratories); "IBM 7770 Audio Response Vocabularies, 1973" (International Business Machines Corp.).

FILMART COMMUNICATIONS, INC.
18 West 45th St., New York, NY 10036
Phone: (212) 986-5707
Date of Organization: 1971
Branch: Cinearte, S.A. Plaza Conde de Barajas 5, Madrid 12, Spain
Phone: 266-5405, Akos Litsek in charge.
Akos Litsek, President
Klaus A. Werner, E. V. P.
William E. King, Treasurer

Services: Complete film production facilities for filming commercials, TV pilots, TV series, industrials, travelogues and feature films. **Facilities:** Completely equipped four-story building in the heart of Madrid, four sound stages, editing, animation, cutting rooms.
RECENT PRODUCTIONS AND SPONSORS
Jade East (Swank, Inc.); Poco Mas Sangria (Jack Poust & Co., Inc.); travelogue "Baleares", etc.

FILM TRANSLATIONS AND NARRATION
German/English—English/German all subjects
Klaus A. Werner
18 West 45th St., Suite 619
New York, NY 10036 Tel. (212) 986-5707

FILMFAIR, INC.
211 East 49 Street, New York, NY 10017
Phone: (212) 758-6540
Bonnie D'Andrea, Producer

FILMS FIVE, INC.
42 Overlook Road, Great Neck, NY 11020
Phone: (516) 487-5865
Date of Organization: 1960
Walter Bergman, Head of Studio Operations
Services: Post productions services, editing thru answer prints. **Facilities:** Complete editing room and print distribution facilities; (all necessary equipment on premises.)

FLEET NEWSFILM
369 Lexington Avenue, New York, NY 10017
Phone: (212) 682-1033
Benjamin S. Greenberg, President
Herbert Scharer, Vice Pres. & Treasurer
Gary Borresen, Chief Editor
RECENT PRODUCTIONS AND SPONSORS
Newsfilms: Teterboro Airport (Hobby Industries Assoc.); Plastic Dome (Ashland Oil Co.); Hobbies For Vets (Hobby Industries Assoc.); Shoe Show, New Shoe Chart For Kids (Footwear Industry Assoc.); Congressional Testimony (American Mining Congress); Annual Convention (Iron & Steel Institute); Cameos-Traveling in Style, Guy on the Go (American Footwear Industry).

FORDEL FILMS, INC.
1079 Nelson Ave., Bronx, NY 10452
Phone: (212) 992-5000

FOUR WINDS FILMS, INC.
3 Glenwole Park, Tarrytown, NY 10591
Phone: (914) 631-7469
Date of Organization: 1970
Robert S. Hertz, President, Executive Producer
Diana Hertz, Vice President, Treasurer
Services: Complete control and production of 16mm and 35mm films from ideas to answer print. Strong documentary background, also educational, industrial training, public relations and government films. Foreign language projects. Television productions. Affiliations overseas with full production facilities.
RECENT PRODUCTIONS AND SPONSORS
One-hour prime time special documentary entitled, "Hard Travelin'" on the subject of

transportation in the metropolitan region of New York for WNBC-TV. Commercial sponsor or sponsors as yet not determined.

SI FRIED PRODUCTIONS, INC.
49 West 45th St., New York, NY 10036
Phone: (212) 757-4424

GANYMEDE PRODUCTIONS, INC.
211 East 51 Street, New York, N.Y. 10022
Phone: (212) 371-9224
Marvin Schild, President-Production Manager
Larry B. Marks, Vice President-Director Creative Services
Services: Full service producers, film and videotape, writing, directing, editing, music, TV commercials, industrial, documentary, training, educational and theatrical films. **Facilities:** Office, conference, screening and editing rooms.
RECENT PRODUCTIONS AND SPONSORS
List of recent production on request.

If you knew
who Ganymede was
then you'd know why
our clients love us.



GANYMEDE PRODUCTIONS
TV COMMERCIALS,
INDUSTRIAL, EDUCATIONAL,
DOCUMENTARY, TRAINING
AND THEATRICAL FILMS
AND VIDEO TAPE.
211 E. 51st ST., N.Y.C.
TEL: 371-9224

GEMINI FILMS, INC.
119 West 57th Street, New York, NY 10019
Phone: (212) 757-7997

GITTELMAN FILM ASSOCIATES, INC.
72 West 45 Street, New York, NY 10036
Phone (212) 661-2838
Date of Organization: 1964
Date of Incorporation: 1969
Philip Gittelman, President, Executive Producer
Mariana B. Fulling, Administrative Assistant
Services: International documentary film company producing for television, industrial corporations, public service institutions, foundations, educational and governmental agencies. Consultants on public relations and public affairs themes. **Facilities:** Full production facilities.
RECENT SPONSORS AND PRODUCTIONS
"Indian Summer" (Ford Foundation); "Take Joy!" (American Cancer Society); "Independence!" (National Park Service); "Executive Perspective" (IBM Corp.).

GORDON/GLYN PRODUCTIONS
258 West Fourth St., New York, NY 10014
Phone: (212) 255-5156
Date of Organization: 1968
David Gordon, President
Michael Glyn, Vice President, Secretary
Services: Producer of business films; TV special and commercials; filmstrips (educational and business). New concepts. Will originate idea and handle project through to finished answer. **Facilities:** Complete editing rooms; 16 and 35mm and executive offices.

GOTHAM FILM PRODUCTIONS, INC.
11 E. 44th St., New York, NY 10017
Phone: (212) 682-4450
Date of Incorporation: May, 1955
Susan Wayne, President
Services: 35, 16 and Super 8mm motion pictures; video tapes, sound slidefilms, slides, audio tapes and cassettes. **Facilities:** Sound stage, still studio, editorial and recording services.
RECENT PRODUCTIONS AND SPONSORS
Video Tapes: "ABC's in Action" (AT&T). **Motion Picture:** "Tendana Skin Care" (Cynco Corporation). **Filmstrip:** "VW Owner's Security Blanket" (Volkswagen of America). **Audio Cassettes:** "New Clerk Training, American Druggist" (Hearst Magazine Corp.). **Audio Tapes:** "Contact Situations" (AT&T).

WILLIAM GREAVES PRODUCTIONS, INC.
254 West 54th Street, 8th Floor, New York, NY 10019
Phone: (212) 586-7710
Date of Organization: 1963
Wm. Greaves, President
David Greaves, Director of Production
Services: We offer full filmmaking services, and facilities to clients. Arrangements for any particular film production are flexible and geared to the needs of the customer. **Facilities:** 3 editing rooms equipped with KEM editing tables, Eclair NPR camera and NAGRA IV with accessories, magna-sync transfer machine; projection facilities.

GUIDANCE ASSOCIATES OF PLEASANTVILLE, N.Y.
41 Washington Avenue, Pleasantville, NY 10570
Phone: (914) 769-7755

HANKINSON STUDIO, INC.
20 East 49th Street, New York, NY 10017
Phone: (212) 753-4824
Date of Organization: 1947
Frederick L. Hankinson, President
Walter Klas, Vice-President
Lawrence Dineen, Treasurer
Services: Production of motion pictures, animation and slide films for TV, industry, education and sales promotion. Test commercials photographed from art or transparencies.

HARTLEY PRODUCTIONS, INC.
Cat Rock Road, Cos Cob, CT 06807
Phone: (203) 869-1818
Date of Incorporation: 1951
Irving Hartley, President
Elda Hartley, Secretary-Treasurer
Harvey Belli, Associate Producer
Services: Motion pictures and slidefilms for education, training and public relations. Specialize in educational films in the area of religion, anthropology and antiquities.
RECENT PRODUCTIONS AND SPONSORS
"Inner Spaces" starring Astronaut, Ed Mitchell; "The Ultimate Mystery", "Flouring With The Tao" starring Alan Watts.

See Advertisers'
Index on p. 98

HARVEST FILMS, INC.
309 Fifth Avenue, New York, NY 10016
Phone: (212) 684-7950
Date of Organization: 1950
Leo Trachtenberg, President and Executive Producer
Bernice Daskal, Asst. to President
Vita Trachtenberg, Secretary-Treasurer
Paul Swedenburg, Editorial Supervisor
Jessica Sanders, Assistant Editor
Joshua Aronson, Production Assistant
Pini Kalnite, Film Distribution
Services: Motion Pictures and filmstrips for industry, government, educational and social service organizations. Distribution of selected films for clients. **Facilities:** Production and creative facilities—cameras, sound equipment, art and editorial departments, music and stock footage library, storage, stages.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Cars That Crash and Burn" (Insurance Institute for Highway Safety) **TV Spots:** National Society for the Propagation of the Faith; Allergy Foundation; Leukemia Society of America; etc.

ROBERT P. HEATH PRODUCTIONS, INC.
1627 Scott Avenue, West Islip, NY 11795
Phone: (516) 661-5935
Date of Organization: 1967
Robt. P. Heath, President
Gladys E. Heath, Vice President
Services: Training and promotional films, 16mm and 35mm animation (Cartoon and technical) and live action. From script and storyboard to screen. **Facilities:** Art and animation, editing equipment.
RECENT PRODUCTIONS AND SPONSORS
Photography of "Sesame Street" and "Electric Company" (Paratore Pictures); "Roche Corporate"; "M.C.R."; "Bactrim Foreign"; "M.H.T." (C.S.I.); "Bread Spots" (Paratore Pictures); "Flahs" (Air Films); "S. V. Atoms" (Yulish Assoc.); **Multi-Media:** "Ad Agency" (Oxberry Corp.); "Brochure-16" (M.H.W., Inc.). **Book:** "Animation in Twelve Hard Lessons" (In House) "Junior Fire Marshall" (Hartford Ins.-CSI)

TRAINING CARTOON & TECHNICAL MOTION PICTURE ANIMATION

Limited Tech	\$1,200 per min.
Limited Cartoon	\$1,500 " "
Semi-Full Cartoon	\$2,000 " "
Full Technical	\$2,500 " "
Full Cartoon	\$3,000 " "

Send us your script for bid and rough storyboard.

HEATH PRODUCTIONS, INC.
1627 Scott Ave., W. Islip, NY 11795
(516) 661-5935

HERE & NOW, INC.
322 East 45th Street, New York, NY 10017
Phone: (212) 725-2160

MICHAEL JOHN ASSOCIATES, INC.
41 East 42nd Street, New York, NY 10017
Phone: (212) 867-1860

JOSHUA TREE PRODUCTIONS, INC.
15 West 46th Street, New York, NY 10036
Phone: (212) 265-5800
Branch Office: 26 Avenue Pierre Ier de Serbie, Paris, France 16
Phone: KLE 05 14
Date of Organization: 1964
David W. Funt, President
James A. Kiewel, Exec. Vice President
Nicholas D. Guthrie, Treasurer
Stephane Tchaladjeff, Director
Jonathan Donald, Producer
Ellen Schacter, Producer
Mac MacAree, Producer
Services: Production of motion pictures, slide-films and filmstrips for education, industry, government and television. Audio-visual consultants. **Facilities:** Offices, screening and editing rooms; complete production facilities for film, filmstrips, slides, tapes and records and other audio-visual media.

MAX KATZ PRODUCTIONS, INC.
315 East 65th St., New York, NY 10021
Phone: (212) 988-1957
Date of Organization: 1965
Max Katz, President-Director
Services: Produce and Direct film and videotape commercials and industrial movies.
RECENT PRODUCTIONS AND SPONSORS
General Electric, Bright Side Shampoo, Dris-tan Tablets, Icenol, Clairol, etc.

VICTOR KAYFETZ PRODUCTIONS, INC.
295 W. 4th Street, New York, NY 10014
Phone: (212) 924-3935
Date of Organization: 1947
Branches: New York: 245 Edgerton St., Rochester. Phones: (716) CH 4-5164; GR 3-3000, Ext. 534, Don Lyon.
Victor Kayfetz, President, Exec. Producer
Seymour Posner, Asst. Producer
Jacqueline McCulloch, Administrative Asst.
William Faulk, Production Asst.
Services: Motion picture production, combining live cinematography, animation, "Projected Presentations" equipment, capable of cinematography of live subjects in front of any projected color background. **Facilities:** Two new studios, each with "Projected Presentations" systems, lighting grids, air conditioning, control room, catwalk, acoustically treated, CCTV monitoring of studio floor, 16mm & 35mm Oxberry Animation Stand, 16mm Eastman K-100 camera, Arriflex with zoom lenses, B&H-70DL Auricon (400 ft. & 1200 ft.) with zoom, full accessories. Complete 16mm and 35mm editing, sound recording and transfer, projection, and 16mm and 35mm animation.
RECENT PRODUCTIONS AND SPONSORS
"Environmental Protection: Providing New Resources" (P. H. Glatfelter Co.); "To Supply Data" (U.S. Navy); "Cats & Mice At Play"; "Country Mother Goose"; "Romantic Mother Goose"; "Sun, Wind & Rain" (Kayfetz/Edu-tec); "The Combination Set"; "The Combination Square"; "The Bevel Protractor" all series of five (L. S. Starrett Co.) **TV Commercial:** "Fire-Tex"; "Boats Need People" (Nat'l Assoc. of Engine & Boat Mfrs., Inc); Anima-

LE ROY MOTION PICTURE
PRODUCTION STUDIOS

213 West 35th St., New York, NY 10001
Phone: (212) 564-6793
Date of Organization: 1939
Branch: 1208 East Cliveden St., Philadelphia, PA 19119. Phone: (215) 548-6911
Charles Roy, President
Rita Roy, Vice President
Services: Motion pictures: travelogues, documentary and promotional films, TV films and commercials. Stills Facilities: Creative department, studios, laboratories, editing department. Complete film and sound equipment for studio or location productions

ARTHUR LODGE PRODUCTIONS, INC.
315 Millwood Rd., Chappaqua, NY 10514
Phone: (914) 666-5486

Date of Organization: 1953
Arthur J. Lodge, Jr., President
Services: Industrial & educational documentaries and public relations films & PR television newsfilms. Facilities: Editing and filming equipment, library.

JAMES LOVE PRODUCTIONS, INC.

151 East 50th Street, New York, NY 10022
Phone: (212) 593-2510
Date of Organization: 1952
James A. Love, President
Anne M. Love, Secretary
Donna L. Kraut, Production Coordinator
Services: Scripts, storyboards, motion pictures for television and industry; slidefilms; TV package shows. Script and consultation. Facilities: Offices, cutting rooms, art department; insert studio, mobile location unit. Studio, creative, technical and production staff.

MCI VIDEO/FILM PRODUCTIONS INC.

441 Lexington Avenue, New York, NY 10017
Phone: (212) 687-8640
Date of Organization: 1968
Jack Moss, President
Services: Creation and production of TV entertainment programs, training and selling programs, meeting materials, educational tapes and TV commercials. Originating on 2" color videotapes and transfer to 3/4" videocassette, 16mm, 8mm or Super 8 motion picture film. Facilities: Access to completely equipped professional studios throughout the country; mobile units for on-location videotaping.

MPO PRODUCTIONS, INC.

(A Subsidiary of MPO Videotronics)
222 East 44th St., New York, NY 10017
Phone: (212) 867-8200
Date of Organization: 1947
Branch Offices: Illinois: 640 N. LaSalle, Chicago, Ill. 61610. Phone: (312) 527-3680. Bill Bailey, Mgr.; California: 800 N. Seward, Hollywood, 90038. Phone: (213) HO 6-3341, Bob Carlisle, Mgr.; New York—Projectors: 305 East 46th Street, New York, N.Y. 10017. Phone: (212) 867-8200, Don Woelfel, Mgr.; California—Projectors: 5400 Cahuenga Blvd. No., No. Hollywood, Calif. 91601. Phone: (213) 985-7310, Gary Brown, Mgr.; Tape Films Inc.: 619 West 54th St., N.Y. 10019. Phone: (212) 867-9590, Charles Ahto, Gen. Mgr.; TFI, Calif.: 5400 Cahuenga Blvd. No., N. Hollywood, Calif. 91601. Phone: (213) 985-7010, Robert Aller, Mgr.
Judd L. Pollock, Chairman
Arnold Kaiser, President
William Susman, Exec. Vice President
Marvin Rothenberg, V.P., Secretary
Services: Complete production of motion pictures for sales promotion, training, public relations and product demonstrations. Filmed and videotape TV commercials. Distribution service, film and live presentations and stage shows for industry. Facilities: (New York): Large self-contained studio center for sponsored film and videotaping; includes 9 sound stages with lighting, photographic and sound equipment, screening rooms, special effects shops; mobile units, editing facilities. (California): Complete production facilities.

See Ad on Page 24

MRC FILMS, INC.

(Subsidiary of McLaughlin Research Corp.)
71 West 23rd St., New York, NY 10010
Phone: (212) 989-1754
Date of Organization: 1942
Branch Office: 1110 Spring St., Silver Spring, Md., Phone: (301) 585-7100; Forest Ave., Middletown, RI; Phone: (401) 849-4010
Bruce G. McLaughlin, President
Otto C. Romanelli, Vice President, Contract Administrator

Lawrence Mollot, Executive Producer, Director

Richard Brophy, Editorial Supervisor
Linda Steiner, Production Coordinator

Services: Production of motion pictures, filmstrips, and recordings for industry, television, education and government. Consultants to "in-plant" film units, providing script, editing, animation, recording, and production completion services. Facilities: Writers, directors, editors, and animation artists; 30' x 40' sound stage, full complement of modern cameras, lighting, and sound equipment for studio and location production
RECENT PRODUCTIONS AND SPONSORS
"Assignment Undersea", "Mk 48 Training and Certification Program", "This is AVTEC", "Safe Operations With the Mk 37", "Increased Telemetry Program" (Naval Underwater Systems Center), "DELMOD—An Experiment in Education (National Science Foundation); "Damage Control" (4 films) (U.S. Navy).

Our 11th year

NEW YORK WASHINGTON NEWPORT



NEW YORK WASHINGTON NEWPORT

LARRY MADISON PRODUCTIONS, INC.

253 East 49 Street, New York, NY 10017
Phone: (212) 838-4856
Date of Organization: 1962
Larry Madison, President
Lawrence K. Madison, Vice President
Alan L. Madison, Vice President
Tony Pedatella, Vice President
Services: Producers of industrial, documentary, public relations, sales, educational and TV films and commercials. Facilities: Full production facilities.

MARATHON INTERNATIONAL
PRODUCTIONS, INC.

10 East 49th Street, New York, NY 10017
Phone: (212) 688-1130
Date of Incorporation: 1948
Konstantin Kaiser, President & Executive Producer
Ingrid Buhl, Office Manager
Jim Woolley, Post Production Supervisor
Services: Public information films, training & educational films, worldwide news service, company newsreels, special events coverage for industry; film editing, commercials, stock shots. Videotape division; production, editing, duplicating. Facilities: Complete 16mm and 35mm production, recording, interlock and editing facilities KEM editing table. Correspondent cameramen in the U.S.A. and all countries of the world.
RECENT PRODUCTIONS AND SPONSORS
"The One For The Road" (Volkswagen of America/Porsche-Audi); "Sole Making Machine, BASF/NAU" (BASF Wyandotte Corp.); "The Big Reach" (Mack Trucks, Inc.); "24 Hours of Daytona" (Porsche V.G.); Special Projects (Volkswagen of America, Inc.).

MAYSLES FILMS, INC.

1697 Broadway, New York, NY 10019
Phone: (212) 582-6050
Date of Organization: 1962
Albert Maysles, Cinematographer/Director
David C. Maysles, Director/Producer
Services: Complete production facilities for motion pictures, including theatrical feature films, television documentaries, and specials, corporate and promotional films, TV commercials. Facilities: Unique portable 16mm and 35mm cameras and sound equipment; Steenbeck editing. Total production facilities.
RECENT PRODUCTIONS AND SPONSORS
"Christo's Valley Curtain" (TV). TV Commercials: New Yorker Magazine (Lord Geller Federico); Guldens Mustard (Cunningham & Walsh. Industrial: "The 701 Days" (IBM).

METROMEDIA PRODUCERS CORPORATION

485 Lexington Avenue, New York, NY 10017
Phone: (212) 682-9100
A. Frank Reel, President
Chuck Fries, Executive Vice President
Peter Engel, Vice Pres. Sales Development

NEED INEXPENSIVE MOVIES?

Try our unique "Projected Presentations" production system

VICTOR KAYFETZ PRODUCTIONS, INC.

295 W. 4th Street
New York, NY 10014
(212) 924-3935

DAN KLUGHERZ PRODUCTIONS

155 West 68th Street, New York, NY 10023
Phone: (212) 595-0058
Date of Organization: 1968

Dan Klugherz, Producer, Director, Writer
Services: Treatment, writing and production of social documentary, educational and industrial films. Also sound and light productions.

RECENT PRODUCTIONS AND SPONSORS
"Earnings" AT&T Historical Films for Exhibits National Park Service, "Women's Rights in the U.S.—an Informal History" (Altana Films); "American Samoa: Paradise Lost?", "Modern Women: The Uneasy Life", "Marked for Failure", "The Difference Between Us" (NET).

LANCE STUDIOS

151 West 46th Street, New York, NY 10036
Phone: (212) 589-42333
Date of Organization: 1948
David Wasserman, Producer
Amador Chadez, Producer
Linda Larkin, Art Director

Services: Sound filmstrips, slides and motion pictures for sales meetings, public relations and employee training, title design for motion pictures, Slide-imation technique, art and three-dimensional models and props—Custom built for TV commercials. Facilities: Art and production studios; scripts, storyboards, art, music and sound, photography and editing

RECENT PRODUCTIONS AND SPONSORS
Sales Presentations: Chrysler-Plymouth; National Distillers; Young & Rubicam International; Dunkin Donuts; Dr. Pepper; American Home Foods.

STEPHEN LABAN PRODUCTIONS

33 East 60 Street, New York, N.Y. 10022
Phone: (212) 751-1141
Stephen LaBan, President

Al Green, Director of Photography

Services: Complete audio-visual production services; slides, filmstrips, multi-media, industrial theatre. Facilities: In-house art and photography studios

RECENT PRODUCTIONS AND SPONSORS
"Selling to the Residential Customer" (General Telephone & Electronics); "Sales Promotion" (ITT); "New Product Campaign" (Squibb/Klentner Adv.); "Sales Promotion Introduction" (Universal Communications Corp.); "Sales Meeting" (Pfizer); "WATS" (GTE).

LANDIS/WOLF, INC.

25 West 56th Street, New York, NY 10019
Phone: (212) 581-8870
Date of Organization: 1966
Paul Landis, President

Cliff Wolf, Director/Cameraman

Services: Television commercials and business films, film or tape production. Facilities: Complete; studio & editing facilities on premises.

DON LANE PICTURES, INC.

630 Ninth Ave., New York, NY 10036
Phone: (212) 581-3660

Donald J. Lane, President

Carol Brown, Production

Boris Bode, Editorial

Date of Organization: 1948

Services: Complete film production services. Facilities: 16/35mm cameras, sync sound equipment, editing rooms and equipment.

RECENT PRODUCTIONS AND SPONSORS
"There Shall Be Light" (American Bible Society); "The Act of Vomiting" (J. B. Roering); "Prophylaxis of Post-operative Emesis" (Roering); "Comsat Communications" (Merck Sharp & Dohme Intl); "The First Freedom" (Associated Press)

Ken Joseph, Vice Pres. Syndication
Art Stoltz, Vice Pres. Production Div.
Services: Producer of live TV programs, TV film programs, TV tape programs. Distributor of television feature films, film series and tape series. **Facilities:** Studios: 8544 Sunset Blvd., Los Angeles, Calif. Sales: 485 Lexington Ave., N.Y.

ARTHUR MOKIN PRODUCTIONS, INC.
17 West 60th Street, New York, NY 10023
Phone: (212) 757-4868

MOSS COMMUNICATIONS INC.
441 Lexington Avenue, New York, NY 10017
Phone: (212) 687-8640
Date of Organization: 1966
Jack Moss, President, Executive Producer
Michael J. Folso, Production Manager
Gaynelle Clement, Production Assistant
Services: Creation and production of 16mm and 8mm motion pictures, TV commercials, slidefilms, slides, videotapes and multi-media; consultation and development of complete selling, promotional, training and educational programs; collateral printed materials; network quality 2" color videotaping and transfer to films, cassettes (See listing under MCI Video/Film Productions, Inc. **Facilities:** Consulting, scriptwriting, artwork, filming, recording, editing, all production and post-production services; through to finished prints.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Self-Serve in the Service Station", "1973 Mass Market Tire Sale" (Shell Oil Co.). **Videotapes:** "The Manager's Desk" (The Prudential Life Insurance Co. of America). **Slidefilms:** "10W-50 Oil Presentation", "1973 Tire Sale Jobber Presentation", "Super Shell Steel Radial Sales Training Film" (Shell Oil Co.); "The Vital Link—Picker-Packers" (Revlon, Inc.); "Customer Presentation" (Auto-Vest); "Heublein Magic" (Heublein, Inc.). **Sales Meetings:** For Shell Co., Heublein, Inc., Auto-Vest.

OWEN MURPHY PRODUCTIONS, INC.
274 Madison Avenue, New York, NY 10016
Phone: (212) 689-4060
Date of Organization: 1946
Paul Cohen, President
Eric H. Lawrence, Vice-Pres.
Ted Lowry, Producer-Director
Emanuel Munos, Editorial
Arthur Kaplan, Controller
Services: Specialist in unorthodox graphic and story treatment of films for industry and television. **Facilities:** Full production and editorial facilities for 35mm, 16mm and Techniscope Formats; editorial rooms, theatre, recording and insert stage.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Commitment" (Western Electric); "Three" (U.S.I.A.); "Computers Helping People" (IBM).

MUYSKENS/MADISON, INC.
253 East 49 Street, New York, NY 10017
Phone: (212) 755-5647

NFL FILMS, INC.
410 Park Avenue, New York, NY 10022
Phone: (212) 758-8380

NICHOLSON-MUIR PRODUCTIONS, INC.
138 Chatsworth Avenue, Larchmont, NY 10538
Phone: (914) 834-3005
Date of Organization: 1960
E. Roger Muir, President
Robert Nicholson, Executive Vice President
Robert Rushing, Executive Producer
Services: Producers of television programs and The Video Encyclopedia, for broadcast and cablecast. **Facilities:** 1" IVC broadcast standard.

AMRAM NOWAK ASSOCIATES, INC.
254 West 54 St., New York, NY 10019
Phone: (212) 581-3140
Date of Organization: 1960
Amram Nowak, President
Sheva Scheingarten, Producer/Director
Richard Bluestein, Producer/Director
Joseph McCarthy, Producer/Director
Ruth Zimring, Office Manager
Services: Producer of documentary motion pictures and public service TV spots for health, medical, social welfare, religious and educational agencies. **Facilities:** Editorial rooms, insert stage, animation, screening room, executive offices.
RECENT PRODUCTIONS AND SPONSORS
"Modern Management of Tuberculosis" (Dow Pharmaceuticals); "Campamento", "The Healing" (Mary Knoll Missioners); "The Turning Point" (United Way of America). **TV Spots:**

Amrep; American Lung Assoc.; Merck, Sharp and Dohme; Girl Scouts of America; Consumer Product Safety Commission; Physicians for Automotive Safety.

OBBERON COMMUNICATIONS, INC.
236 West 101 Street, New York, NY 10025
Phone: (212) 663-6275
Date of Organization: 1971
Peter C. Funk, President
Robert L. Fraser, Vice President
R. Breed, Vice President
RECENT PRODUCTIONS AND SPONSORS
"Future" (IBM-Data Processing Div.); "Matthew Aliuk: Eskimo In Two Worlds", "Lee Suzuki: Hour In Hawaii" (Learning Corp. of America).

PANEL FILM PRODUCTIONS, INC.
280 Madison Avenue, New York, NY 10016
Phone: (212) 679-6401
Date of Organization: 1959
Henry E. Knaup, President
Richard G. Tousey, Vice President
Services: Producers of industrial and commercial motion pictures. **Facilities:** Studio, editorial facilities, videotape, motion pictures.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Launching New Safeguard" (Procter & Gamble Co.); "Cattle Worming... It's Profitable If" (Merck Chemical Co.). **TV Commercials:** Ralston Purina Co.; Procter & Gamble; General Mills, Inc.; General Foods Corp.; Scott Paper Co.

PECKHAM PRODUCTIONS, INC.
9 East 48th Street, New York, NY 10017
Phone: (212) 758-0490
Studio: Old Bedford Road, Greenwich, Conn.
Date of Organization: 1958
John L. Peckham, President
Harvey Yale Gross, Vice-President
Peter H. Peckham, Secretary-Treasurer
William Littlefield, Creative Director
Services: 16/35mm films for business, industrial, government, TV sales promotion, public relations, theatrical, documentary, educational, scientific. Commercials programs for TV in color and b&w. **Facilities:** Creative, production and editorial depts. Arriflex cameras; also Techniscope camera, 35mm animation camera; sync sound recording equipment, complete transfer and mixing facilities. Large fully equipped studio with permanent cyc.
RECENT PRODUCTIONS AND SPONSORS
"Keepers of the Flame" (Con Edison); "IBM Copier II", "IBM Mag Card II" (IBM/OPD); "The Old Reliabilities/9th Inf. Div.", "Tropic Lightning/25th Inf. Div." (N. W. Ayer); "3740 Data Entry System" (IBM/DP); "Distractions" (IBM/WTC); "IBM Correcting Selectric II" (IBM/OPD); "System/370—Model 115" (IBM); "Old Time Good Taste" (General Foods); "What Do You Mean By Design? (Fed. Council on Arts & Humanities/Chermayeff & Geismar); "IBM Mag Card 82" (IBM/WTC); "Western Electric Now" (Western Electric).

See Ad on Page 21

THE PENGUIN PRINCIPLE
210 East 52nd Street, New York, NY 10022
Phone: (212) 355-6010

PICTURE HOUSE
2000 Longfellow Ave., East Meadow, NY 11554
Phone: (516) 486-5180
Date of Organization: 1955
Fidells Blunk, President in charge of Production
Jean Rigo, Secretary-Treasurer

Services: Production of motion pictures, slidefilms, and filmstrips for education, industry, advertising and public relations. Script services. Updating of existing films. **Facilities:** Personnel and equipment for 16/35mm production; location or studio. Widescreen photography. Editing department, animation facilities.
RECENT PRODUCTIONS AND SPONSORS
Series of training & internal use films for Xerox Corp.

PRODUCERS ROW INC.
666 Fifth Ave., New York, NY 10019
Phone: (212) 581-4350

DAVID QUAID PRODUCTIONS, INC.
R.D. #1, Austin Road, Mahopac, NY 10541
Phone: (212) 892-5380
Date of Organization: 1967
David L. Quaid, President
Dorothy Quaid, Vice President
Alan H. Stetson, Asst. Production Mgr.
Diane Quaid, Production Mgr.

Services: Producer of documentary, tv commercials and feature films. **Facilities:** Full production facilities, 16mm and 35mm.
RECENT PRODUCTIONS AND SPONSORS
TV Commercials: "Duplicating Chopin" (Xerox/Needham, Harper & Steers); "1000 Cars" (General Motors/D'Arcy MacManus); Buick Campaign (McCann-Erickson); "Dr. Meade", "Sunrise" (General Foods/Young & Rubicam). **Theatrical Feature:** "Exit the King".

RMA, INCORPORATED
117 East 30th St., New York, NY 10016
Phone: (212) 532-7083

CARL RAGSDALE ASSOCIATES, LTD.
321 East 45th Street, New York, NY 10017
Phone: (212) 867-7651
Date of Organization: 1962
Carl V. Ragsdale, President
Services: Producers of motion pictures for industry, government, trade associations, advertising agencies and public relations firms. **Facilities:** All necessary for design, creation and programming quality motion pictures.
RECENT PRODUCTIONS AND SPONSORS
"The Last Transit", "Last Days of the Warrior" (Murphy-Pacific Marine Salvage Co.); "Transmodular" (Thiokol).

RAMSEY ENTERPRISES, INC.
2 Tudor City Place, New York, NY 10017
Phone: (212) 490-0570
RECENT PRODUCTIONS AND SPONSORS
Xerox, Colgate, Calgon, Crayola, General Mills, Etc.

LAWRENCE RAVITZ ASSOCIATES, INC.
14 East 52nd Street, New York, NY 10022
Phone: (212) 371-1320
Date of Incorporation: 1966
Lawrence Ravitz, President
Services: Complete development of motion picture and slidefilm projects from script to completed film. **Facilities:** Editing, projection rooms.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "You'll Never Have To Be Alone Anymore, 'Recipe For Dignity' (Weight Watchers International); "The Job That's Not For Everybody" (Great Northern Paper Co.). **Slide Series:** "The Solution That Comes In A Box" (Compusamp, Inc.).

ROBERT YARNALL RICHIE PRODS., INC.
230 East 44th Street, New York, NY 10017
Phone: (212) 661-1380

RICHTER MCBRIDE PRODUCTIONS, INC.
597 Fifth Avenue, New York, NY 10016
Phone: (212) 593-1350
Date of Organization: 1968
Robert Richter, President
Robert McBride, Vice President
Joan Kuehl, Production Manager
Burleigh Wartes, Chief Cinematographer
Anne Richter, Research Director
Services: Producers of motion pictures, TV programs, TV and radio public service spots. All production facilities available on premises.
RECENT PRODUCTIONS AND SPONSORS
"Environmental Education... A Beginning" (U.S. Office of Education); "Rescue of a River" (Corp. for Public Broadcasting/Oregon Educational & Public Broadcasting Service); "Environmental Action" (Environmental Protection Agency); "Mt. Rainier: Fire and Ice" (National Park Service).

ROSE-MAGWOOD PRODUCTIONS, INC.
1414 Avenue of the Americas, New York, NY 10019
Phone: (212) 751-7000

KEN SACO/CURT LOWEY, INC.
150 East 58th Street, New York, NY 10022
Phone: (212) 688-2015
Date of Incorporation: 1957
Ken Saco, President
Curt Lowey, Executive Vice President
Services: Scripting, storyboarding, producing and screening of industrial multi-media presentations and films.
RECENT PRODUCTIONS AND SPONSORS
Photofinishers Seminars (Eastman Kodak Co.); Sales meeting Campaign Programs (Avon Products); Banking of the Future (AT&T); SORR Story (Southern Railway Co.).

SAXTON GRAPHIC ASSOCIATES, LTD.
350 Lexington Ave., New York, NY 10016
Phone: (212) 682-4250
Date of Organization: 1963
Michael J. Enzer, President
Alan Halpern, Executive Vice President

Facilities: Production offices, N.Y., Amsterdam, Munich.

Edward Jones, Jr. Director of Account Services

Services: Full service marketing communications including all production services for film, video, synchronous slide/filmstrip and multi-media presentations. **Facilities:** Offices, private screening room, complete editing rooms and all facilities and equipment for all services above. Complete graphic design department for collateral material.

RECENT PRODUCTIONS AND SPONSORS
"The Difference Is You", "Journey", "This Train (IBM)", "The Slater Story" (Slater Electric Inc.), "Storm Alert" (Long Island Lighting Co.), "Easiest Part of the Move" (AT&T); Walt Frazier for Playlits (Mayor's Office—New York City); "Neva Small" (Advantage Sound Studio); "National Anthem" (Saxton Graphic Associates, Ltd.).

SEA MOOR PRODUCTIONS

P.O. Box 398, Southampton, NY 11968
Phone: (516) 283-3712

Date of Organization: 1950

Barton Thrasher, President

Jay Corvidus, Vice-President

Susan Kreau, Production Manager

Services: Motion pictures; slides. **Facilities:** Cameras, lights, recorders.

RECENT PRODUCTIONS AND SPONSORS
"La Grande Route Napoleon", "Voici La Corse" (Osgood & Hazen); "Marco Memories" (Compton & Miller).

JOHN H. SECONDARY PRODUCTIONS, LTD.

745 Fifth Ave., New York, NY 10022

Phone: (212) 753-8466

RECENT PRODUCTIONS AND SPONSORS

"Two Towns: Gubbio, Italy—Chillicothe, Ohio", "Two Cities: New York—London", "Two Families: African—American", "Two Farms: Wisconsin—Hungary", "Two Industries: America—Japan", "The Energy Crisis—World Energy Conference", "The Origins of the Mafia" (Learning Corporation of America).

SILVERMINE FILMS, INC.

49 W. 45th St., New York, NY 10036

Phone: (212) 586-6448

Date of Organization: 1964

Alvin Yudkoff, President

Nat Sherman, Chief Editor

Pamela Bunbury, Prod. Mgr.

Services: Production of films, videotapes, sound filmstrips and multi-media presentations from idea to finished production. **Facilities:** Office, screening room with interlock facilities, fully equipped editing rooms.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Operation Venus" (National Assoc. for the Eradication of Venereal Disease); "The Public Utility Today" (Environmental Protection Agency); "A Really Good Yarn" (Malina Monsanto); "Midnight Diamond" (Longines); "Health Series" (Core Communications in Health).

SKYLINE FILMS, INC.

128 East 37th Street, New York, NY 10016

Phone: (212) 689-2451

Date of Organization: 1963

Joseph F. McDonough, President

David Saperstein, Vice President

Services: Writing and producing motion pictures, videotape, filmstrips and collateral material for business, industry, television, education, television commercials, multimedia, collateral material, slidefilms. **Facilities:** Executive production offices, screening and editing. Sales meetings and industrial shows.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "You Can't Tell A Crook By His Cover" (Lando Bishopric); "Systems 7" (IBM); "Telelift-1973" (Mosler Safe Co.); "Pure Water" (AMF/CUNO); "A New Breed" 2 films (Victor Comptometer Corp.). **Slidefilms:** "Winter 1973" (Brooks Logan). **Shows/Meetings:** Celotex/Rigid Wall; National Homebuilders Show; "Open New Doors" (Singer International Amsterdam). **TV Commercials:** Wilson, Haight, Welch (Isodettes); Bozell & Jacobs (Landadel Wine); Pure Spring Ltd. (Ginger Ale); Young & Rubicam (Milton Bradley).

SOLO PRODUCTIONS, INC.

222 East 44 Street, New York, NY 10017

Phone: (212) 826-0650

Victor D. Solow, Producer-Director

Eva Martin, Production Assistant

Services: Production of TV commercials, TV shows, RR., industrial & documentary films.

TED STEEG PRODUCTIONS, INC.

41 W. 56th Street, New York, NY 10019

Phone: (212) 581-8470

Date of Incorporation: 1964

Ted Steeg, President

Jim Strongin, Executive Vice President

Rhonda Raulston, Treasurer

Rich Phillips, Production Chief

Services: Producers of motion pictures, filmstrips and presentations for television, business education and government. **Facilities:** Offices, conference rooms, screening rooms, editing rooms, and production facilities and equipment.

RECENT PRODUCTIONS AND SPONSORS
"The Experiment" (AT&T); "3660" (IBM); "Think Biggest" (OAAA); "Move!" (National Endowment for the Arts); also Project Development for H. J. Heinz; Union Carbide; Nestle.

TED STEEG PRODUCTIONS, INC.

makes blue chip films
for blue chip clients

AT&T; Business Week;

H.J. Heinz; IBM; Nestle;

Newsweek; OAAA, PBS;

USIA; and many others.

SIDNEY J. STIBER PRODUCTIONS, INC.

134 E. 28th St., New York, NY 10016

Phone: (212) 685-5516

STROVINK FILMS, INC.

P.O. Box 359, Wading River, NY 11792

Phone: (516) 929-8162

Bob Strovink, President, D.P.

Jim Strovink, Vice President

Micki Abele, Production Manager

Dan Williams, Marketing

Services: Producers of medical, educational, promotional and sports films. Technical specialists that also provide crews and production services to other in-house and independent producers. Full collateral and marketing services. **Facilities:** Complete 16mm synch-sound capability with latest equipment, fully equipped editing rooms with Moviola 77, Magnasynch sound transfers, conference and screening rooms. Sound stage nearby.

RECENT PRODUCTIONS AND SPONSORS
"Biochemical Debridement—Adjunctive Therapy in Treatment of Wounds and Ulcers", "Ulcer Care" (Baxter Laboratories); "The Real McCoy" (Bombardier, Ltd., Canada); "Divisional & Personal Objectives" (IBM); "The Experience" (Scholastic International/Jim Sant'Andrea); "Bond Court" (Tishman/Aerolog); "Sea of Contention" (U.S. Navy/Aerolog); "Thyroid Disease—Radioactive Fallout" (Flint Laboratories).

TARGET FILM PRODUCTIONS, INC.

381 Park Avenue South, New York, NY 10016

Phone: (212) 684-4761

Date of Organization: 1962

Glen P. Mathews, President

Richard J. Powers, Vice President

Services: Producers of motion pictures, filmstrips, slides and other A.V.s. Also dealers in most popular projection equipment. **Facilities:** Sound Stage, 16/35mm facilities, recording, editing, etc. in one location. Stage available to other producers.

RECENT PRODUCTIONS AND SPONSORS
"The 1973 Masters" (Augusta National Golf Club); "Pyrogard" (The Inside Story" (Mobil Oil Corp.); "Surgery of the Iris & Ciliary Body", "Combined Keratoplasty & Cataract Extraction", "Excision of Cavernous Hemangioma of Upper Lid", "Intranasal Sphenoidectomy" (Smith, Miller & Patch Div. of Cooper Laboratories, Inc.); "The Game Is Work", "The Story of the Typewriter", "530 Copier" (Sperry Remington Div. of Sperry Rand Corp.); "Pallet Shrink Wrap Systems", "The Adjustable Case Sealer" (Union Camp Corp.); "Presentation of 28 Subjects for Video Taping" (Video Medical Educational Systems Div. of Cooper Laboratories, Inc.).

TELEMATED MOTION PICTURES

8 West 40th Street, New York, NY 10018

Phone: (212) 565-5341

Date of Organization: 1946

Saul S. Taffet, President

Services: Producers of motion pictures and filmstrips; Full production facilities for live-action, animation, and "still photos in motion". **Facilities:** Offices, screening room, editing rooms, full facilities for production of film and other audio-visual requirements.

TELETAPE CORPORATION

321 West 44th Street, New York, NY 10036

Phone: (212) 582-3400

Richard E. Riedel, Chairman of the Board

Chief Exec. Officer

John J. Natale, President

William C. Boyd, Vice President Finance

and Administration

Lucien A. Lessard, Vice President Production

Roy J. Carlson, Vice President, Gen. Mgr.

"Realtime" Div.

Keith Gaylord, Mgr. Program and Sales

Services: Business & industry communications. Sony franchised audio-visual hardware. Full software, production, creative and consultation services. Complete TV camera, videotape and editing facilities. Mobile units commercial and program facilities. **RECENT PRODUCTIONS AND SPONSORS**
TV: "Sesame Street", "The Electric Company" (Children's Television Workshop). **Video Cassettes:** 22 training programs (Pepsi-Cola Educational Television Network). Plus numerous corporate communications.

TOMLIN FILM PRODUCTIONS, INC.

405 Lexington Ave., New York, NY 10017

Phone: (212) 697-0003

Date of Organization: 1939; Inc. 1946

Frederick A. Tomlin, President

Carl L. Tomlin, Vice President

Mary D. Tomlin, Secretary-Treasurer

Services: Production of sales promotion, institutional, and industrial motion pictures; sound slidefilms, wide-screen slides and filmstrips; standard slides and filmstrips; slide motion pictures. **Facilities:** Photographic studios with front light projection system; film editing rooms; two 16mm/35mm Oxberry animation stands; 16mm Picture and Track interlock projection; 16mm motion picture cameras.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Airco 73" (Airco, Inc.); "No Cost Cost Control" (Johnson & Johnson). **Slides & Filmstrips:** "Spring Meetings" (Copper Development Assoc.); "Pepsico Soccer Promotion" (de Perri Adv.); "Vigilance" (U.S. Banknote Corp.); "National Managers Meeting" (Geigy Pharmaceutical).

TRIO PRODUCTIONS, INC.

114 East 55th Street, New York, NY 10022

Phone: (212) 838-3333

Branch Offices: Los Angeles, Calif., 932

North LaBrea 90038, (213) 874-9400.

Barry Elliott, Exec. Prod.

Date of Incorporation: 1968

Bill Aronson, Exec. Sls.

Howard Henkin, Exec. Prod.

Newt Mitzman, Exec. Dir.

Marc Statler, Exec. Dir.

Luke Musselman, Production Mgr.

Midge Area, Coordinator

Services: Industrial, commercial, sales and public relation films from script to completion in live action, animation, slidefilms and videotape. **Facilities:** Creative staff and offices in New York, New Orleans, Hollywood and Europe for all phases of production.

RECENT PRODUCTIONS AND SPONSORS
"Last Stronghold of Humanity" (Action Agency); "VD—The Plague of Love" (Youngs Drug Products Corp.); 1974 Feature Center Films, (Buick Motor Div. of GM); Coca Cola Co., Singer Co., Citgo, Gerber Scientific Instrument Co., Foster Grant.

TURTLE BAY COMMUNICATIONS, INC.

320 East 52 Street, New York, NY 10022

Phone: (212) 371-7665

Date of Organization: 1970

Lloyd C. Nickerson, President

Ann L. Turner, Secretary

Services: Producers of motion pictures, slide presentations, meetings and stage shows, training programs, multi-media. **Facilities:** Offices, creative and production staff, screening and editing room, full facilities available for production of all media.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Piece of the Action" (ECPD). **Slide Programs & Meetings:** UX Conference, General Managers Meeting, "Public Understanding", "Manpower Development" (General Electric); International Paper; A. O. Smith Corp.

UNIVERSITY FILMS INC.—McGRAW-HILL
1221 Sixth Avenue, New York, NY 10020
Phone: (212) 997-2852
Date of Organization: 1949
William P. Gottlieb, President
Edward Dahlin, General Manager/Art Director
Marvin L. Reiter, Sr., Writer/Producer
Karen Frankel, Writer/Producer
Services: Creation and production of sound slidefilms and filmstrips. Specialists in educational and institutional work, sales promotion, personnel training, business-sponsored filmstrips for school distribution. Writing and production of illustrated booklets. **Facilities:** Research and scriptwriting staff; art department, photo studio; recording and projection equipment.
RECENT PRODUCTIONS AND SPONSORS
Over 250 sound and silent filmstrips sets for industry.

VAVIN, INCORPORATED
Video and Visual Information Films
236 East 46th Street, New York, NY 10017
Phone: (212) 682-4624
Date of Incorporation: 1948
Branch Offices: Paris and Geneva
Richard de Rochemont, President, Chairman of Board
N.Z. Moreno, Vice-President, (Europe)
Ruth Teksmo, Asst. Treasurer
Services: Documentary, industrial, public relations and travel films for theatrical, non-theatrical and TV distribution. Production of closed-circuit telecasts. **Facilities:** Production and editorial for 16 and 35mm color, b&w, in U.S. and overseas.
RECENT PRODUCTIONS AND SPONSORS
News Film series for: Mobil Oil Corp., Exxon Co. USA, News films for Publishers Advertising Associates, Scovill Mfg. Co.; "Through the Northwest Passage" revision, (Exxon Corp.).

VAN PRAAG PRODUCTIONS, INC.
250 W. 54th St., New York, NY 10019
Phone: (212) 245-1050

VIAFILM, LTD.
333 Park Avenue, South, New York, NY 10010
Phone: (212) 777-0100

VISION ASSOCIATES, INC.
680 Fifth Avenue, New York, NY 10019
Phone: (212) 245-2611
Date of Organization: 1959
Lee R. Bobker, President
Irving L. Oshman, Vice-President
Helen Kristt Radin, Vice-President
Mel London, Vice-President

Services: Producers of motion pictures, slide-films, theatrical and television programs. **Facilities:** Offices, screening and editing rooms and all facilities for production of film, tape, theatrical and audio-visual media.
RECENT PRODUCTIONS AND SPONSORS
"We Hold These Truths" (American Revolution Bicentennial Commission); "In Some Degree for Others" (Dept. of Health, Education and Welfare); "Carton Coolers", "The Good Old Trays" (Coca-Cola); "Thanksgiving Day Featurette" (NBC); "Imagine", "A Child's Gift", "A Reason To Smile" (Save the Children Federation); "Annemarie's Cooking School", "The Floor's The Limit" (Armstrong Cork Co.); "Morning to Morning" (Eastern Airlines, Inc.); "A Way of Life" (Chevrolet); "The Best of Care" (Merrell-National Laboratories); "Venezuela—The Country in the Caribbean" (Viasa); "In-Dealership Training Program" (Chevrolet); "Airline Service" (Coca-Cola); "Ecology Film" (Con Edison).

VISUAL PROJECTS, LTD.
67 Yale St., Roslyn Heights, NY 11577
Phone: (516) 621-5285
Date of Organization: 1960
Newton E. Meltzer, Pres. & Exec. Prod.
Barbara L. Brilliant, V.P. & Creative Dir.

Services: Creation, scripting and production of motion pictures and videotapes, theatrical, documentary, educational and medical/psychiatric. **Facilities:** Offices, screening room, film and videotape editing rooms and full equipment and facilities for production of films, tapes and features (35mm & 16mm).
RECENT PRODUCTIONS AND SPONSORS
"Wings & Wheels" (General Motors; Kohler Co.; Libbey-Owens-Ford); "What The Dickens Have They Done To Scrooge?" (Cinema Center Films/CBS).

VISUALSCOPE INCORPORATED
103 Park Avenue, New York, NY 10017
Phone: (212) 683-3513
Date of Incorporation: 1955
Marvin H. Green, Jr., President

Stanley White, Executive Vice President
Elizabeth Wallace, Treasurer
Services: Motion pictures, filmstrips, slide production, business meetings, multi-media presentations, sale promotion, collateral material design and production. Complete coordination of conventions of stockholders meetings and incentive programs. **Facilities:** Art department, staff writers, staff directors, AV technical personnel, editing facilities, photographic and projection equipment.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "You Can Help" (Insurance Information Institute). **Multi-Media:** "In This House" (ABC); "CBS O & O Show" (CBS); Ford Foundation Presents. **Filmstrips:** American Express Orientation Program. **Meetings:** Xerox, Annual Meeting; Xerox World Communications Conference (Acapulco); ABC Affiliates—ABC Promotion Managers Meetings; American Express Super Bowl; Combine Communications Conference Meetings.

W & W FILMS, INC.
1650 Broadway, New York, NY 10019
Phone: (212) 541-9441
Date of Organization: 1970
Richard Winik, President
Barry Winik, Executive Vice-President
Phil Harmon, Vice-President, Sales
Gerald Post, Editor
Jon Hilson, Director/Editor
Howard Neef, Director of Photography
Don Fedynak, Director/Editor
Herb Altman, Editor
Sheila Gwin, Manager, Film Distribution
Services: Producers of 16mm promotional, television and instructional sports films. **Facilities:** Eclair and Arriflex cameras, high speed and sound. Tape recorders with shot gun and wireless mikes. Steenbeck and moviola editing machines.
RECENT PRODUCTIONS AND SPONSORS
"World Series" (Coca-Cola); "1973 All-Star Game", "Baseball, The Now Career", "Roberto Clemente . . . A Touch of Royalty" (Eastern Airlines); "N.Y. Mets Highlights" (Dairy-Lea); "Army Football Highlights", "Princeton Football Highlights", "Basketball Highlights 1972-73" (Converse Rubber Co.); "Where the Action Is" (Panasonic); "Miracle at Oakmont" (U.S. Golf Assoc.); Television Series "National Hockey League Action", "Joe Garagiola's Wonderful World of Baseball".

ROGER WADE PRODUCTIONS, INC.
16 West 46th Street, New York, NY 10036
Phone: (212) 575-9111
Date of Organization: 1946
Roger Wade, President
Martin J. McIntyre, Vice-President
Florence Hewitt, Secretary, Production Co-ordinator

Services: Planning and production of live-action and animated motion pictures, sound slidefilms, VuGraphs, slides, multi-media systems and materials. Slide development in specific-application audio-visual equipment and presentation materials. **Facilities:** Studio, art department; editing; darkrooms; Oxberry 16-35mm animation stand; special slide and slide-film shooting stands; special cameras and copying equipment; machine shop and electronics shop.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Plan Makes the Difference" (MONTY); "Yesterday, Today and Tomorrow" (The Savings and Loan Foundation). **Slide Films:** "Wheel Alignment", "Computer Diagnosis" (Volkswagen of America, Inc.); "The Technology That Spans Continents" (Foster Wheeler Corp.).

ROBERT WARNER PRODUCTIONS
7 East 78th St., New York, NY 10021
Phone: (212) 744-7979
Date of Organization: 1959
Robert Warner, President

Services: Live, film and tape programs and commercials. **Facilities:** For every type of photography, special effects and editing.
RECENT PRODUCTIONS AND SPONSORS
Public Service and fund raising TV spots for the American Diabetes Assoc.; TV spots for Tinker, Dodge & Delano Advertising.

WOMBAT PRODUCTIONS, INC.
77 Tarrytown Road, White Plains, NY 10607
Phone: (914) 428-6220
Gene Feldman, President
Walter Rothschild, Vice President
Suzette Feldman, Editorial Supervisor

Services: Production and distribution of 16mm educational and documentary films. Handle all phases of production from concept to composite prints, also prepare study guides and sales materials. **Facilities:** Have own editing facilities and creative art department.
RECENT PRODUCTIONS AND SPONSORS
"A Place For Aunt Lois" (Self); "Joseph

Schultz", "The Parting", "Astralis", "Let's Rejoice", "To Love" (Acquired).

WORLD WIDE VIDEO ASSOCIATES, INC.
80 Central Park West, New York, NY 10023
Phone: (212) 873-5558
Al DeCaprio, President
Carmen DeCaprio, Secretary/Treasurer
Services: Film and tape, TV programs, commercials, and shows.

Z PRODUCTIONS, INC.
18 East 41 Street, New York, N.Y. 10017
Jim Zaccaro, President
Services: Motion pictures for television, industry, documentary including research, writing, production to answer print. **Facilities:** Offices, screening, production staff.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Pan American World Airways; Avis; National Committee on Productivity; International Harvester; Kraft Foods; American National Bank; Parker Brothers; Noxell; General Foods; Scott Paper Co.; American Cancer Society; Miles Laboratories; Goodyear Tire and Rubber Co.

NEW YORK STATE

ACADEMY-McLARTY PRODUCTIONS, INC.
207 Delaware Avenue, Buffalo, NY 14202
Phone: (716) 853-7411

AEROLOG PRODUCTIONS INC.
1211 Stewart Avenue, Bethpage, NY 11714
Phone: (516) 433-2311
Date of Organization: 1957
William F. Joyce, President
Jon R. ten Hoopen, Exec. Vice President
Dom La Penne, Vice President
Services: Producers of motion pictures, slide films, TV commercials. **Facilities:** Three editing rooms, recording studio, 36x42-foot sound stage, theater/screening room, facilities for producing multi-media presentations.
RECENT PRODUCTIONS AND SPONSORS
"No Points for Second Place", "Cutting with Light", "R F Curing", "Stress Wave Riveter" (Grumman Aerospace); "A System to Bank On" (IBM); "Bond Court" (Tishman Realty); "Air Show" (Smithsonian Institution); "A-10" (Fairchild Industries).

Quality motion picture and slide films. Large sound stage. Recording studio. Editing Rooms.
COMPLETE FILM SERVICES.

AEROLOG PRODUCTIONS, INC.
1211 Stewart Avenue
Bethpage, N.Y. 11714
(516) 433-2311

RAUL DA SILVA & OTHER FILM MAKERS
1400 East Avenue, Rochester, NY 14610
Phone: (716) 442-1373
Date of Organization: 1967
Raul da Silva: Rochester office
Ray da Silva: New York City office
NYC Branch: 333 East 49 Street, 10017, (212) 752-0144

Services: Consultants to other film makers & education and industry, writers, art direction, A/V facility design; animation & special effects troubleshooting; scripting.
RECENT PRODUCTIONS AND SPONSORS
Continuing programs for colleges & universities such as Rochester Institute of Technology; Eastman Kodak; Gannet Newspapers; graphics & storyboarding for NYC advertising and public relations agencies; exclusive consultant to Palum Industries, Inc.

ENT/GATES FILMS, INC.
200 Chicago Street, Buffalo, NY 14204
Phone: (716) 856-3220
Date of Organization: 1972
John V. Gates, President
Paul G. Ent, Exec. Vice President
John Coniglio, Production Manager
Jack S. Pericak, Sound Engineer

Services: Producers of motion pictures, slide films and filmstrips, theatrical and television programs. **Facilities:** Sound shooting stage.

editing, theater and sound mixing rooms, extensive location lighting gear.

RECENT PRODUCTIONS AND SPONSORS
 "The Step Edge" (U.S. Steel); "Winner" (Raymond Co.); "Safety on Western Rivers" ("Across the Wide Missouri"); "Mississippi Flood of '72" (U.S. Army Engineers); "Tubal Ligation" (Deaconess Dept. of Gynecology); "Bars" ("Fairless" (U.S. Steel)

NEW JERSEY

AUDIO VISUAL PRODUCTIONS

111 Midstreams Place, Brick Town, NJ 08723

Phone: (201) 899-4342

Date of Organization: 1962

George F. Knoll, Producer

Services: Complete services for the production of motion pictures; script writing, photography, editing and sound. Sales and Public relation films for Industry and Government. **Facilities:** Air conditioned 24 seat theater, office, editing facilities, and sound studio. Lip sync interlock projection. Music and sound effects library.

RECENT PRODUCTIONS AND SPONSORS
 "Piping Products", "TFE Clamp Valve", "Pneumatic Actuator".

RICHARD G. BRILL PRODUCTION

A Div. of Amazon Explorers, Corp.
 Professional Bldg. Rt. U.S. 9, Parlin, NJ 08859

Phone: (201) 721-2929 (212) 356-3434

Date of Organization: 1957

Richard G. Brill, President

Vanda Pozzi, Production Mgr

Services: Complete production facilities, the only Super 8 full length motion pictures, sound and color. Own location on the Amazon River and West Africa (Sahara). All films based on original historical background and music. Opening shortly: 6 super 8 motion picture theatres.

RECENT PRODUCTIONS AND SPONSORS
 Super 8 Motion Pictures: "Honduras, the Land of Spanish Main" (Gov. of Honduras); "Sahara Interlude" (Gov. of Tunisia); "Come to the Casbah" (Gov. of Tangiers and Hotel Assoc.). In Production: "The Great Drought" (filmed in Mauretania, Senegal, Mali and Niger to be released for TV in Nov. 1973.)

NEED SUPER-8 PROMOTIONAL FILMS OF YOUR PRODUCT or SERVICE?

Call or write for quotations

RICHARD BRILL PRODUCTIONS
 PROFESSIONAL BUILDING
 ROUTE 9
 PARLIN, N.J. 08859
 201-721-2929 • 212-356-3434

The only producers of full length
 Super 8 sound films shown on TV.

BRUNER PRODUCTIONS

Box 381, Ridgewood, NJ 07451

Phone: (201) 447-1261

Date of Organization: 1967

Richard W. Bruner, Writer-Producer

Sean H. Bruner, Director-Producer

Margaret F. O'Kane, Assoc. Producer

Services: Writing, directing and producing films and filmstrips.

RECENT PRODUCTIONS AND SPONSORS
 "Words, Media & You" (filmstrips for Globe Filmstrips); "More Than a Place" (orientation videotapes for American Tel. & Tel.).

CREATIVE PRODUCTIONS, INC.

700 Main Street, Orange, NJ 07050

Phone: (201) 676-4422

Date of Organization: 1953

Branch Sales Office: 1185 Avenue of the Americas, New York, N.Y. Ste. 3005

Phone: (212) 285-9075

William E. Griffing, President

Gus J. Nichols, Vice President

George Wurster, Cinematographer

Kenneth Zorzi, Production Coordination

Services: Industrial, medical, educational and TV films, sound slidefilms and filmstrips, photography, sound recording, animation and writing. **Facilities:** Studio, sync recording, mixing, photography, art titles, type setting, editing, lab.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Oxyten Standard", "Oxyten Umbilical" (E. R. Squibb); "A New Dimension in Contraception" (A. H. Robins); "Myasthenia Gravis" series of TV spots (Roche); "Tactical Navigational System" (U.S. Naval Development Center); "Treatment of Constipation" (C. B. Fleet); "Seagull" (International Paper Co.); "Bagmatic" (Multi-Pak); "Rap-Round" (Kool-Mover) (International Paper Co.); "XM673 Missile Development" (U.S. Army Munitions Command). **Slidefilms:** "Through the Decades" (International Paper Co.); "Voranil" (USV Pharmaceutical); "Coets" (Personal Products Co., J & J); "Employee Benefits" (Continental Oil Co.); "D-Line" (Worthington Corp.); "Safety Orientation" (Continental Oil Co.); "Hypertension Country" (USV Pharmaceutical); "Binaca Breath Spray" (Keyes, Martin Adv.); "New Product Orientation" (Knoll Pharmaceutical).

HUGH & SUZANNE JOHNSTON, INC.

16 Valley Road, Princeton, NJ 08540

Phone: (609) 924-7505

Date of Organization: 1965

Hugh Johnston, President

Suzanne Johnston, Writer/Director

John Procaccino, Comptroller

John McCarthy, Jr., Secretary

Services: Design and production of educational and sponsored motion picture films; specialized film promotion and distribution services (Princeton Seminars). **Facilities:** All necessary equipment and facilities for production and distribution of motion pictures. **RECENT PRODUCTIONS AND SPONSORS**
 "Many Ways To Learn" (New Jersey Education Assoc.); "Maya Sampler" (WNET/13, New York).

K6-TV NEWSFILM

46 East Grant Avenue, Roselle Park, NJ 07204

Phone: (201) 241-6614

Date of Organization: 1970

Carlyle Trevelyan, Producer/Director

Egil Tomson, Cinematography

Craig Jarman, Editing Sound

Services: Film, filmstrip, slide, AV and still photography production—from concept to conclusion. Idea originating, writing, scripting, full photographic services. Specializing in advisory and consultant services to motion picture clients, producers and organizations. **Facilities:** Studio and location equipment. Complete editing, sound, screening, consultation facilities.

RECENT PRODUCTIONS AND SPONSORS
 Numerous feature & spot news stories for national & local TV networks.

S A FILMS, INC.

70-H Chestnut Ridge Road, Montvale, NJ 07645

Phone: (201) 391-7220

Date of Organization: 1969

Sidney R. Aronson, President

Jack Freeman, Vice President

Miriam K. Aronson, Secretary-Treasurer

Services: Production of documentary, educational and political motion pictures, (16mm and 35mm); educational and industrial filmstrips and slide presentations. **Facilities:** Complete production and editing.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Profile: Pete Flaherty" (U.S. Information Agency); "Introduction to Campbell" (Roosevelt-Campobello International Park Commission). **Filmstrips:** "General Business for Everyday Living" series 18 filmstrips (Gregg Div. McGraw-Hill Book Co.); "Selecting a Vocation" series 8 filmstrips (Coronet Instructional Media). **Slide Presentations:** "Tradition of Excellence", "Circle Around the Star" (Mercedes-Benz of North America).

BOB THOMAS PRODUCTIONS

23 Broad Street, Bloomfield, NJ 07003

Phone: (201) 429-9000

Date of Organization: 1968

Robert G. Thomas, President & Production Supervisor

Services: "Custom Made" audiovisual presentations: motion pictures, 35mm, 16mm, 8mm, sound/slides, filmstrips, 1" video tape, and multimedia presentations. Complete

services from concept, script writing, multiple camera shooting with lip-sync, post sound recording, editing picture and sound tracks, mixing, release print distribution. **Facilities:** Editing tables, sound recording booth, complete motion picture and sound/slide equipment, Super 8mm color & B/W contact printer. Mobil rear projection service for sponsored events, media available; motion picture and sound/slides. Screen size 3'-12", motion picture or still aerial with helicopter. **RECENT PRODUCTIONS AND SPONSORS**
Motion Pictures: "The Caine Coil . . . Shaping a World of Steel" (American Industries Corp.); "Water Is My Middle Name" (Middlesex Water Co.); "Road-EO '73" (APA Transport); "Etrafon", "Valosine" (Shering Corp.). **Multi-Media:** "National Premium Show" (George Meredith Assoc.). **Slide Films:** "Incentive" (National Premium Sales Executive Inc.); "The Chase Bag Co.", "Strawberry Hill" (Hazard Advertising). **TV Commercials:** "Furniture Stripping" (Poor Richards Furniture Co.); "Curbside Cinema Film Festival" (25 N.J. Towns).

#1 in N.J. BOB THOMAS PRODUCTIONS

DEPENDABLE—ECONOMICAL

TRAINING FILMS, INC.

33 Laurel St., Butler, NJ 07405

Phone: (201) 838-4363

Affiliate: TFI Productions, Inc.

Date of Organization: 1948

Robert A. Lightburn, President

Services: Specialize in production of industrial and educational filmstrips and slides; non-theatrical 35/16/8mm motion pictures for industry, TV and theater; filmographs, easels, booklets, etc. Consultants on audio-visual presentation for meetings; mobile training schools for dealers. **Facilities:** Animation and live action facilities in the U.S. and abroad; 35mm Oxberry equipment. Research, writing, graphic arts, photographic arts, narration.

VISUAL EDUCATION CORP.

364 Nassau Street, Princeton, NJ 08540

Phone: (609) 921-3301

Date of Organization: 1968

Richard Lidz, President

Dick Roberts, Exec. Vice President

Bill West, Vice President

Services: Full service producers of documentary, educational and industrial films and filmstrips for TV, educational, scientific and industrial clients. Full script, production and editing services. **Facilities:** Offices, screening and editing rooms, recording studios, etc.

RECENT PRODUCTIONS AND SPONSORS
 "Where Did They Get a Question Like That", "The Rosedale Three", "A Study of Teaching Styles" (Educational Testing Service); "The Learning Society" (American Association for Higher Education); Public Service Spots - Campaign for Human Development (U.S. Catholic Conference); "Developing a Leukocyte Automatic Recognition Computer" (Coring); "Discovery: A Career Education Program" (Scholastic); "Adventures in the World of Work" (Random House); "Careertapes" (Macmillan).

WREN ASSOCIATES, INC.

145 Witherspoon Street, Princeton, NJ 08540

Phone: (609) 924-8085

Date of Organization: 1971

Karl G. Faller, President

Joe Hovanec, Exec. Vice President

Judy Mazziotti, Art Supervisor

Jim Parker, Photo Supervisor

Services: Designers and producers of motion picture, multi-media shows, slidefilm. Exclusives - 360° Photographic and projection shows; variable screen format slides; filmograph. **Facilities:** Offices, editing, animation, art studio, photographic studio, film processing, screening.

RECENT PRODUCTIONS AND SPONSORS
 "The Golden Door" (NJ Bicentennial Celebration Committee); "Olmsted's New York" (Whitney Museum, NY and Olmsted Sesqui-centennial Committee); "American Public Health Association - 100 Years of Good News" (NJ Health Industries Committee); "1973 Business Objectives" (IBM - Data Processing Div.); "The New Newark International Air-

port" (TWA); "America on the Move" (Gray & Rogers); "Patterns" (Chevron Oil Co.); "Dikar" Slides (Rohm & Haas).

MARYLAND

BNA COMMUNICATIONS, INC.

(A Subsidiary of The Bureau of National Affairs, Inc.)

5615 Fishers Lane, Rockville, MD 20852

Phone: (301) 881-2090

Fred H. Joiner, President Exec. Producer

Erwin Eddy, Jr., Manager Quality Control

Pare Lorentz, Jr., Prod. Dir.

Julius Eittington, Proj. Director

John L. Garver, Staff Artist

Arthur W. Burns, Jr., Marketing Director

Services: Serves training and development needs in all organizations - business, government, non-profit, associations with 16mm films, video and audio tape cassettes, multimedia programs, all with instructive Leader's Guides to facilitate use. **Facilities:** 35 full-time employees, interior shooting studio, production equipment, Steenbeck editor, & 2 Harward cleaner-inspectors.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "You're Covered! Social Security Protection At Any Age"; "The Habit of Winning"; "Training: A View From the Top"; "A Class of Your Own"; "The Floor is Yours"; "Programmed Learning"; "Visual Aids"; "The Sales Grid - What It Is - How It Works"; "9.9 Solution Selling"; "The Effective Management Program" (Audio Cassette Tapes).

CHARLIE/PAPA PRODUCTIONS, INC.

5807 Wicomico Ave., Rockville, MD 20852

Phone: (301) 881-2420

Clifford L. Peacock, President

Lowry N. Coe, Jr., Vice President

Donald A. Connolly, Executive Vice President

Paul M. Lyons, Production Manager, Editor/Producer

Tony Lorch, Special Projects Producer

Janice M. Long, Office Manager

Services: Plan, script, and produce motion pictures, film strips, slide-tape presentations, multimedia, meeting programs, theatrical short subjects, TV commercials. **Facilities:** Producer and writer offices; complete editorial equipment and spaces; screening room; full production facilities with contract associates.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Contraction Officer's Flexible Objective Route through Analysis and Comparison to Prices Fair and Reasonable" (U.S. Postal Service); "More Than Meets the Eye" (Optical Wholesaler Assoc.); **Film Strips:** "How Do You Rate?" "Skipper's Check-Up"; "Half-A-Skipper Blues" (U.S. Coast Guard). **Slide/Tapes:** "President's Message" (National Swimming Pool Institute); "The Enemy - The Protector"; "The Company - The Opportunity"; "The Dealer - The Demonstration" (Renn, Ltd.). **Multi-Media:** "Awards Ceremony" (National Swimming Pool Institute). **Post-Production:** "Drivin' in the Derby"; "Might As Well Make Some Money"; "Formula For Value" (GM Photo for Chevrolet); "A Convenient Place" (GM Photo for Cadillac). **TV Spots:** "ERTS Satellite, First Birthday" (Aerospace Industries Assoc.); Commercial (Olympic Health Spas).

MILNER-FENWICK, INC.

3800 Liberty Heights, Baltimore, MD 21215

Phone: (301) 664-2600

Date of Incorporation: 1956

Ervin M. Milner, President

Glenn Burris, Vice President-Director

Ted Kliman, Writer-Director

William Walsch, Jr., Production Supervisor

Basil Miller, Bill Sturm, Art and Animation

Richard Milner, Production Supervisor

David Milner, Sales Manager

Services: Producers of educational, training and documentary films; 16mm and Super 8mm. Full motion picture services including sound recording, animation, life photography and editing.

RECENT PRODUCTIONS AND SPONSORS
"Private Investments" (U.S.I.A.); "Dental Health" (Milner-Fenwick, Inc.); "RH Negative" (National Foundation).

MONUMENTAL FILMS & RECORDINGS, INC.

2160 Rockrose & Malden Avenues,

Television Hill, Baltimore, MD 21211

Phone: (301) 462-1550

Date of Organization: 1950

John D. A'Hern, President, Producer

Vernon Spedden, Vice Pres., Chief

Cameraman

C. Wilbur Taylor, Chief Sound Engineer

Harding I. Roberts, Editorial Chief

Donald A'Hern, Sales Manager

Services: Scripting, motion picture services, editorial, sound recording, music sound effects, slidefilms, slides, TV Commercials, industrial, commercials educational films. **Facilities:** Huge 80'x70' sound stage with 40'x35'x16 1/2' cyclorama with 24' ceiling and latest quartz light interlock messenger service. Oxberry animation stands, BNC Mitchells, Arriflexes, Eclairs, dollies, stage-location lighting, art department, recording studios with interlock protection. Norelco Plumbicon color cameras, PCP portable, Ampex hi-band color videotape recorders with Editex, Van 40'x13'x8'.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Infinite Capacity" (API); "Floor Caper" (Armstrong Cork Co.); "Enjoy Fibers" (Humble Oil Co.); "This Is IDRS (International Revenue Service); "Value Analysis" (Postal Institute); "Automotive Air Conditioning" (Murray Corp.); "Tall Stacks" (Environmental Protection Agency); "Bethlehem Steel Corp." **Video Tapes:** "President Nixon's Inauguration" (CBS); "NBC Today Show" (NBC); "President Nixon's Press Conferences" (NBC); "President Nixon's Press Conferences" (NBC); "World Series Baseball" (NBC). **TV Commercials:** Ford Motor Co.; Armstrong Cork Co.; U.S. Chamber of Commerce; U.S. Navy; National Bowling Council; U.S. Treasury Dept.; U.S. Steel Co.

Monumental Films, Inc.

2160 Rockrose Avenue

Baltimore, Maryland 21211

(301) 462-1550

Commercial & Industrial Films

Television Spots

8mm-16mm-35mm-70mm

Film Strips-Slides-Sound Recording

Aerial-Editing-Animation

5 color video cameras-2 video tape recorders

40' video tape remote van

HS-100 Slo-mo (Ampex)

Metropolitan Washington Area

ASSOCIATED PRODUCERS, INC.

1905 Fairview Ave., N.E., Washington, DC

20002

Phone: (202) 529-7100

Date of Organization: 1968

Ronald W. Van Nostrand, President

James D. Rogers, Vice President

Services: Complete production of theatrical and non-theatrical motion pictures; script writing, photography, editing and sound. **Facilities:** Offices, 3 editing rooms (35/16mm), screening room, complete sound department, music and effects library and an expediting department. Complete lab and optical facilities available.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "900 Feet", "Clean Air, Clear Skies" (General Services Administration); "The Bond", "Underwater Soldiers" (U.S. Army Reserve); "Fallingwater", "Apollo Decade" (U.S. Information Agency); "Now More Than Ever" (Committee to Re-elect the President); "Power of the Word of God" (The Word of God Institute); "The Granite Lady" (U.S. Mint). **TV Commercials:** Peoples Drug Stores; Inaugural Committee 1973; U.S. Army Reserve; General Services Administration.

CONCEPT FILMS, INC.

1155 - 15th Street, N.W., Washington DC

20006

Phone: (202) 862-1811

Date of Organization: 1969

William J. Connell, President

Joe K. Phipps, Vice President and Executive Producer

Scott G. Anderson, Vice President and Producer

Services: Producers of motion pictures, commercials and television programs. **Facilities:** Offices, screening and editing rooms, all facilities for production of film, theatrical and audiovisual media.

RECENT PRODUCTIONS AND SPONSORS
"Help" (American Personnel and Guidance Assoc.); "Citizens Who Do Make A Difference" (National Assoc. for Mental Health); "The United States Congress: Of, By and For the People"; "The Supreme Court of the United States: Guardian of the Constitution" (Encyclopaedia Britannica Educational Corp.); "The Moving Earth" (U.S. Bureau of Mines, Department of Interior); "From Artichokes to Zanesville: Trucks Serving America" (Motor Vehicle Manufacturers Assoc. of the U.S., Inc.); "Wheat Marketing" (The National Wheat Institute and U.S. Department of Agriculture); "Fresh Colors" (Perennial Education, Inc.); "Dairy News Clips" (Southeastern United Dairy Industries Assoc.); "Smoking and Health: The Need to Know" (The Tobacco Institute, Inc.).

CREATIVE ARTS STUDIO, INC.

2323 4th St., N.E., Washington, DC 20002

Phone: (202) 832-2600

Date of Incorporation: 1942

Philip G. Arnest, President

Edward C. Santelmann, Asst. Vice President-Production Director

Services: Complete production of motion pictures, TV commercials, filmstrips, and slide presentations for sales, training, public relations, and education; writers, designers, artists, and animators. **Facilities:** Inset stage, two Oxberry animation stands; Oxberry film-strip, slide and title stands; 16/35mm cameras, projection and editorial facilities.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: HEW, President's Committee on Mental Retardation TV Spot; "Drilling and Blasting"; "Clearing Timber" (Merkle Services); "Breathe and Live" (U.S. Department of Interior); Series of TV Spots (Day Care and Child Development Center); Promotional Review Film (U.S. Treasury); Public Relations Film (Merkle Services); "Safety in EPA" (Environmental Protection Agency). **Filmstrips:** "American Painting in History" (National Gallery of Art); "Principles of Investigation" (International Assoc. of Chiefs of Police); "Asphalt Paving Inspector" (Asphalt Institute); "Esthetics" (Federal Highway Administration); "Community Involvement in Highway Planning and Design" (Department of Transportation); "How to Sew" series of 9 (Fairfax County); "Crop Shifting" (U.S. Department of Agriculture).

FEDERAL FILM PRODUCTIONS, INC.

1025 Vermont Ave. N.W., Washington, DC

20005

Phone: (202) 628-7089

Date of Organization: 1970

Lewis S. Baer, President, Writer, Producer, Director

Pinckney Ridgell, Vice-President, Director of Photography, Associate Producer

Services: Motion picture and multi-media production anywhere; second unit assignments in the Nation's Capital; script and research services. **Facilities:** Arri "S" and "BL", Nagra IV, all lighting equipment, and production vehicles.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "FBI Academy", "Policeman Killed" (FBI); "Too Many Hats" (Small Business Administration). **Sound Slide Film:** "Air-craft Hijacking" (FBI).

STUART FINLEY, INCORPORATED

3428 Mansfield Road, Falls Church, VA

22041

Phone: (703) 820-7700

Date of Organization: 1960

Stuart Finley, President, Producer

Margaret Finley, Vice President

Services: Motion picture production specializing in documentary films on the environment. Film distribution. **Facilities:** 16mm film equipment, lights, audio equipment, three music libraries, other facilities on a rental basis.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The 2nd Pollution" (Self); "Landfill" (D.C. Dept. of Environmental Services); "A Well in West Virginia" (American Gas Assoc.); "Youth = Action", "Tintypes" (Self).

FROST PRODUCTIONS, INC.

2215 M Street, N.W., Washington, DC 20037

Phone: (202) 296-5916

Date of Organization: 1968

Edmund L. Frost, Jr., President

Services: Documentaries, public service announcements. **Facilities:** All facilities available.

RECENT PRODUCTIONS AND SPONSORS
 "A Living City" (Project HOPE); Political Campaign (Evers for Governor Committee); "Washington, DC: 'A Living City'" (Washington Area Convention and Visitors Bureau); "An Investment in Energy" (Reynolds Metals Co.); "The Price of Freedom" (American Battle Monuments Commission); TV spots: Washington Heart Assoc.

GUGGENHEIM PRODUCTIONS, INC.
 3121 South St. N.W., Washington, DC 20007
 Phone: (202) 337-6900
 Date of Incorporation: 1956
 Charles Guggenheim, President
 Nancy Sloss, Vice President-Production Mgr.
 Robert Pierce, Werner Schumann, Executive Producers

Services: Production of theatrical and non-theatrical, motion pictures, video tape production. **Facilities:** 16/35mm editing, projection, sound recording, camera and lighting facilities.

RECENT PRODUCTIONS AND SPONSORS
 "Ten Years to Tomorrow" (Comsat); "May Peace Begin With Me".

HAL KIRN ASSOCIATES
 1832 Jefferson Place, N.W., Washington, DC 20036
 Phone: (202) 223-9678
 Date of Organization: 1967
 Hal Kirn, Owner, Producer
 Raymond Roberts-Brown, Producer-Photographer

Services: Motion picture production, audiovisual packages, filmstrips, commercials; multi-media presentations, stock footage search. **Facilities:** editing facilities (Steenbeck), sound recording, still photography equipment, screening room, studio, tape and cassette duplication.

PARAGON PRODUCTIONS
 2363 Hunter Mill Rd., Vienna, VA
 (See listing on this page.)

SCREEN PRESENTATIONS, INC.
 309 Mass. Ave. N.E., Washington DC 20002
 Phone: (202) 546-8900
 Date of Organization: 1964
 C. David Gerber, President
 Herbert Awe, Vice-President
 Jeanne M. Gerber, Treasurer
 Cindy Williams, Adm. Assistant
 Michael Hamilton, Writer/Director
 Douglas Ibold, Cameraman/Editor
 Mary Kaigler, Research Assistant
 Alfred Underwood, Sound, Still Photography

Services: Motion pictures, slide films, TV spots, live and animated. Script writing services. **Facilities:** Creative department for writing and direction; editorial rooms for 16/35mm; mixing, recording and theater for interlock screening, 16/35 location camera and sound equipment.

RECENT PRODUCTIONS AND SPONSORS
 "The Gift" (Sloan Foundation); Shakeys Pizza TV Spots; "Don't Stop the Music" (HEW); WPGC Spots (Denningborg Adv.); "Maas Report" (Nolan & White); "Era of Aegis" (SMA); "Dignitary Protection" (Dept. of Treasury); "What Now Skipper" (U.S. Coast Guard); "Que Pasa En Espana" (DOD).

SEVEN OAKS PRODUCTIONS
 9145 Sligo Creek Parkway, Silver Spring, MD 20901
 Phone: (301) 587-0030
 Gene Kilroy, Executive Producer
 M. A. Marlow, Comptroller
 M. Pid, Creative Director

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Drinking Water Alert" (Concern, Inc.); "False Alarm Fires" (Syndication); "A Quarter to Twelve" (Syndication); "Don't Play with Matches" (National Fire Protection Assoc.); "Scrabbleboard III" (AAA Foundation for Traffic Safety); "Nature of the Beast" (AAA Foundation); "Computer Partners" (Russian version); "The Day the Vagina Closed" (Italian, Spanish and French Versions).

TELE-COLOR PRODUCTIONS, INC.
 708 N. West Street, Alexandria, VA 22314
 Phone: (703) 683-3203

Date of Organization: 1968
 Charles F. Riley, President
 Harold L. Smullian, Vice President
 David P. Myatt, Production Mgr.
Services: Video Tape production, location services and studio facilities; video tape duplication and film to tape and tape to film transfer service. **Facilities:** Three studios, 80 x 40 ft Ampex Video Tape machines, Norelco Color cameras, complete video tape editing facilities, sio-motion disc.

VIRGINIA

COMMONWEALTH FILMS, INC.
 2020 Sledd Street, Richmond, VA 23220
 Phone: (703) 353-4151, 355-4585
 Date of Organization: 1966
 John E. Nelson, President
 Roger R. Robinson, Vice President-Treasurer
 Loring J. Turner, Vice President-Secretary

Services: Motion picture and TV commercial productions: 16mm color & B&W laboratory services; Sound recording, re-recording & mixing; Commercial & advertising still photography & laboratory. **Facilities:** 16mm cameras with crystal sync, lighted and related equipment; Moviola equipped editing rooms; Westrex interlocked sound system & mixing studio; 16mm color printing & B&W Reversal processing; Still cameras in all formats, negative processing, print and finishing rooms.

RECENT PRODUCTIONS AND SPONSORS
 8 Commercials (Christian Children Fund/Cabell Eanes Advertising); two 30 sec. Commercials (Flea Clobber/Miller Morton Company); News releases for Virginia Div. of Highway Safety, Virginia Div. of Motor Vehicles.

FRECHETTE FILMS
 4615 West Broad St., Richmond, VA 23230
 Phone: (703) 355-5332
 Date of Organization: 1963
 Fred L. Frechette, Owner/Writer-Director-Producer

Services: Creation and production of motion pictures.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Season for Excitement" (College of William and Mary); "The Magic Pack" (North Carolina State University); "The Seed That Really Grew" (Southern States Cooperative); "Snowfighters" (The Salt Institute); "The Home that Recycling Built" (Reynolds Metals Co.); "Flea Killer" (Sergeant's Pet Care Products); "School of Medicine" (Medical College of Virginia).

HAYCOX PHOTORAMIC, INC.
 1531 Early Street, Norfolk, VA 23502
 Phone: (703) 855-1911
 Date of Organization: 1956
 George Banks Haycox, President
 Ernie B. Hamblin, Executive Vice President
 James E. Mays, Director of Scripts
 Marshall W. Hortig, Motion Picture Div.

Services: Complete motion picture production services; storyboards and script writing, set design, art and animation, 16mm and 35mm production, casting, music selection and sound recording. **Facilities:** Equipped sound stage, 16mm and 35mm cameras, location lighting and sound recording equipment, mobile capabilities, 16mm and 35mm animation stand and creative art facilities. Editing, sound recording, music selection, screening and conference rooms.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Governor Holton Years" (Commonwealth of Virginia and Virginia Assoc. of Electric Cooperatives); "Ready Seabee" (U.S. Navy); "Vortices" (National Aeronautics and Space Administration). **Shorts:** MacArthur Memorial (MacArthur Memorial); Airport Expansion (Lawler, Ballard, Little Adv.). **TV Commercials:** United Communities Fund (6 spots); International Hotel; Kingsdominion (Lawler, Ballard, Little Adv.); Tree Food Spikes (3 spots; Chesapeake Adv.). **Sound Film Strips:** Quazimaster Water Heaters (Ruud Mfg. and Noland Co.); Surgery of the Hand (Society of Plastic Surgeons of the Hand); Dupont Corian; Stockham Valves; Beneke Seats; "1973 Annual Goals Meeting" (Noland Co.); Room Down the Hall; Stainless Steel Sinks (American Standard); "Build Your Career at the Counter"; "A Safe Place to Work—It's Up to You"; "A Winning Sales Personality" (Self for Wholesale Plumbing Heating, Airconditioning Supply Industry); "Intravenous and Intramuscular Injection Techniques"; "Cystic Fibrosis" (Virginia Health Dept.); "Selecting and pursuing a Vocation"; "Your Child Grows Up"; "Planning

and Preparing Inexpensive Balanced Meals"; "Home Activities to Enhance School Performance"; "A Stitch In Time" (Norfolk State College); "A Greek Odyssey"; "A/C Training" (Dunham-Bush Mfg.); "Audio/Visuals as Used in Dynamic Communications" (PA region Model Cities). **Multi-Media:** Timberlake (Mathews Agency).

ON THE MID-ATLANTIC IT'S
Haycox Photographic, Inc.
 17 YEARS OF AWARD WINNING
 PRODUCTIONS
 1531 EARLY ST.
 NORFOLK, VA. (804) 855-1911

PARAGON PRODUCTIONS
 2363 Hunter Mill Road, Vienna, VA 22180
 Phone: (703) 281-9044
 Date of Organization: 1956
 Wm. B. H. Legg, President-Exec. Prod.
 Zack P. Krieger, Production Director
 W. L. Stuyvesant, Dir. of Photography
 Barbara Blair Legg, Creative Director

Services: Educational, industrial, informational, technical and commercial 16mm motion picture production, television commercials. **Facilities:** Facilities for 16mm motion picture and television commercial productions.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Coal Gasification", "LNG Tankers", "Home Winterization" (American Gas Assoc.); "Approaches to Kinostatics" (Bureau of Social Science Research & National Science Foundation); "Systems" (Litton Unit Handling); "Nutritional Labels"; "Vitamins" (Food & Drug Administration); "A Human Experience" (International Voluntary Service); "Counseling Center" (Washington Hospital Alcohol Counseling Center); "Nice To See A Good Idea Work" (Partners of the Americas); "Oil Recovery" (American Petroleum Institute); "Grievance Arbitration" (National Association of Letter Carriers). **TV Commercials:** Children's Hospital National Medical Center; Visiting Nurse Assoc.; Day Care & Child Development Council of America; Washington Heart Assoc.; Washington Hospital Center; Columbia Lighthouse for the Blind



Paragon Productions

motion pictures
 television commercials

charter member
 International Quorum
 of
 Motion Picture Producers

2363 Hunter Mill Road
 Vienna, Virginia
 22180
 office 703 281-9044
 residence 281-4508

WBH Legg Jr

PENNSYLVANIA

ANIMATION ARTS ASSOCIATES, INC.
 1539 Race St., Philadelphia, PA 19102
 Phone: (215) 563-2520
 Date of Organization: 1963
 Harry E. Ziegler, Jr., President
 Leonard E. Cooper, Vice President
 Jack Polito, Production Manager
 Alice May Ziegler, Secretary/Treasurer
 Amy R. Berghauer, Secretary
 Joseph X. Leirer, Director of Photography
 Albert E. Young, Jr., Animation Cameraman
 Animation Artists:

David E. Cook, Alfred D. Sandstrom, Charles E. Williams, Jr., Theodore Costa, Henry D. McKee, Charles LeMaitre

Services: Creative scripting and production, to release printing of motion pictures, filmstrips and slides for industrial training, education, sales promotion, public relations and TV commercials. 35mm/16mm/8mm. **Facilities:** 3600 sq. feet, containing offices, conference rooms, animation department, camera room with new 16mm/35mm Oxberry animation stand with automatic off center zoom control, editing room with all necessary equipment, Xerox standard copier with camera no. 4, processor D, tone tray and vapor fuser.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Underwater Sound Behavior", "Aircraft Inlet Ducts: A-Subsonic, B-Supersonic", "Marine Air Command & Control System" (U.S. Navy). **TV Commercials:** "Army Recruiting Spots" (N. W. Ayer & Son, Inc.); "TV Guide" Weekly TV Spots (TV Guide); "Hershey Park" (Bofinger-Kaplan Adv., Inc.); "WaWa Food Markets" (J. Cunningham & Cox, Inc.); "Continental Bank Spots" (Kalish & Rice, Inc.); "Vic Snyder, Plumbing" (Industrial Adv.); "Cecil County Dragway" (Alan M. Shapira Adv., Inc.); "Levin's" (Barry Magarik Adv.); "P & C Stores" (Montgomery & Assoc.). **Filmstrips:** "SKF Screen Berings" (SKF Industries); "Army Training Filmstrips" (The Boeing Co.); "Political & Labor Slide Programs" (Allen/Hamilton/Patton).

THE ANIMATORS

247 Port Pitt Blvd., Pittsburgh, PA 15222
Phone: (412) 391-2550

CORNELL COMMUNICATIONS COMPANY
6910 Market St., Upper Darby, PA 19082
Phone: (215) 528-5494

Date of Organization: 1958
L. W. Cornell, Creative Director
R. A. Parker, Photography
T. W. Parker, Art Director
D. L. Fletcher, Sound Recording
J. McKell, Sales
H. Lynn, N.Y. Sales

Services: Audio-visual presentations, slides, filmstrips, sound slidefilms, associated promotional literature, sales and service. **Facilities:** Two sound recording studios with 5 Ampex recorders, still photography and motion picture studios, 2 Slicks animation stands for filmstrips and slides, hot-press titling—60 type fonts, color and B&W darkrooms, screening rooms, motion picture editing room, equipment sales, service & repairs.

RECENT PRODUCTIONS AND SPONSORS
"Personal Banking Services" (First Pa. Bank); "LVDT-6500 Series Sales" (ATC); "Wonderful World of Horses & Ponies" (Red Rose Feed); "International Utilities Employee Benefits Program"; "U.S. Army Re-Enlistment Program"; "Mettler Service is There"; "Fall Fashions '73" (Rockower).

INTER COM—

INTERNATIONAL COMMUNICATIONS CO.
244 Thorn St., Sewickley, PA 15143
Phone: (412) 471-2780

Date of Organization: 1967
W. W. Matthews, President
Louis Sisk, Vice President

Services: All communication production services, motion pictures, TV commercials, photography, writing, training, etc. Producers, directors, cinematographers (125). **Facilities:** Around the world, all camera equipment & sound studios.

RECENT PRODUCTIONS AND SPONSORS
U.S. Steel, Koppers Co., Al&S, American Hardware. Location Photography in New Jersey, New York, California, Pennsylvania, Texas and Massachusetts. New Equipment "Pooling", client still photography-by-mail, and "Slides-In-Motion"® pictures.

THE LATENT IMAGE

247 Ft. Pitt Blvd., Pittsburgh, PA 15222
Phone: (412) 261-5589

Date of Organization: 1962
George A. Romero, President, Creative Dir.
S. William Hinzman, Director of Cinematography

Vincent D. Survinski, General Mgr.

Services: Production of television spots, industrial films, political documentaries, sales and training films, theatrical short subjects and theatrical feature films. **Facilities:** 16mm and 35mm equipment; complete sound facilities including studio and location recording, mixing, transferring and dubbing; sound studio; editing and interlock equipment.

RECENT PRODUCTIONS AND SPONSORS
TV Commercials: Disston, Inc.; Mini-Productions, Inc.; U.S. Steel; Calgon; Dravo. **Theatrical Feature:** "Code Name Trixie".

RALPH LOPATIN PRODUCTIONS, INC.

1728 Cherry Street, Philadelphia, PA 19103

Phone: (215) 561-2600

Date of Organization: 1958

Ralph Lopatin, Chairman
Michael Levanos, Jr., President

Services: Live photography, recording, animation, titling, editing, film distribution, filmograph, stripfilms. **Facilities:** Air-conditioned studio, offices, editing rooms, animation dept.; screening rooms with 16mm interlock; dressing rooms, workshop, camera loading room. 16 & 35mm synchronous cameras; Magna-Tech sync sound equipment; editing, lighting, dolly, Moviola.

RECENT PRODUCTIONS AND SPONSORS
"The Lancaster Brand Story" (Acme Markets); "Redi-Set: A Bright New Era in Ceramic Tile" (American Olean Tile Co.); "Can Do," "Giant With the Gentle Step" (American Trucking Assoc.); "The Energy Crunch" (Phila. Electric Co.); TV Commercials (Office of Consumer Affairs); "Is A Career In Electronics Manufacturing for You?" (Counselor Films, Inc.).

WILLIAM W. MATTHEWS & CO. INC.

130 Seventh Street, Pittsburgh, PA 15222

Phone: (412) 471-2780

Date of Organization: 1960

William W. Matthews, President/Producer

Katherine W. Matthews, V.P./Sec. Treas.

Louis D. Sisk, Vice President, Production

William Maher, Producer

Carol Sisk, Secretary

Monica Matviko, Assistant to President

Duke Moore, Production

Services: Industrial motion pictures, shows, filmstrips, slide shows, TV-PR films, writing, photography, editing and film recording. Also sales meeting and presentations, radio communications, sales promotion, sales training, CCTV and EVR, collateral materials, distribution, financing, leasing, industrial, education. **Facilities:** Studio, portable lighting and camera equipment for 8/16/35mm motion picture production. Still photography. Location equipment, film storage, editing sound, TV production.

RECENT PRODUCTIONS AND SPONSORS
U.S. Steel, Koppers Co., Wabco, A.I.S.I. **Presentations:** Sewickley Valley Hospital, American Hardware Co.

FORNEY MILLER FILM ASSOCIATES

R.D. #1, Ambler, PA 19002

Phone: (215) 643-4167

Date of Organization: 1969

Forney W. Miller, President

Jacqueline B. Sellers, Office Manager

Services: Writing, directing and producing services for industrial, sales promotional, educational, and documentary films involving actors, animation, aerial photography, underwater photography, and special effects for industrial processes; 16mm and 35mm productions. **Facilities:** 16mm Eclair camera system; Nagra sound equipment and full complement of microphones for documentary photography; Lowel lighting equipment.

RECENT PRODUCTIONS AND SPONSORS
"Best Buy Comments", "Prime Time", "Leo the Lion", "Intro to 1973 Commercials", "Electrak", "History of Metalworking", "Pace of Productivity", "Customer Application Development Center", "Carousel of Progress" (General Electric Co.); "The Learning Center Experience" (United Presbyterian Church); "Forever Children" (New Jersey Public Broadcasting Authority); "Dielectricians on Dielectrics" (National Electrical Manufacturers Assoc.); "Expanding Human Reach", "Discovery", "Learning to Learn" (Child Development Center); "Discover Valley Forge Country" (Montgomery County Tourist Bureau); "Fine Arts Program" (Oliver-Tyrone Corp.).

MIRABELLO ENTERPRISES, INC.

Box 294-1814 Midfield Ave., Feasterville,

PA 19047

Phone: (215) 357-0873

MODE-ART PICTURES, INC.

3075 W. Liberty Avenue, Pittsburgh,

PA 15216

Phone: (412) 343-8700

Date of Organization: 1938

James L. Baker, Chairman of the Board

Robert L. Stone, President

Services: A complete motion picture production company specializing in communications of sales promotion, public image, educational and television production. **Facilities:** Mitchell, Arriflex cameras; editorial Moviolas for 16 and 35mm. Selsyn sync 16 and 35mm. Lighting equipment includes arc and tungsten for studio and location. Complete recording studio.

RECENT PRODUCTIONS AND SPONSORS
"Expression", "Odee, Idee & Wall", "The Money Machine" (U.S. Steel); "Bethlehem Tool Steel Today" (Bethlehem Steel); "Race Track" (Reynolds Metals Co.).

WALTER G. O'CONNOR COMPANY

P.O. Box Y, Hershey, PA 17033

Phone: (717) 534-1000

Date of Organization: 1952

Walter G. O'Connor, President, Producer

John P. Hudak, V.P. and Executive Producer

Don McElwain, Film Production Mgr.

J. T. O'Connor, Assistant Production

Manager

Marian Shure, Budget Control

Services: Complete Audio-Visual communications service, award winning motion pictures, live shows, TV spots, mixed media, disc recordings, slide presentations, filmstrips, graphic materials for public relations, training, education, advertising and business communications . . . entire programs. **Facilities:** Brand new 20,000 sq. ft., including 4000 sq. ft. sound stage with catwalks, cyclorama, silent air conditioning, floating floor, double suspended 35 ft. high ceiling, fully equipped, including broadcast quality color video tape equipment. Stage is surrounded by editing rooms, wardrobe, makeup, carpenter shop, screening and sound control, music scoring and mix facilities. Client office space and secretarial services.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Building for the Future", "Heartland of Pennsylvania" (Pa. Bell Telephone); "Discover Brick" (Glen-Gery Corp.); "Contact" (Amp Inc.); "Keystone of Liberty" (Pa. Newspaper Publishers Assoc.); "I-Scan (International Film Center); "The Experiment in Democracy: Script" (Pa. Bi-Centennial Commission). **TV Spots:** Dauphin Deposit Trust Co., SICO Oil, Kemsel Corp., Pennsylvania Human Relations Commission. **Radio:** Pennsylvania Human Relations Commission, Dauphin Deposit Trust Co. **Sync-Slide:** "Partners in Profit" (Armstrong Cork Co.).

H. G. PETERS & CO., INC.

525 Mildred Ave., Primos, PA 19018

Phone: (215) 626-6500

Date of Organization: 1960

Hugh G. Peters, President

Stephen A. Ciechon, Executive Vice

President

E. Warren Vosburg, Vice President, Sales

Warren G. Pickersgill, Production Manager

Frank A. Donato, Assistant Production Man-

ager

John Burke, Director of Photography

Peter Montefusco, Director/Cameraman

Paul Scaramucci, Editorial Supervisor

Louis Petrucci, Head, Sound Department

Richard Horwitz, Art Director

Toni Blunt, Account Executive & Public Re-

lations

Sherry Sailer, Producer & Sales Rep.

Charles DiFabio, Set Design

Services: Complete in-house motion picture, videotape, filmstrip and multi-media productions. Sponsored presentations for business, education, government, religion, community agencies and TV. Scripting, live photography, animation, sound recording, editing, set construction, casting. **Facilities:** Two story air conditioned building, designed exclusively for motion picture and videotape production. Three sound stages with overhead grid lighting and dimmer board; 77' x 63' with cyc. 56' x 44' with cyc. 50' x 46'. Fully equipped and staffed for motion picture and videotape studio/location production. Three recording and mixing studios, music and SFX libraries, 35mm-16mm interlock, film editing and animation departments, Oxberry 16mm/35mm aerial image, screening theatre, dressing and conference rooms, carpentry shop.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Money Talks" (Internal Revenue Service); "It Can Happen To You" (National Rifle Assoc. of America); "Pit and Fisure Sealant" (S. S. White Div., Penwalt Corp.); "Clerical Skills" (Philadelphia School District); "Laboratory Technician", "Hearing Conservation", "World of Difference" (U.S. Navy); "Training and Informational films for U.S. Army Missile Command (Redstone Div.).

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FILM-VIDEOTAPE



MJ Productions

4555 ponce de leon blvd
coral gables fl 33146
305 666-8055 666-7966

Larry De Leon Sales Manager

MINIFILMS PRODUCTIONS

Edutronics Bldg., 229 S.E. 1st Avenue,
Ft. Lauderdale, FL 33301

Phone: (305) 525-0216

Date of Organization: 1967

Stanley L. Colbert, President

Jerry Winters, Vice President

Pat Petrie, Post Prod. Executive

George Springmeyer, Production Exec.

Services: Complete film and sound services, animation, location and studio filming; educational; industrial; commercial. **Facilities:** Two sound stages, seven cutting rooms, 12-track Scully recording, Westrex re-recording; cameras, lights, recorders, etc.

SEARCH PRODUCTIONS, INC.

P.O. Box 7276, Tampa, FL 33603

Phone: (813) 229-1093

Date of Organization: 1972

John E. Cosgrove, President

Carl E. Cosgrove, Vice President

Douglas Hornberger, Secretary-Treasurer

RECENT PRODUCTIONS AND SPONSORS
"Treasure Galleon" feature; "Sales Promo" (U.S. Steel); "Chuck Boris Show" TV Special; "What's it Worth to You?" (United Way Promo); "Deadly Fathoms" (Final Cut & TV Version).

HACK SWAIN PRODUCTIONS, INC.

1185 Cattleman Rd., P.O. Box 10235, Sarasota, FL 33578

Phone: (813) 955-1706

Date of Organization: 1960

Tony Swain, President

Mike Swain, Vice-President

Marie Swain, Secretary-Treasurer

Services: Production of 16mm industrial, educational, documentary and training films; TV spots; 35mm spots, slidefilms, filmstrips. **Facilities:** Sound stage—air conditioned—complete lighting; editing rooms equipped for 16mm & 35mm, 1/4" Nagra sync tape; Omega recorders & dubbers; 16mm Arriflex, Auricon cameras; 35mm Cineflex; Mitchell available; interlock projection.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: Lake Padgett Estates, Seven Lakes (Leisure Technology); City of Tampa (Hilton Advertising); "Fabricollage", "Wings of Yesterday", "Bill Cole's Chuteless Jump". **TV Commercials:** Paver Construction, Coast Federal, First National Bank of Venice, Sweden House, Seven Lakes, Richmond Construction, Pate Industries, Lake Tippecanoe, First Federal, Glen Oaks Condominium. **Slidefilms:** WRG Enterprises, Compass Properties.

TEL-AIR INTERESTS, INC.

1755 N.E. 149th St., Miami, FL 33161

Phone: (305) 944-3268

Date of Organization: 1960

Grant H. Gravitt, President

Charles Allen, Vice President

M. L. Gravitt, Secretary-Treasurer

Jeffrey Gillen, Production Manager

Martin Pitts, Director

Richard Huft, Director of Photography

Joe Murania, Post Production Editor

Nancy Rosenblatt, Art Director

Tony Yaghjian, Manager Sound Dept.

John Shepherd, Asst. Production Manager

Tom Voight, Editor

Services: Industrial, documentary and commercial motion picture production. Film strips, slides, tape duplicating, record pressing, sound recording. **Facilities:** Complete 16/35mm production capabilities including camera, editing and sound recording. Sound stage, 60 foot seamless cyc. Magnetech reversible 16/35mm three track sound mixing,

narration studio and two music recording studios.

RECENT PRODUCTIONS AND SPONSORS
"The College Game" (Eastern Airlines/Avia Rent A Car); "Fishings' Magnificent Obsession—The Atlantic Salmon" (Sears, Roebuck & Co.); "The Reward of Champions" (Gulfstream Park); "Racing Highlights" (Hialeah Race Course); "1973 Miss Universe Pageant" (Miss Universe, Inc.); "The Thoroughbred of Racing" (Gulfstream Race Track); "The Jane Chastain Show" (Nationally syndicated TV series Tel-Air/M. A. Kempner, Inc.). **TV Commercials:** "Superstar—Johnny Bench" (Cavanaugh Communities Corp.); "Calder Race Course/We Love You" (Julian Cole & Assoc.); "Gulfstream—Supertrack" (Tanner Assoc.); "Hialeah Rides Again" (Julian Cole & Assoc.); "Flagler/The Show Place of Miami" (Adv. Associates); "Tourist—Nice People" (Greater Miami Chamber of Commerce); "Rodney Dangerfield" (National Conference of Christians & Jews); "1973 Jackie Gleason Open Golf Tournament"; "Fountains of Pompano" (Homs, Strauss); "Sage Bay" (Homs, Strauss); "Marco Beach Hotel" (Vladimir & Evans); "Jackie Gleason for General Electric" (EUE/Screen Gems); "ABC TV Superstars" (Transworld International).

ALABAMA

SPOTTSWOOD STUDIOS

2524 Old Shell Rd., Mobile, AL 36607

Phone: (205) 478-9387

Date of Organization: 1952

Manning Spottswood, Partner

Whitney Sims, Production

Maribeth Spottswood, Partner

John S. Spottswood, Jr., Partner

Cindy Sturges, Sales

Services: Producers of 16mm films, slide films, filmstrips, television commercials, commercial photography. **Facilities:** Equipped for all types of sound and silent motion pictures and filmstrip productions; location photography. Equipment includes Arriflex, Bach, Auricon cameras and 3000 ft. air conditioned studio equipped for interlock projection.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Essence of Greatness" (South Carolina State College); "Gift of Love" (Methodist Home for the Aging of Birmingham); "Marengo Magic" (1st Federal Savings of Mobile); "Wallace Tunnel Progress" (Alabama Highway Dept.); "Train Up a Child" (Free Will Baptist Children's Home of Tennessee); "Race Relations" (Mobile County PTA); "Look to Tomorrow" (Alabama Baptist Children's Homes). **Filmstrips:** "To the Least of These" (Methodist Children's Homes of Alabama). **TV Commercials:** Merchants National Bank, Emperor Clock Co., Lewis Advertising Agency, Lynn Tony Agency of Pensacola, South Carolina State College, Morris Timbes Agency.

METCALFE FILMS

3709 Locksley Drive, Birmingham, AL 35223

Phone: (205) 967-1661

Date of Organization: 1967

Charlie Metcalfe, Producer/Cinematographer

Polly Metcalfe, Writer/Director

Services: A small, low-overhead operation providing highly personalized production of 16mm industrial and documentary films, slidefilms, filmstrips and television commercials to communicate ideas and to motivate people. Complete responsibility for sponsored television newfilms, including distribution. Updating of existing films. **Facilities:** Arriflex, Nagra, Ampex, Magnasync, Color-tran Equipment. Offices, editing rooms, 30 x 20 insert studio (larger studio available), limited animation facilities, location trailer.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "About Miracles" (Jefferson County United Appeal); "Once Upon a Rainbow" (Birmingham Beautification Board); "Reach Out and Teach" (Alabama State Dept. of Education); "Show Me!" (Southern Living Magazine); "600 North 19th Street" (South Central Bell Telephone Co.). **Filmstrips:** "The 'C' and 'D' Markets" (Progressive Farmer Magazine); "Acapulco" (Liberty National Life Insurance Co.). **Slidefilms:** "This Personal Touch" (Exchange-Security Bank); "The Brookwood Story" (Brookwood Hospital); "Southern Homes" (Southern Living Magazine); "Product Selection" (Stockham Valves and Fittings); "Driver Training" (Malone Freight Lines). **TV Commercials:** Sen. John J. Sparkman Re-election Campaign, McDonald's Hamburgers, Isee, Barber's Milk and Ice Cream, Parisian Department Store, Yeilding's Department Store, Jefferson Federal Savings, Guaranty Bank, Smoke-Rise Resort. **Sponsored TV News-**

films: Chrysler Corp., Dow Chemical Co., South Central Bell Telephone Co., U.S. Steel Corp.

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work with

Charlie and Polly at

METCALFE FILMS/205/976-1661

3709 Locksley Dr./Birmingham, AL 35223

GEORGIA

COLONIAL FILMS, INC.

752 Spring St. NW, Atlanta, GA 30308

Phone: (404) 875-8823

Date of Organization: 1947

Date of Incorporation: 1961

Taylor E. Hoynes, Jr., President

Clarence B. Glover, Vice President

Gordon Wilson, National Sales Manager

Dale Wallace, Technical Production Mgr.

Margaret A. Sullivan, Manager, Editorial

Services: Creators and producers of 35mm color slidefilms and slides and overhead transparencies for public relations, training, education and sales meetings, Art, photography, tape duplication editorial, writing and research services. Recording services available. Multi-media consultation. **Facilities:** 14,000 sq. ft. housing equipment, business offices, etc.; photographic; animation, and tape duplicating equipment.

RECENT PRODUCTIONS AND SPONSORS
Slidefilms: "Yellow Pages Advertising—Approach A"; "Yellow Pages Advertising—Approach B" (Tucker Wayne Co.); "Entrance to Africa" (Lion Country Safari); "Phonics Systems Programs"; "Career Education Programs" based on Lerner Publication Books, "Stories for Reading Programs" based on Carolrhoda Books (Colonial Films). **Slide Presentations:** "Spring Promotion"; "Summer Promotion" (Dunkin' Donuts). **Transparencies:** "Marketing Presentation" (Eastern Airlines); "Marketing Comparison Charts" (Colonial Films). **Tape Presentation:** "Callaway Gardens Bus Tour" (Callaway Gardens Educational Div.).

PROVENCE PRODUCTIONS, INC.

2060 Peachtree Industrial Court, Ste. 302, Atlanta, GA 30341

Phone: (404) 451-4624

Date of Organization: 1961

Date of Incorporation: 1965

Gerald M. Crowder, Production Head

George Crain, Producer

Elizabeth Peryam, Assistant Producer

Coby Turner, Production Manager

Services: Motion pictures, TV films and commercials productions in 16/35mm. **Facilities:** Complete 16/35mm camera/sound equipment and editing rooms; insert stage with make-up dressing rooms; location van with camera sound, grip and gaffer equipment.

RECENT PRODUCTIONS AND SPONSORS
TV Commercials: McDonald's/Six Flags (McDonald & Little, Inc.); Bunker Hill Meats (Cargill, Wilson & Acree); Public Service Indiana (Handley and Miller, Inc.); Holly Farms Chicken (Long, Haymes & Carr); Kentucky Fried Chicken (Waltin Adv.); Sears (Rafshoon Adv.); Ford Dealers' Assoc. (J. Walter Thompson).

WILLARD PRODUCTIONS, INCORPORATED

1842 Briarwood Rd., NE., Atlanta, GA 30329

Phone: (404) 634-2433

Date of Incorporation: 1968

Frank H. Willard, Jr., President

Daina L. Petree, Office Mgr., Editor, Production Coordinators

Sam Cravitz, Sound Engineer

Lamar Tutwiler, Editor

Services: 16mm motion picture production. Sound filmstrip and slide films. Mixed media. Complete production from concept through premiere showing. **Facilities:** Complete facilities including, studio, sound stage and editorial facilities, sound control and machinery rooms; screening room equipped for interlocks and print showing; recording equipment on 16mm edge track includes recorder, three-channel dubbers; Ampex 1/4" tape.

RECENT PRODUCTIONS AND SPONSORS
"Bread Line" (Lanham Machinery Co.); "Traffic Control" (Georgia Institute of Tech.); Greenbrine Lincoln Mercury; "The Executive" (Pelton & Crane Co.).

PRODUCERS

KENTUCKY

GRANT FILM PRODUCTIONS, INC.
P.O. Box 1563, Louisville, KY 40201
Phone: (502) 636-5426
Studios: 1416 Spring Street, Jeffersonville,
IN 47130
Date of Organization: 1948
Bill Grant, President
Doris Denney, Creative Director

Services: Complete in house creative and production services for documentary, educational, industrial, sales/training, TV commercials, film strips and slide films. **Facilities:** Fully equipped and staffed for motion picture studio/location production. More than 12,000 square feet—fully air-conditioned sound stages, cyclorama, recording and mixing studio, music and SFX libraries, interlock, film editing, screening, dressing and conference rooms.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Hello Dell," "Dell Specialties" (Armour Food Company); "The Greatness of America" (L & N Railroad); "Lexington—What a Way to Live" (Lexington Board of Realtors); "Bureau of the Census" (Social & Economic Statistics Administration). **TV Commercials:** First National Bank of Louisville (Doe-Anderson Adv.); Lincoln-Mercury (Cye Landy Adv.); Burger Queen (Bon Adv.); Executive Gas Furnace (General Electric Co.); Hotpoint-Whisper Clean Dishwasher (Zimmer-McClaskey-Lewis Adv.); Armour Food Company (House); Aero-Mayflower Transit Co. (Caldwell-Van Riper Adv.); Indiana & Michigan Electric Co.-Cook Nuclear Plant (Lauer, Etzler & Wade, Inc. Adv.); Ayr-Way Stores, H. J. Scheirich Co., River Regions Services (Doe-Anderson Adv.). **Slide Presentations:** "Change and Challenge"—Charleston National Bank (Zimmer-McClaskey-Lewis Adv.); "Ice Age of the Seventies"—Whirlpool Corp. (Lauer, Etzler & Wade, Inc. Adv.).

PRICE-WEBER ASSOCIATES

Division of PW, Inc.
P.O. Box 21393, 4415 Poplar Level Road,
Louisville, KY 40221
Phone: (502) 459-9960
6300 North River Road, Chicago, IL 60018
Phone: (312) 696-2761
Date of Organization: 1968
E. A. "Jack" Price, President
John T. Weber, Executive Vice President
George E. Weinmann, Director of Cinematography
Elise G. Meyer, Creative Director
G. H. Fitzgerald, Vice President
Joyce Morgan, Director of Still Photography

Services: Complete production of motion pictures, stripfilm, TV commercials, slide presentations and sales meetings. **Facilities:** Shooting stage, screening and editing rooms, plus distribution facility. Special 16mm and 35mm panoramic films ("Cinema C")

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "System 400—Scraper Introduction," "Shaping the Future," "James Bay Project" (International Harvester); "Dispensall" (General Electric); "The Responder" (Cummins Sundstrand, Inc.); "Compactor" (General Electric/Hotpoint); **Commercials:** "Deluxe CAC," "Polyknit Cycle" (General Electric). **Slide/Tape Presentations:** "Pelican" (Elgin Leach Corp.); "Hydrostatic Drive," "1973 Masters Club" (International Harvester); "Sales Training Program 1973" (Industrial Relations); "System 400" (International Harvester); "Director's Information" (First National Bank); "T.I.E." (Arvin Industries).

NORTH CAROLINA

CENTURY STUDIOS—FILM PRODUCTIONS
5210 Western Blvd., Raleigh, NC 27603
4823 South Tryon St., Charlotte, NC 28210
O. B. Garriss, Cinematographer
Lin Garriss, Manager
Hal Johnson, Production Manager

Services: Cinematography for producers. Quality productions in the south or we travel anywhere. Travelogues, documentaries, featurettes, children's educational films, sales and industrial filming. **Facilities:** Total mobility in

16 or 35mm. Arriflexes, Nagra, Siemens, Magnasync, Teac, Moviola Console Editor, Studio & Screening.

RECENT PRODUCTIONS AND SPONSORS
"The Police Information Network" (NC Dept. of Justice); North Carolina State Fair" (NC Dept. of Agriculture); "Inauguration of a Governor" (Gov. James Holshouser); "Giants" animated series for children (Custom Communications); 104 featurettes on North Carolina Legislature (WNCT, WGHP, WITN, WCTV Stations).

CLASSROOM WORLD PRODUCTIONS

22 Glenwood Avenue, P.O. Box 2090, Raleigh, NC 27602
Phone: (919) 832-3904
Date of Organization: 1965
E. E. "Jack" Carter, President
Ed Hochhauser, Jr., Vice President/Marketing
Mrs. Martha A. Reavis, Mgr. Customer Service

RECENT PRODUCTIONS AND SPONSORS
"The Smile of Success," "Employment Preparation Guide... You're Hired," "Defensive Driving Program" ("Food Borne Illness," "Careers Unlimited," "Dry Cleaning—Sales & Service," Insurance—Mass Marketing Tech", "Investing in Real Estate", Skylak... And You".

WALTER J. KLEIN COMPANY, LTD.

6301 Carmel Road, Charlotte, NC 28211

Phone: (704) 366-2310
Date of Organization: 1948
Walter J. Klein, President
Chris Cafego, Production Manager
John Burgess, Sound Director
Dawn Courtney, Account Administrator
Richard A. Klein, Vice President
Curt Hahn, Technical Manager
Robert P. Klein, Creative Director
Evelyn Whitney, Distribution Director
Holly Cafego, Administrator

Services: Production & distribution of films for organizations, associations, government agencies and industry. **Facilities:** New studio-office building on 4-acre lot with sound stage, screening rooms, 3-track interlock, editing rooms, distributing offices, publicity & art services, scriptwriting, original musical scoring, 24 x 30 cyclorama. Eclair & Arriflex Cameras; Ampex, Omega, Nagra, Stellavox sync recorders, Bardwell-McAlister heavy lighting.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Bride" (Faberge, Serta, After Six, Revere, MHMA, Bulova); "My Children Are Safe" (Acacia Mutual Life); "Airborne Asbestos" (Environmental Protection Agency); "Design for Home Safety" (American Standard, Libby Owens Ford, Otis Elevator, Hallmark Pool, Alasco Anaconda, Presto, Pyrotechnics); "Chess" (Environmental Protection Agency); "North Carolina: Golf State, U.S.A." (Jefferson Standard Life, Wachovia Bank & Trust, State of North Carolina); "My Favorite Grocer" (Gold Seal Co., NARGUS); "A Good Sign" (Goodyear, Skyhook/Sponco, Universal Mfg. Rohm & Haas, General Electric); "Trouble in the Firehouse" (American Arbitration Assoc.); "Protecting Young Lives" (Plough Inc.); "The Story of Credit" (American Credit Corp.); "The Big Growl" (Charlotte Drug Education Center); "What Can I Do to Help?" (Charlotte Police Dept. LEAA); "The Filter Queen Opportunity" (Health-Mor); "My Favorite Pharmacist" (Smith, Kline & French); Series of five "Dog Obedience Training" films (Alpo); "Seniority and Discrimination" (American Arbitration Assoc.); "Selling with Success" (Alasco Anaconda).

LOUISIANA

JOHN HUTCHINSON FILM PRODUCTIONS
P.O. Box 29431, New Orleans, LA 70189
Phone: (504) 241-3803

John Hutchinson, Producer
Jon Hutchinson, Office Manager
Jon Hutchinson, Assistant Producer

Services: Complete 16mm production service for industrial, documentary, sales and commercial films. Technical and cartoon animation. Location unit for offshore, aerials or underwater in Gulf region. **Facilities:** Location filming, double system sound, art and animation dept., music library, in-house editing, creative staff, and studio sound stage.

RECENT PRODUCTION AND SPONSORS
Motion Pictures: "New Orleans Counterattack" (Alcohol Safety Action Project). **Slide Presentation:** "Environmental Slide Presentation" (Southern Forest Products Assoc.). **TV Commercials:** Dixie Beer, Louisiana Power & Light (Fitzgerald Adv.); American Savings & Loan (Hofer Adv.); Bank of Utica, State National Life, Weight Watchers, Kleinfelder Dairy Farms, Wright-Percy Insurance, The Athletic House, Fidelity National Bank, American Bank of Houma, Cohn-Turner Oxford Clothes (Herbert S. Benjamin Adv.); Boatshow (The Swigart Agency). **Animated TV Commercials:** Bryan Chevy Town, Southern Savings (Kleck Adv.); Kleinfelder Dairy Farms (Herbert S. Benjamin Adv.).

TENNESSEE

CONTINENTAL FILM PRODUCTIONS CORP.
2320 Rossview Blvd., P.O. Box 6543, Chattanooga, TN 37408

Phone: (615) 267-4302
Date of Incorporation: 1953
James E. Webster, Pres. & Exec. Producer
Karl LaRoch, Jr., Assistant to the President
Rowland Faust, Production Mgr.

Services: 16mm and 35mm color and b/w live and animated motion pictures; sound slidefilms; industrial sales, sales and personnel training, documentary, public relations, medical, educational and TV films, 12,000 ft. studio. **Facilities:** Production facilities, including 16mm and 35mm cameras, sound stage and recording rooms, mobile location unit, synchronous recorders, single system cameras, lighting equipment; complete art and animation department.

RECENT PRODUCTIONS AND SPONSORS
"How Sweet It Is" (Pet Bakery Operations, Inc.—Pet, Inc.); "Care & Handling of Dishes"; "Dishroom Maintenance & Cleaning" (Machine Dishwashing) (Morrison Inc.); "1973 State of the Business" (E. I. DuPont de Nemours); "Take A Good Look", "Bar Service", "Maintaining Beer Quality" (Shakey's Inc.); "Disassembling & Cleaning the Slicing Machine", "Lot & Lobby Cleaning", "One Arby's Roast Beef Sandwich, Please", "Preparing Arby's Roast Beef Sandwich" (AFA Service Corp.); "Flies, Fifth & Food"—Part II Chemical Control (syndication); "Hearseless Carriage" (Dr. C. Robert Clark); "Tact (Parts I thru 6)", "Host of the Highways" (Howard Johnson Co.); "We Like the All American Because" (Blue Bird Body Co.); "Introduction to Dairy Queen and Its Products", "Reveling, Preparing and Storing Toppings", "Cones, Sundaes, Hot Fudge Brownie Delight", "Banana Split and Parfait", "DQ Malts and Shakes", "DQ Home-Paks and Novelties", "Counter Etiquette", "Store Cleanliness and Sanitation" (International Dairy Queen Inc.).

REEDER PRODUCTIONS, INC.

James Agee Memorial Studio, P.O. Box 10191, Knoxville, TN 37919

Phone: (615) 693-0871
Date of Organization: 1964
W. Fleming Reeder, President

Services: 16mm and 35mm color and b/w motion pictures for industry, television and education. Slidefilms and other presentations. **Facilities:** Studio screening and editing rooms; studio and location equipment. Lights, camera, sound.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Mountain Home" (Tennessee Travel); Series of three engineering films (Oak Ridge National Laboratory); "Two Hours Each Year" (Association of the Blind)

MICHIGAN

ALPHA PRODUCTION
2852 Brisam N.E., Grand Rapids, MI 49505

Phone: (616) 361-1444

Date of Organization: 1972

John L. Bailey, Owner

Services: Complete production capabilities and creative services for 16mm motion pictures, slides, filmstrips and multimedia, consultation, script writing, editing, cinematography and photography. **Facilities:** All facilities for audio-visual production including in-house editing, writing and photography. **RECENT PRODUCTIONS AND SPONSORS** **Motion Pictures:** "Special Olympics" (Kent County Optimists Clubs); "Wells Thoms Missionary"; "American Mission in Ethiopia" (Reformed Church in America); "Right to Read" TV spots (Michigan Reading Assoc.); "Open House" (Heritage Hill Assoc.). **Slide Films:** "Introduction to Archaeology" (National Union of Christian Schools); "Introduction to Nutrition" (Alpha). **Multi-Media:** "Threefold View" (Michigan Library Association Annual convention). **Production Service:** Fine Arts Communicators (2 TV commercials); Valley Productions (Films for Michigan Instruments Co. and Modern Partitions Inc.).

AUDIO VISUAL PRODUCTION SERVICES, INC.

2832 East Grand Boulevard, Detroit, MI 48211

Phone: (313) 872-4740

Date of Organization: 1971

David A. Seago, President

Louis Kramer, Vice President

John J. Mayne, Vice President

Neta P. Shriner, Vice President

Services: Images

NEIL DOUGLAS PRODUCTIONS

3030 Iroquois Ave., Detroit, MI 48214

Phone: (313) 923-0303

Date of Organization: 1929

Neil Douglas, President

Rosalie Douglas, Secretary-Treasurer

Mary Neil Morrison, Promotion Executive

Services: Films for travel promotion service organizations in financial and public relations areas, education project documentaries. **Facilities:** Photographic studio, film projection theater; Arriflex, Paillard, etc.; sound recording on tape, access to commercial laboratory facilities.

RECENT PRODUCTIONS AND SPONSORS

"From Dutch to Deutsch" (the Government of The Netherlands and Germany); "The Crossroads of Europe" (Belgium Government); "The Bold Vikings" (Norway Government); "Viking Land of Sunshine" (Denmark); "Italy from Tip to Toe" (Italian Government).

THE JAM HANDY ORGANIZATION, INC.

2843 East Grand Blvd., Detroit, MI 48211

Phone: (313) 875-2450

Jamison Handy, President

John A. Campbell, Treasurer

W. Eugene Hunter, Executive Vice President, Automotive Operations

Hughes G. Southwell, Senior Vice President, Business Theater

Branch Offices

New York: 1775 Broadway, New York, New York 10019. Phone: (212) 582-4060.

Hollywood: 1680 North Vine, Hollywood, California 90028. Phone: (213) 463-2321.

Services: Comprehensive consultation services on: sales meetings, stockholders meetings, seminars, convention assistance, visualized talks, speech coaching, picturizations, meeting guides, projection equipment, meeting packages, portable tagettes, field surveys, field services, training services, quality control programs, foreman training, supervisory training, management development, motion pictures plans and specifications, storyboards, animated cartoons, filmstrips, slides, slidefilms, tape recording, disc recording, transparencies, pictorial booklets, turnover and flip charts, programmed projection, film distribution, theatrical and non-theatrical, closed-circuit TV.

See Ad on Cover 4

HENNING AND CHEADLE, INC.

10000 Greenfield Road, Detroit, MI 48227

Phone: (313) 272-1000

TOM MARKER COMPANY

408 Fisher Building, Detroit, MI 48202

Phone: (313) 873-0020

Date of Organization: 1970

Thomas P. Marker, President

Ralph DePonio, Graphics

Services: Producers of motion pictures, slide films, staged presentations, cassette tape programs and collateral material. **Facilities:** Office, production and editing facilities.

RECENT PRODUCTIONS AND SPONSORS

Motion pictures, cassette sound programs and related services for Parke, Davis & Co. Creative and production services for Henning & Cheadle, Inc., CRS Productions, National Television News and other agencies and producers.

NATIONAL TELEVISION NEWS, INC.

(NTN Quality Films)

560 West Eight Mile Road, Detroit, MI 48220

Phone: (313) 541-1440

West Coast Office: 6016 Fallbrook Avenue, Woodland Hills, Calif. 91364. Phone: (213) 883-6121

Date of Organization: 1961

Howard Back, President

James O'Donnell, Vice President

David Kelley, Production Mgr. (Det.)

Ron Metz, Production Mgr. (L. A.)

Betty Gunther, Operations Manager

Services: Production of information films, industrials, commercials, documentaries, animation, television news, sports and public service spots, 16/35mm production and editing.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Adjustable Pedals" (Saginaw Steering Gear Div., General Motors); "The New Jet Set" (Detroit Diesel-Allison Div., General Motors); "Water for Los Angeles" (L. A. Dept. of Water & Power); "Fibers, Fabrics and Fashion" (California Dept. of Consumer Affairs). **TV Public Service Spots:** Chrysler Motors; Highway Users Federation; National Safety Council; Motor Vehicle Mfrs. Assoc.; American Camping Assoc.; Los Angeles Public Library. **TV Newsfilm Releases:** Dow Chemical; Atlantic-Richfield; IBM; Toyota USA; Cadillac; A.T.&T.; Chrysler Motors; Weyerhaeuser; Lederle Laboratories; Detroit Diesel-Allison; Pontiac; Chevrolet; Saginaw Steering Gear Div.; Aerospace Industries Assoc.; American Bankers Assoc.; Security Pacific National Bank; Southern Pacific Transportation Co.

OMNICOM PRODUCTIONS

3315 South Pennsylvania Avenue, Lansing, MI 48910

Phone: (517) 393-7800

Date of Organization: 1942

T. James Herrmann, President

Richard G. Cole, Vice President

Services: Complete motion picture productions—animation sound filmstrip and slide show presentations, TV Commercials, all related motion picture and filmstrip producer services. Complete laboratory services 16mm, 35mm and Super 8mm reduction and contact printing. **Facilities:** Sound stages, sound recording and mixing studios, editing rooms, animation stand, complete camera gear for studio and location photography. Fully equipped motion picture processing laboratory.

PORTAFILMS, INC.

4180 Dixie Highway, Drayton Plains, MI 48020

Phone: (313) 674-4889

Date of Organization: 1947

William H. Murray, President

John F. Warren, Treasurer

Peter Baenziger, Production Manager

Stuart Knickerbocker, Art Director

Services: Designers and producers of motion pictures for business and education. **Facilities:** Complete for live action, animation, stop motion—all types of motion picture production.

RECENT PRODUCTIONS AND SPONSORS

"Signs & Lines" (General Motors Corp.); "What Came You Here To Do?" (Supreme Council 33° Scottish Rite); "Challenge in the Air" (Consumers Power Co.); "The Energy-Environment Simulation Game" (Edison Electric Institute); "Seeing's Believing" (Kearney & Trecker Corp.); "Building Michigan's Latest Wonder" (Consumers Power Co.); "Seeds of Violence"; "Let's Play Safe"; "Be Your Own Traffic Policeman" (educational).

THE BILL SANDY COMPANY, INC.

523 Fisher Bldg., Detroit, MI 48202

Phone: (313) 871-1200

Date of Organization: 1971

William H. Sandy, President

Alan V. Kidd, V.P. Planning

Edward C. Brennan, V.P. Account Service

George J. Forrest, V.P. Finance & Admin.

Ralph K. Scott, V.P. Innovative Products

Malbert Middlesworth, V.P. Production

Services: Manpower Development Strategies—total systems of learning and motivation, implemented via single concept cartridge motion pictures, closed circuit television; computer system instruction; home study; programmed instruction. **Facilities:** Executive Offices, 523 Fisher Building, Detroit, Michi-

gan 48202; Account Services Office and Screening Room with 35 and 16mm equipment-2108 General Motors Building, Detroit, Michigan 48202. Creative, Production and Computer Center, 2843 East Grand Boulevard, Detroit, Michigan 48211 (24,000 sq. ft.); Viewing rooms with 35 and 16mm equipment, 2820 East Grand Boulevard, Detroit, Michigan 48211.

VIDEO FILMS, INCORPORATED

2761 E. Jefferson Ave., Detroit, MI 48207

Phone: (313) 962-3400

Date of Organization: 1947; Inc. 1959

Clifford Hanna, President

Richard Plagge, Producer

Nancy Hughes, Of. Mgr.

Lee Stakle, Script Supervisor

Services: Production of motion pictures, slide-films, TV commercials and live shows for sales training, sales promotion and public relations. Completion services include script writing, animation and live photography, music selection, sound recording and mixing, editing and conforming. **Facilities:** Editing rooms; 16mm and 35mm interlock screening. Complete camera, sound and light equipment for studio and location.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Protection Against Pipe Whip" (Atomic Power Development Assoc.); "Lease Management"; "Professional Salesmen" (General Motors Corp.); "Larry Has It Made" (Chrysler Corp./Ross Roy, Inc.); "Vital Link With The Road" (Monroe Auto Equipment Co.); "On Deposit, On Demand" (Detroit Edison Co.). **TV Commercials:** Sears (Werner Adv.); Art Van Furniture (Creative House).

OHIO

CINECRAFT INCORPORATED

2515 Franklin Blvd., Cleveland, OH 44113

Phone: (216) 781-2300

Date of Organization: 1937; Inc. 1947

Paul E. Culley, Pres.

Robert Haviland, Exec. Prod.

Robert Schneider, Director

Services: 16mm and 35mm, color, b&w, production of live or animated subjects for documentary, sales promotion and training, public relations, medical and TV productions. **Facilities:** 75 x 60 sound stage, recording studio, mixing room, editing rooms, art dept, Oxberry animation motion picture and film strip.

RECENT PRODUCTIONS AND SPONSORS

"Where's Joe?" (United Steel Workers & Steel Companies); "Research To Reality" (U.S. Navy); "And Onto the Highway" (Eaton Today) (Eaton Corp.); "The Fastener Engineer" (Fasteners Div.); "Multi Media" B. F. Goodrich; "The Last Place I Worked" (White Motor Co.); "Hidden Treasure" (Abrasive Grain).

CINEGRAPHIS INCORPORATED

4653 Glendale Ave., Toledo, OH 43614

Phone: (419) 382-6974

Date of Organization: 1970

William E. Philips, President

Clyde A. Sluhan, Treasurer

Marian E. Sluhan, Secretary

Theodore Markwood,

Barbara S. Phillips

Roger Boller

William A. Blanc

Services: Offering pre-production, full production and post production services for 16mm and 35mm documentary, industrial, educational, promotional and travel films. Associates located throughout the U.S. available for all areas of customized film and audio-visual production. **Facilities:** General offices, silent studio and complete editing department. The latest in flexible, efficient production equipment is available for specific production needs.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Down With Unit Cost"; "Man-Tools & the Necessary Nuisance" (Master Chemical Corp./Focus Unlimited); "White Unto Harvest" (Baptist Mid-Missions); "Unimix"; "Seminar Center Promo" (Master Chemical Corp.); "Ketamine Anesthetic" (Park Davis/Tom Marker Co.); "Blue Cross T.V." (Carr-Eyster/Larry Wood); "Craft Master Sales"; "1st. National T.V." (Larry Phillips); "Owens Corning Fiberglas T.V." (Focus Unlimited); "Mather Springs" (Video Center); "USI Chemical Tests" (Burson-Marsteller); "Camera Talk" (President, Libbey-Owens-Ford/Council of Better Business Bureaus, Inc.).

WILLIAM DITZEL PRODUCTIONS

933 Shroyer Road, Dayton, OH 45419

Phone: (513) 298-5381

Organization: 1962

William G. Gittel, Owner

Services: Write and produce motion pictures, filmstrips, TV programs, commercials, and newsreels. **Facilities:** Arricon, Beaulieu cameras, Ampex Nagra Sound, editorial facilities, music library. 30' x 50' studio with front screen projection.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "GM Management Club" (Frigidaire); "Focus on UD" (The University of Dayton). **Slidefilm:** "A Bright New Star in the Retailing Sky" (Carpenter, Inc.). **TV Commercials:** "Chrysler Airtemp" (Buchen Adv.); "Pizza King" (Penny/Ohlmann/Neiman Adv.).

EDWARD FEIL PRODUCTIONS

1514 Prospect Avenue, Cleveland, OH 44115

Phone: (216) 771-0655

Date of Organization: 1953

Edward R. Feil, President

Naomi Well, Script Department

Services: Production of industrial, institutional, sales, public relations and promotion films; films for television. **Facilities:** Scripts, camera, editing, and sound recording available for location or studio production.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Draping the Operative Patient" (Johnson & Johnson through Frances Payne Bolton School of Nursing of Case Western Reserve University); "Reaching Out" (Geriatric Outreach Workers Program of Case Western Reserve University); "A Question of Values" (Mental Development Center of Case Western Reserve University); "High Speed Contour Forming" (The Cynil Bath Co.); Small Business Administration TV Film (Rockwell International Corp.); "Filter Queen Tests" (Walter J. Klein Co., Ltd.).

ED LANG, INC.

73 Westpark Road, Dayton, OH 45459

Phone: (513) 433-3133

Date of Organization: 1966

Edward R. Lang, President/Treasurer

William M. Cromer, Secretary

Jack Amendt, Vice President

John Rabius, Head Sound Engineer

Joan Gibson, Creative Director

Services: Creates and produces TV commercials, documentary, industrial and travel films. **Facilities:** Completely equipped, air conditioned sound stage with 50 ft. cyc, front screen projection. Eclair and Beaulieu cameras, sound system is Altec Lansing, Nagra Stancil Hoffman, Ampex. Recording, dubbing, mixing and interlock systems. Screening and editorial rooms. Location camera/sound/lighting facilities.

RECENT PRODUCTIONS AND SPONSORS
"The Road to DuQuoin", "Strike Out", "This Is Harness Racing" (United States Trotting Assoc.); "Value Parade", "Charlie Brown Dictionary", "Circus", "The Valueables" (Top Value Enterprises-Willis, Case, Harwood); "Council on Government", WHIO-TV "Move Closer to Your World" (Kircher, Hilton & Co. Inc.); "No-Jelly" (Ashland Oil-Ralph Jones Adv.); "Magic Carpet" (A. O. Smith-E. F. MacDonald).

LASKYFILM DIV. L & W COMMUNICATIONS CORP.

(formerly Lasky Film Productions, Inc.)

3705 Lonsdale Street, Cincinnati, OH 45227

Phone: (513) 271-5833

Date of Organization: 1972

John D. Walp, President

William D. Leslie, Vice Pres.

David M. Kallaher, Account Executive

Max Lasky, Executive Producer

Services: Motion Picture and videotape producers for industry and television. **Facilities:** Complete production and post-production facilities. Animation and optical stand, 3 fully equipped editing rooms, sound recording and complete mixing capabilities.

RECENT PRODUCTIONS AND SPONSORS

LASKYFILM

Div. of L & W Communications Corp.

Complete Production and Post Production Services

Industrial Films, Commercials

3705 Lonsdale Street Cincinnati, Ohio 45227

(513) 271-5833

"Energy" (The Procter & Gamble Co.); "Tomorrow's Clothes Today" (DuPont/Palm Beach); "The 24-Hour Bank" (Mosler Safe Co.); TV Campaigns for the Kenner Toy Co. and other sponsors.

VISUAL METHODS, INC.

28800 Shaker Blvd., Cleveland, OH 44124

Phone: (216) 831-8432

INDIANA

GRANT FILM PRODUCTIONS, INC.

1416 Spring Street, Jeffersonville, IN 47130

Phone: (812) 282-0437

Date of Organization: 1948

Bill Grant, President

Doris Denney, Creative Director

Services: Complete in house creative and production services for documentary, educational, industrial, sales/training, TV commercials, film strip and slide films. **Facilities:** Fully equipped and staffed for motion picture studio/location production. More than 12,000 square feet—fully air-conditioned sound stages, cyclorama, recording and mixing studio, music and SFX libraries, interlock, film editing, screening, dressing and conference rooms.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Hello Deli," "Deli Specialties" (Armour Food Co.); "The Greatness of America" (L & N Railroad); "Lexington-What a Way to Live" (Lexington Board of Realtors); "Bureau of the Census" (Social & Economic Statistics Administration); **TV Commercials:** First National Bank of Louisville (Doe-Anderson Adv.); Lincoln-Mercury (Cye Landy Adv.); Burger Queen (Bon Adv.); Executive Gas Furnace (General Electric Co.); Hotpoint—Whisper Clean Dishwasher (Zimmer-McClaskey-Lewis Adv.); Armour Food Co. (House); Aero-Mayflower Transit Co. (Caldwell-Van Riper Adv.); Indiana & Michigan Electric Co.-Cook Nuclear Plant (Lauer, Etzler & Wade, Inc. Adv.); Ayr-Way Stores, H. J. Scheirich Co., River Regions Services (Doe-Anderson Adv.). **Slide Presentations:** "Change and Challenge" (Charleston National Bank (Zimmer-McClaskey-Lewis Adv.); "Ice Age of the Seventies"—Whirlpool Corp. (Lauer, Etzler & Wade, Inc. Adv.).

CHICAGO

ACADEMY FILM PRODUCTIONS, INC.

123 West Chestnut St., Chicago, IL 60610

Phone: (312) 642-5877

Date of Incorporation: 1950

Bernard Howard, Pres. & Exec. Producer

Services: 16mm and 35mm motion pictures, slidefilms, slides, presentations for TV, conventions, meetings and sales aids for broadcast industry, education, and business. Specializing in sales promotion and industrial-business films of all kinds. Editing, writing, recording, titling. Writing, directing, production services. **Facilities:** Cameras, lights, animation, cables, mike booms, dollies, recording equipment, etc. for complete production and shooting, sound stage.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Black Hills Flood" (The Salvation Army); "It's Less of a Grind with Ideal" (Ideal Industries); National Sales Meeting Film for Mogen David Wine Corp.; Div. Coca-Cola Bottling Co. of New York; "New Box Car Doors" (Pullman-Standard Div. Pullman, Inc.); Training Audio Tape: "Listening" (3M Co., System, Inc.).

GILBERT ALTSCHUL PRODUCTIONS, INC.

909 W. Diversey Parkway, Chicago, IL 60614

Phone: (312) 525-6561

Date of Organization: 1954

Gilbert Altschul, President

Bruce Colling, Executive Vice President

Dick Shusha, Mgr. Sales & Program Development

Services: Production of motion pictures, slidefilms, slide presentations and videotapes for industry, education and government. **Facilities:** Sound stage; editing, recording and animation facilities.

RECENT PRODUCTIONS AND SPONSORS
"It's for Everybody" (National Bowling Council); "It's Your Life" (Santa Fe Industries); "Infection Control" (American Hospital Association); "Deadly Driving Errors" Series II—Three Motion pictures (National Safety Council); "Constructing Reality", "Right To Know" (Journal Films, Inc.).

BETZER PRODUCTIONS, INC.

450 E. Ohio Street, Chicago, IL 60611

Phone: (312) 664-3257

Date of Organization: 1967

Joseph G. Betzer, President

Helen A. Krupka, Vice President

Arthur F. Ellis, Production Manager

C. O. H. Haroldson, Mgr. Financial Films Division

Oscar Herz, Art Production Manager

Services: Motion pictures, slidefilms, TV films and commercials (live and animated), visual sales and training materials. **Facilities:** Creative staff; production and art departments; editing room; insert stage; 35mm and 16mm equipment for studio or location shooting; planning and production of supporting visual and printed materials.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Abortion—A Woman's Decision" (ACTA Foundation); "Your Passport to Security" (American Hospital Supply Corp.); "Double Your Pool Pleasure" (Fabrico Mfg. Co.). **Slidefilms:** "The Energy Story", "Petroleum Institute"; "Let's Talk About VD", "It's Time to Stop VD" (Signal Press); "Money Talks" (Household Finance Corp.); "Triumph at Talley Card Pass", "Mission Possible", "Courtesy Is Money" (Montgomery Ward).

BIRDHOUSE PRODUCTIONS

P.O. Box 532, Downers Grove, IL 60515

Phone: (312) 968-3955

Date of Organization: 1971

Thomas P. Inglesby, Owner

Tom Byrd, Executive Producer

Jan Inglesby, Production Coordinator

Services: Producers of soundtracks for filmstrips, motion pictures, audio and slide presentations. Writers, artists, and photographers on call to complete any program in any media. **Facilities:** Sound mixing, music and sound effects libraries, location and sync recording, still photography. Work in cooperation with Chicago studios for narration recordings and duplication. Musical scoring, creating, writing, graphic and animation art, still and motion photography available.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Red Tailed Hawk", "Cactus", "Galapagos" (Encyclopaedia Britannica). **TV Films:** Compton's ETV Series. **Filmstrips:** Encyclopaedia Britannica Educational Corp. **Cassette Programs:** "Decision Analysis" (Harvard Business School/EBEC), "Now You Know About Animals", "Now You Know About Plants" (Spanish version/EBEC).

CAVALCADE PRODUCTIONS, INC.

P.O. Box 801, Wheaton, IL 60187

Phone: (312) 668-6363

Date of Incorporation: 1948

Dale McCulley, President, Writer-Producer

Harold B. Mackenzie, Secretary

Loreen R. McCulley, Treasurer

Services: Production of industrial and educational motion pictures and sound filmstrips, and TV spots. Patented "Cinemastage" process for industrial show production. **Facilities:** Completely air conditioned studio with 40 x 40 sound stage; 3 editing rooms; screening room; scene dock and workroom; still and motion picture cameras; recording equipment; lights and cable.

RECENT PRODUCTIONS AND SPONSORS
"Waste into Wealth" (Bauer, Sheaffer & Lear); "Buried Treasure" (Ground Water Council); "New National Resource" (National Resource Recovery Corp.); "Supplemental Natural Gas" (Northern Illinois Gas); TV spots (The Water Conditioning Assoc. and Bremonda Adv.).

CINE-MARK

CINE-VUER

(Divisions of Krebs Productions, Inc.)

730 North LaSalle Street, Chicago, IL 60610

Phone: (312) 337-3303

Branch: 5316 E. Osborne Road, Phoenix, Arizona 85081. Phone: (602) 959-4614

Karl P. Fischl, Vice President

Date of Organization: January 1969

Clyde L. Krebs, President

Larry Kelly, Vice President, Secretary

Karl P. Fischl, Vice President, Southwest

Services: Producers of motion pictures, slidefilms, sales meetings, training seminars, industrial shows, conventions, theatrical short subjects, and counselors on AV projection equipment in the field, through complete meeting room design. **Facilities:** Creative and marketing services, producing through producers and free-lance specialists.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Leisure Time U.S.A." (Eastman Kodak/United Air Lines/Hertz); "January Floor Covering Market" (Merchandise

Mart); "A World of Difference" (Masonite Corp.); Sales Presentations: Step Saver (Johnson Wax); International Marketing (House of Simmons); Libbyland USA (Libby, McNeill & Libby); Klean 'N Shine (Johnson Wax). Slide Films: The People Series (Barrett Yehle). Video Cassettes: Canteen Food Services (Canteen Corp.); Klean 'N Shine (Johnson Wax); Libbyland USA (Libby, McNeill & Libby).

CONTACT: Visual Communications, Inc.
1726 1/2 Sherman Avenue, Evanston, IL 60201
Phone: (312) 475-4656
Date of Organization: 1959
Sidney H. Mayer, Jr., President
Samuel J. Needham, Vice-President

Services: Scriptwriting and research, planning, direction, and production; sound slidefilms, slides, motion picture, videotape, recordings, and live presentations; consultation and full production of multi-screen and multimedia industrial shows. **Facilities:** Available as required.

RECENT PRODUCTIONS AND SPONSORS
Slidefilm: "How A Professional Salesman Makes A Retail Call"; "How To Overcome Objections" (Marketing Institute); "Care And Storage of P.O.S."; "Display Merchandising"; "Unexplored Territory"; "A Case of Bad Taste" (Jos. Schlitz Brewing Co.); "Servicing the Dukane Micromatic Filmstrip Projector" (Dukane Corp.); "How To Ride A Bull To The Bank"; "The Unique One"; "Mission: Money Maker"; "Mission: Make It"; "Straight Talk About Bull" (Schlitz Malt Liquor).

CONTINENTAL STUDIOS
100 North Gordon Street, Elk Grove Village, IL 60007
Phone: (312) 439-4040
Date of Organization: 1966
Dick Neville, Owner
Sharon Vowell, Sales
Ric Murray, Will Bannister, Editors

Services: Producers of motion pictures for the industrial sales market and television commercials, programs and public service announcements. **Facilities:** Motion stage, narration and SFX recording, editing, set building, sound transfers, screening, writing.

RECENT PRODUCTIONS AND SPONSORS
"Tamprac 2600" (Jackson Industries); "The Non-Woven Concept" (Converters-Amer. Hosp. Supply); "Pontiac Chairs" (Pontiac Furn.); "Remington Chain Saws" (Desa Ind.); "The River in Spring, Summer, Fall and Winter" (Educational Media); Public Service Announcements (Civil Defense); Public Service Announcements (Rehab. Institute).

CONTINENTAL STUDIOS
CONTINENTAL STUDIOS
PRODUCERS OF MOTION
PICTURES THAT SELL
INDUSTRIAL IMAGES
INDUSTRIAL PRODUCTS
INDUSTRIAL SERVICES
CONTINENTAL STUDIOS

100 N. Gordon St.
Elk Grove Village, Ill.
(312) 439-4040 60007

HAROLD DASH ASSOCIATES, INC.
333 North Michigan Avenue, Suite 1628, Chicago, IL 60601
Phone: (312) 782-3722

DIRECTORS INCORPORATED
17 East Chestnut, Chicago, IL 60611
Phone: (312) 787-0414
Date of Organization: 1969
Branch Office: 22410 Hatteras Street, Woodland Hills, CA 91364. Ralph Cary Brown, Producer/Director
Fred K. Barber, Sales Manager
Services: A full production organization.

Producers of motion pictures for public relations, sales communications and television commercials. **Facilities:** Wholly owned subsidiary—EDITORS Division of DIRECTORS INCORPORATED. Moviola flat bed editing console. Four music libraries, sound effects library with approximately 10,000 effects. Developers of photographic indirect ophthalmoscope. Complete selection of macro zoom lenses. Capability full synch sound production. 16mm screening facilities to Kodak standards. 16mm and 35mm interlock. **RECENT PRODUCTIONS AND SPONSORS** Butter Ball Turkey (Swift & Co.); Towel—hospital program—2 films—In-service training package LPH—3 In-service training programs in bathroom maintenance including 3 motion pictures (Vestal Laboratories); "Show-down at Sweet Rock Gulch" (American Dental Assoc.); Div. of Lear Siegler, Inc. 5 sales films (Burroughs); "The World of Communications" (McKnight Publishing Co.).

CAL DUNN STUDIOS, INC.
141 West Ohio Street, Chicago, IL 60610
Phone: (312) 644-7600
Branch: 1040 N. Las Plamas, Hollywood, California 90038
Phone: (213) 469-4058, Alan S. Lee, Manager
Date of Organization: 1947
Cal Dunn, President
Mike Dunn, Vice President Sales Director
Multi-Media Production
Jack Moriarity, Vice President, Production
Ray Mueller, Director, Cameraman
Ruth Reidy, Office Manager
Lew Glanville, Electronic Engineer, Multi-Media
Tom Sinnott, Design Director
Bobbi Stamm, Casting Director
Don Podell, Comptroller

Services: Motion pictures, multimedia presentations and theater engineering. Slidefilms for sales training, promotion, product information, employee indoctrination and special purposes; TV commercial and productions. **Facilities:** Sound stage, insert stages, recording, transfer and sound mixing, working kitchen, Oxberry animation stand and equipment; complete animation, inking and painting depts.; complete multi-screen programming department and equipment; title department; editing, interlock screening rooms, carpenter shop, creative and administration facilities.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Changes" (North American Van Lines, Inc.); "As Traditional As the Day" (Swift & Co.). **Multi-Media:** "To Earth with Love"; "The Lake the Works" (Consumers Power Co.); "Zurich, Switzerland Convention" (North American Van Lines, Inc.); "73 Butter-ball Turkey Promotion" (Swift & Co.); "Seattle Convention (Million Dollar Round Table). **Slidefilms:** "Low Profile Pete and The Hot Brand Gang"; "Central Air Conditioning that Keeps the Meter Calm"; "Mischievous Mos-nomer" (Whirlpool Corp.); "Recruiting By Design"; "Selection By Design" (National Life and Accident Insurance Co.); "Taptite" (Cam-car Screw and Mfg Co.); "Go and Grow With Modern Woodmen" (Modern Woodmen). **TV:** Various.

FILMACK STUDIOS
1327 South Wabash Avenue, Chicago, IL 60605
Phone: (312) 427-3395
Date of Organization: 1919
Joseph R. Mack, President
Ira Singer, Vice President, Adm.
Pat Cascio, Production Manager

Services: Motion pictures; filmstrips, and slides for television, industry and education. Educational training programs, sales meetings, creative services, script writing, storyboards. **Facilities:** Studio for live and still photography. Complete Black & White and color laboratory services. 16mm and 35mm animation and filmstrips on Oxberry animation stand. Artwork photographic type titles. Laboratory editing, processing and printing. Complete slide equipment.

FIRE ESCAPE LTD.
10 East Huron, Chicago, IL 60611
Phone: (312) 787-2665

GOESSL & ASSOCIATES, INC.
612 No. Michigan Ave., Chicago, IL 60611
Phone: (312) 787-5300
Marvin E. Goessl, President
Verna S. Goessl, Secretary-Treasurer
Stephen F. Hanna, Executive Producer
Paul A. Conner, Art Director
Wadsworth Creekmore, Production Manager
Services: Creative design, finished art, color key, slides and slidefilms. **Facilities:** Art & photography department, processing and lab, slide mounting.

GOLDSHOLL ASSOCIATES
420 Frontage Road, Northfield, IL 60693
Phone: (312) 446-8300
Date of Organization: 1942
Morton Goldsholl, President-Exec. Producer
Mildred Goldsholl, Secretary-Producer
Tom Freese, Vice President-Producer
Bill Langdon, Vice President Admin.
Peter Dakis, Director of Animation
Bob Rowe, Director of Sales
John Weber, Director of Design

Services: Producers of motion pictures, slidefilms, multi-media and TV commercials for business, industry, education and television. **Facilities:** Sound stage, 16mm & 35mm equipment, editing rooms with moviolas and Kem editing machine. Oxberry animation stand with aerial image. Ampex, Nagra and Magnasynch recording. 16mm & 35mm interlock projection.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "To Reason Why?" (American Bar Assoc.); "Y*P*S Truly" (North American Van Lines); "Getting It All Together" (Western Electric); "Network Theory" (Western Electric/Concept Group); "And Then The Shoes" (Brown Shoe/Concept Group); "New Business Film" (Stern, Walter & Simmons); "Scuba" (Caribbean Productions) **TV Commercials:** Johnny Carson (Hart, Schaffner & Marx/J. Walter Thompson); NFL Open and Close (Gillette/JWT); Series of Spots (Chicago Tribune/Marvin Frank); Series of Spots (Johnson Wax/Needham, Harper & Steers); Culligan Spots (Culligan/Dallas Williams); Love of Food (Brown Co./Stern, Walter & Simmons); Fruit Loops, Cocoa Krispies, Apple Jacks (Kellogg/Leo Burnett); Mecadox (Phizer/Leo Burnett); Series of Spots (Bob Evans/Byer & Bowman); Vienna (Marvin Frank); Chrysler Plymouth (Young & Rubicam); Montgomery Ward Corp. Tag (Edward H. Weiss); Northwestern Insurance Tag (JWT); Greyhound Tag (Grey-North); CBS Movie of the Week (CBS); 1st Bank of Wisc. Tag (Cramer/Kras-selt); Ray-O-Vac Tag (Howard H. Monk).

MIKE GRAY ASSOCIATES
120 West Kinzie, Chicago, IL 61610
Phone: (312) 222-1556

ROBERT BRUCE HICKS & ASSOCIATES
Suite LL-6 O'Hare Inn, 6600 N. Mannheim Rd., Des Plaines, IL 60018
Phone: (312) 827-5131 X 1159
Date of Organization: 1963
R. B. Hicks, President
V. N. Hansen, Vice-President
R. O. Hicks, Secretary-Treasurer

Services: Motion pictures, filmstrips and slides for business communications. Collateral printed materials. Producers of trade shows, conventions and sales meetings. Presentations. Sales incentive programs. **Facilities:** Offices in the O'Hare Inn. Associates in several cities. Studio facilities rented as required.

KARTEMQUIN FILMS, LTD.
1921 N. Fremont, Chicago, IL 60614
Phone: (312) 472-4366

KELLOCK PRODUCTIONS INC.
1037 Woodland Drive, Glenview, IL 60025
Phone: (312) 724-0515
Date of Organization: 1964
James A. Kellock, President & Treasurer
James A. Kellock, Jr., Vice President

Services: Writing, production of motion pictures, slidefilms, business shows. **Facilities:** Two sound studios on ground level 100' x 60' with 30' clear to roof, 3000 amps, 120V AC power; screening room, lighting equipment; camera; sound, editing, carpenter shop, make-up and dressing rooms; commissary.

WILLIAM N. KIRSHNER & COMPANY, INC.
Division of Dynamic Marketing Programs, Inc.
Main Office: 1701 Lake Avenue, Glenview, IL 60025
Production Dept: 1037 Woodland Ave., Glenview, IL 60025
Phone: (312) 729-3030
Date of Incorporation: 1959
William N. Kirshner, President
Kit Moss, Vice President
Alan Fleck, Secretary
Carol Christopher, Creative Dir.
Neil Everett, Sales Manager
Jay Bartish, Production Manager
Craig Regal, Sound Dept.

Services: Producer of audio-visual program for marketing, sales promotion, training and public relations; motion pictures, slide program, slidefilms, industrial and business presentations, videotape programs for business. **Facilities:** Two sound stages; three production studios; writing, photography and

art, film, recording, animation, editing, production, and interlock equipment.

RECENT PRODUCTIONS AND SPONSORS
"I. V. Solutions" (Owens-Illinois Corp.); "Consumer & Industrial Exchanges" (Chicago Assoc. of Commerce & Industry); "Market Survey" (Holiday Inn); "Relics of Truk" (Skin Care Magazine); "The New Consumer" (Hart-Walk Furniture).

LA RUE FILMS, INC.

SCIENTIFICOMT Division

708 North Dearborn, Chicago, IL 60610

Phone: (312) 787-8656-7

Date of Organization: 1937

Mervin W. LaRue, FPBA, Chairman of Board

Gunter H. Doetsch, President, Exec. Producer

Katherine Russell, V.P., Assoc. Producer

Craig Cummings, Production Manager

Olita Kins, Art Director

Silvia Kainins, Asst. Art Director

Adrian Natalini, Production Asst.

Fran Krasno, Library Administrator

Services: Motion pictures, slidefilms, cinemacopy, cinemacopy, and slide reproduction (all sizes). Specialists with in-depth experience in scientific, medical, and educational films. Consultants: planning, production, utilization of audiovisual media. Distributors of AV equipment. Distributors of medical and scientific audiovisual materials (sales and rental). **Facilities:** Studio, sound and camera equipment; animation stands; time-lapse, high-speed facilities. Explosion-proof cameras, lighting equipment; micro, macroscopic setups.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "A Modified Anesthesia Circle" (I.T.W. Medical Products Division); "Venous Outdown: Clinical Procedure" (Becton, Dickinson and Company); "Continuous Monitoring in the Critically Ill Patient" (Abbott Laboratories); "Silver Sulfadiazine: A Pharmacological Profile of a Topical Antimicrobial Agent" (Marion Laboratories); "Calcium Metabolism: The Consequences of Dietary Deficiency" (Marion Laboratories). **Slide Presentations:** "The Modern Approach to Intravenous Infusion Techniques" (Becton, Dickinson and Company); "Venous Outdown: Clinical Procedure" (Becton, Dickinson and Company); "An Amixture Training Program" (V.A.H., Ann Arbor).

LEWIS MOTION PICTURE ENTERPRISES

410 N. Michigan Ave., Chicago, IL 60611

Phone: (312) 644-6400

Herschell G. Lewis, Chairman

Ray Sager, Production Mgr.

Peggy Anderson, Production Coordinator

Frances Staub, Talent Contact

Services: 35mm and 16mm commercial, industrial, features, editing, screening, art dept., location photography for other producers, industrial shows. **Facilities:** Mobile unit. Filming in Chicago, Miami, Los Angeles. Script dept. Complete packaged production unit. Multi-media projection.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Up In The Air" (Gateway Travel); "The Power Jet" (Television Marketing Corp.); "Blood Orgy" (feature film); "Crazy, Captivating Combo-Cruiser" (W.I.M.I., Inc.). **Filmstrips:** "The Bright Idea" (Kenlin Mfg. Co.); "Land of the Pyramids" (Pharaoh Tours); "DARS Cars" (Daily Auto Rental Service, Inc.).

JACK LIEB PRODUCTIONS

1230 W. Washington Blvd., Chicago, IL 60607

Phone: (312) 243-2600

Date of Organization: 1946

Jack H. Lieb, President

Warren H. Lieb, Vice-President

Donald J. Richter, Sound Engineer

Charles R. Kite, Editor

Mimi Lampert, Production Assistant

Services: 16/35mm motion picture production; industrial, theatrical TV, sales promotion, institutional and sales training; specialists in travel promotion films, TV productions, spots and shows. Filmstrips and sound slidefilms. Script writing. **Facilities:** Complete studios, sound stages, RCA 35mm and 16mm magnetic and optical recording, Hi-fidelity magnetic mixing, Nagra-16mm sync recording. Editing, musical score facilities, echo chamber, sound stages; editing rooms.

RECENT PRODUCTIONS AND SPONSORS
"Cross Roads Crash" (National Safety Council); "Beyond the Brush" (Frame House Gallery); "The Basic School for US Navy" (Marine Corp.); V.D. One, Two" (US Navy); Chromacolor II (Zenith/Burt Munk); Brent Musburger (CBS); EFDYN Corp.; Don Arends "The Modern Dance" (Chimera Foundation); "Shape", "Movement"

MATCO ASSOCIATES, INC.

3309 N. Chapel Hill Rd., McHenry, IL 60050

Phone: (815) 385-5508

Date of Organization: 1960

Richard J. Matt, President & Exec. Director

William M. Fraser, Vice President

John Stone, Production Manager

Services: Motion picture and slidefilm production, including theatricals, TV commercials, sponsored industrials, sales and training films. **Facilities:** Recording, music scoring and editing; 16mm and 35mm editing rooms, Moviola equipped; 16mm and 35mm projection. 16 Eclair NPR, Arriflex and B&H and 35mm Arriflex and Eyemo Cameras; Nagra sound equipment; sound stage, complete studio and portable lighting; special camera-boat, airplane, and truck.

RECENT PRODUCTIONS AND SPONSORS
TV Commercials: "30's (Silver Dollar City/Bryan-Donald); "Marsh", "Marsh, Jr." (Ducks Unlimited/Clinton E. Frank); "Lydia's Party" (Kraft/JWT). **Sales & PR:** "The Boss" (Nightingale-Conant); "AAB" (McDonald's/Cooper & Golini); "John Wayne" (Ducks Unlimited); "Dealer Presentation", "Havasu" (Johnson Outboards); "Energy of an Idea" (Ex-Cell-O).

ARNIE MIDLASH & THE GROUP

(formerly Persuasion Systems, Inc.)

539 North Linden Avenue, Oak Park, IL 60302

Phone (312) 848-8081

Production: 676 N. LaSalle St., Chicago, IL 60610

Date of Organization: 1965

Arnold Y. Midlash, Owner & Creative Director

Henry Puckhaber, Production Director

Services: Multi-media, automated multi-screen presentations; training programs; corporate and selling communication. **Facilities:** Script, graphic design, still and motion photography, 1/4-inch and cassette audio recording and duplication.

RECENT PRODUCTIONS AND SPONSORS
Multi-Media: "It's a Whole New Ballgame" (Delco Div., General Motors); "Their Need Is Our Need" (Continental Assurance Co.); Annual Meetings (Kentucky Fried Chicken & Ford Marketing Institute). **Filmstrips:** "Reflections On Protection", "Opportunity Unlimited" (National Life & Accident Ins. Co.); "The Audit" (Continental Assurance Co.); "Municipal Bonds, A Tax Shelter" (Investors Diversified Services). **Motion Pictures & Video-Cassettes:** "Target: Recruiting", Dealer Parts & Service (Ford).

BURT MUNK PRODUCTIONS, INC.

56 E. Walton Place, Chicago, IL 60611

Phone: (312) 337-0034

Date of Organization: 1961

Burton M. Munk, President

Mary Abraham, Business Manager

Neil Allen, Creative Director

Ralph W. Wagoner, Jr., Account Exec.

Services: Creation and production of motion pictures, slidefilms and related materials for business communication. Sales meeting and convention services. **Facilities:** Creative writing, planning and production.

RECENT PRODUCTIONS AND SPONSORS
Slide and Slidefilm Programs: Advertising & Sales Promotion, New Products for December 1972, February, June, and August 1973 (Zenith); "Your Health and Welfare Plan" (International Union of Operating Engineers); "To Serve A Nation" (U.S. Savings & Loan League); "The Homes We Live In", "Air Travel Today" series (BMP/SVE). **Motion Pictures:** "The Titan 210", "Chromacolor II" (Zenith); "As Others See Us", "Investment In Rest", "The Choice is Yours", "TV Fall 1973" (Sealy).

FRED A. NILES

COMMUNICATIONS CENTERS, INC.

1058 W. Washington Blvd., Chicago, IL 60607

Phone: (312) 738-4181

Date of Organization: 1955

Branch Offices: New York: 108 West End Ave., New York, 10023. Phone: (212) 78

7-8770. Charles Ticho, Vice President.

California: Equitable Bldg., Ste. 2128.

3435 Wilshire Blvd., Los Angeles 90010.

Phone: (213) 383-5545. Larry Beals, Manager.

Fred A. Niles, President

Norman C. Lindquist, Vice-President, Sales

William E. Harder, Vice-President, Multi-media

James E. Morgan, Vice President-Finance

Rolf Brandis, Vice President

Raymond Chan, Creative Director

Don Hill, Production Manager (Film & VTR)

Al Cairo, Producer (Business Theater)

John Powell, Manager (Retail Div)

Services: TV commercials; industrial films; sales training films; business theater; sound slidefilms; TV shows. Videotape recording. **Multi-Media:** marketing and merchandising programs theatrical short subjects. **Facilities:** 100,000 sq. ft. of space; 3 sound stages; Five editing rooms complete sound dept;

carpentry, electric, paint and prop depts.; screening room; art dept.

RECENT PRODUCTIONS AND SPONSORS
"Exploring Inner Space" (National Gypsum); "What Is A Cat" (Carnation); "1974 New Model Introduction" (Kawasaki Motorcycles); "The Strange Case of Myth and Mystery" (Amoco Oil Co.). **TV Commercials:** Beatrice Foods; Nestle's; Ralston-Purina; Curtiss Candies; Shell; Montgomery Ward; Blue Cross; Oster.

PEOPLE REACHING PRODUCTIONS

1460 Sandburg Terr., Chicago, IL 60610

Phone: (312) 642-3789

Date of Organization: 1969

Sue Leven Sager, Creative & Prod. Supv.

Dorothy Eastline, Promotion Director

Honore Singer, Talent Coordinator

Services: Television news spots, public service spots and featurettes; package A/V presentations for radio, TV and live groups. Product or Sponsor-subject oriented features from inception through guaranteed placement.

RECENT PRODUCTIONS AND SPONSORS
"Sweet Surprises from Apples and Caramels" (Kraft/International Apple Institute); "Holiday Nostalgia" (Swift); "Youth Fishing" (American Fishing Tackle Mfrs. Assoc.); "S.O.A.R." (American Boy Scouts); "Progress is Structural" (American Society of Civil Engineers).

PILOT PRODUCTIONS, INCORPORATED

1819 Ridge Avenue, Evanston, IL 60201

Phones: (312) 328-3700 & 273-4141

Date of Organization: 1940; Inc. 1952

C. Robert Isely, President

Robert L. Dedrick, Executive Vice-President

Bob Luce, Vice-President, Prod.

C. Don Sheldon, Treasurer

Connie Andersen, Filmstrip Department

Jim Cuca, Account Executive

Chris Isely, Account Executive

Gary Bartholomew, Photographer

Helen Wolf, Talent Coordinator

Services: Permanent staff. Complete creative and production facilities for motion pictures and filmstrips. Scripts, photography, editing, recording, filmstrip animation, slide duplication, equipment sales. **Facilities:** Shooting stage; recording studio; 16mm Mitchell and Arriflex camera equipment; battery packs for field work; Ampex, Magnasync and Nagra recording equipment including DuKane 30/50 signal generator; Forox animation stand; double system projection.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "7700 Truck Crane" (Lima Div. Clark Equipment Co.); "The Problem was Unique..." (Nordberg Machinery Group, Rexnord); "Friends In Deed" (Church World Services). **Sound Filmstrips:** "Hundreds of Helpers" (Beeline Fashions, Inc.); "Going Places With DuBois" (DuBois Chemical Div. of Chemed Corp.); "United We Save" (United Consumers Club); "M-F 260 Forage Harvester" (Massey-Ferguson Inc.). **TV Commercials:** "Air Conditioners" (Whirlpool Corp.); "Fargo Vinyl Cement" (Dry Mix Concrete Co.). **Cassette/Workbook Programs:** "Monthly and Quarterly Processing" (Comprehensive Accounting Co.); "How To Be a Successful Counselor Sales Representative" (D. W. Beveridge, Jr. & Assoc.).



Thirty-Two years

producing complete audio-visual programs for business and industry.

PILOT PRODUCTIONS, INC.

1819 Ridge Avenue • Evanston, Illinois 60201

312/328-3700

PRODUCERS GROUP, LTD.

One IBM Plaza, Chicago, IL 60611

Phone: (312) 467-1830

Branch: 1232 Si Vago St., LaCanada, CA.

91011. Phone: (213) 790-3715. Genl. Mgr.

Jack Willoughby, ASC.

European office: Newton Works, Stanlake

Villas, Shepherd's Bush, London W12

7HA England. Phone: (01) 749-2201. Eric

Bastin or Jocelyn McCarthy.

Date of organization: 1968

Lee W. Gluckman, Jr., President, Exec

Producer

Budd Blume, Vice President, Creative Di-

rector
 Jack Willoughby, ASC, General Manager/
 Dir. Photography
 Mike Fleming, Designer
 Ken Fenceton, Designer
 Fred Kores, Account Executive

Services: Motion picture, slide film, multi-media, videotape creation and production, scripting, graphics, photography, design, unit managing, music. Will assemble crews, locations. **Facilities:** Full multi-media facilities. Others tailored to production. This applies to both domestic and foreign. From our London office we can set up full equipment requirements with crew and arrangements to fit any needs for clients direct, or on sub-contract for other producers: Multi-media, tape & film. **RECENT PRODUCTIONS AND SPONSORS**
Multi-Media: "Today is Tomorrow" (AT&T); "Heublein's New World of Wines" (Heublein Wines International Div. of Heublein Inc., & Wm. A. Robinson, Inc.); "This is Sears Tower" (Cushman & Wakefield, Sears Roebuck & Co.); "Interconnect" (Illinois Bell Telephone Co.); Annual Meeting (Specialty Adv. Assoc. International). **Motion Pictures:** "The Educational Facilities Center" (Educational Facilities Center); "Heublein's New World of Wines" (Heublein Inc. & Wm. A. Robinson); "Arnie Meets Mr. Windcloud" (script (Coronet Instructional Media)); "Jury Duty" PSA's (American Bar Assoc.); "Hong Kong Trade Development Council" (USA location filming assignments); "Choosing a Career" (Coronet Instructional Media); "Where Can We Play?" (Outboard Marine Corp.). **Video Tape:** MDRT Annual Meeting (Million Dollar Round Table). **Misc.** "DRINC" (Dairy Research Council - Brochures); "North State Parkway" (Rauch & Co. - Brochures).

SCENE I

158 Woodland Avenue, Winnetka, IL 60093
 Phone: (312) 446-1596
 Date of Organization: 1972
 Jane Ware Davenport, President, Writer/
 Producer

Services: Consultants, creators and producers of communications for all business purposes. 16/35 motion pictures, slidefilms, videotape, multi-media, seminars, industrial shows, sales meetings, conventions, training, field surveys, related materials. Theatrical, non-theatrical and television specials. **Facilities:** Creative and administrative facilities, Screening/Meeting room; art dept.; insert stage and working kitchen; other facilities and talents tailored to the production.

158 WOODLAND AVE.
 WINNETKA, ILLINOIS
 60093
 312/446-1596



...The mark of
 IMAGINATION & VISION

SPORTLITE FILMS

20 North Wacker Drive, Chicago, IL 60606
 P.O. Box 24-500, Speedway, Ind. 46224
 Phone: (312) 236-8955—236-8488
 Date of Organization: 1955
 Al D. LeVine, Producer
 Jack Paige, Sales Manager
 Jane Gallagher, Controller
 Bernard Epstein, Counsel

Services: Distributor and producer, 16mm color and B&W/sound films; 16mm audio and color master original, film library-500 1/2-hour titles.

RECENT PRODUCTIONS AND SPONSORS
 "John Revolta Golf Lesson #1: Grip, Stance & Swing", "John Revolta Golf Lesson #2: Short Irons and Difficult Lies", "Formula 1 Racing-European", "Grand Prix '72", "Atlanta

500 NASCAR Stock Car Race", "Mickey Wright Golf-Cure the Slice Hit the Long Ball . . .", "Sports Omnibus Reel - '72 Sports Highlights".

TELECINE FILM STUDIOS, INC.

100 S. Northwest Highway, Park Ridge, Ill. 60068
 Phones: Park Ridge: (312) 823-1418
 Chicago: (312) 763-5818
 Date of Organization: 1952
 Byron L. Friend, President
 June A. Friend, Secretary/Treasurer
 Ellen Milgrom, Audit-Finance
 Blanche Sands, Office Manager
 Jack C. Oberhart, Jr., Production Mgr.

Services: Motion pictures, filmstrips, live meetings, new products introductions, trade show participation. 35mm or 16mm studio or location. TV commercials, editing, re-recording, mixing, interlock screening, recording, script writing, filmstrip animation. **Facilities:** Multiple camera, continuous shooting equipment, 35mm and 16mm cameras, Arri, Elclair, etc.; magnetic recorder Ampex, Nagra, etc., sound stage 30' x 45' five channel re-recording and mixing.

RECENT PRODUCTIONS AND SPONSORS
 "After High School—What?", "Why Work?" (Vocational Films); "Who Cares?" (American School Counselors Assoc.); "Careers in a Large Industry" (American Gas Assoc.); "This is Motorola" (Motorola, Inc.); Creative Education IDEA.

TELEMAN FILMS, INC.

3200 W. West Lake Avenue, Glenview, IL 60025
 Phone: (312) 729-5215
 Date of Organization: 1969
 Scott H. Kane, General Manager
 Robert L. Flagler, Sales Manager
 Robert Churchill, Chief Engineer

Services: Complete videotape production facilities for commercial, industrial, and instructional programming. Total duplicating facilities for 2" Quadrex, most 1" VTR's, 1/2" EIAJ, and video-cassette. Complete consultant service, pre-production services, post-production services, and distribution. **Facilities:** 30x50 foot studio, 2 IVC 300 Broadcast Color Plumbicon cameras with 10:1 zoom lenses, complete color film island, full production switcher with special effects including chroma key and quad split, total audio system, complete lighting system, 2 Ampex 1200/B/3 2" VTR with Editex electronic editing, full line of 1" VTR, 1/2" VTR, and Video-cassette.

TRAINING AND MOTIVATION SYSTEMS, INC.
 730 North La Salle Street, Chicago, IL 60610
 Phone: (312) 337-3412

HENRY USHIJIMA FILMS, INC.

2250 East Devon Avenue, Suite 121, Des Plaines, IL 60018
 Phone: (312) 297-2155
 Date of Incorporation: 1962
 Henry Ushijima, president
 Ruth Ushijima, Secretary

Services: Films for television, industry, and education.

RECENT PRODUCTIONS AND SPONSORS
 "Extra Effort", "He-Man Recliner", "Mattress" (Sears); "Self-Portrait" (Pick Foundation); "Berg-Fiat Anti-Lock" (Berg Mfg. Co.); "Meat Packaging" (Continental Can Co.).

ZAPEL STUDIOS, INC.

615 North Wabash Ave., Chicago, IL 60611
 Phone: (312) 321-0877
 Date of Incorporation: 1955
 Owen Zapel, President & Executive Director

Services: Producer of animation for TV commercials, industry and education. Live action for all purposes. Audio visual productions for sales presentations, slidefilms, filmstrips, Show Case Programmatic. Optical and animation. **Facilities:** Studio, animators, artists, layout, lettering, hot press, 16mm and 35mm projection; 35mm optical and magnetic interlock. Editing with 16mm and 35mm Moviolas, two animation stands. Masters series Oxberry with Aerial Image projector.

OTHER ILLINOIS CITIES

MARK ANDERSON FILMS

PO Box 32, Champaign, IL 61820
 Phone: (217) 359-2532
 Date of Organization: 1964
 Mark Anderson, Owner

Services: Complete motion picture production facilities, television commercials, promotional films, slide presentations, and multi-

media. **Facilities:** Script, studio and location production, titles, graphics, editorial, complete animation services.
RECENT PRODUCTIONS AND SPONSORS
 Illinois Power Co.; Clinton Nuclear Plant; Hall, Haerr, Peterson & Harvey; Lincoln in Illinois; Lincoln Savings, Lincoln Illinois.

KANSAS

CENTRON CORPORATION, INC.

West Ninth at Avalon Road, P.O. Box 687
 Lawrence, KS 66044
 Phone: (913) 843-0400
 Date of Organization: 1947
 Arthur H. Wolf, President and Exec. Prod.
 Russell Mosser, Executive Vice-President
 and Treasurer
 J. W. Newsom, Vice President-Industrial
 Sales

Services: Motion Pictures, slidefilms and sales meetings for public relations, sales, training, education and television, sales meetings. Sports photography. Color and/or black and white still assignments. Animation and recording services. **Facilities:** New studio and office facilities, sound stages, voice studios, editing rooms, sound rooms, etc. cameras; complete lighting and sound equipment for studio and location. Complete animation.

RECENT PRODUCTIONS AND SPONSORS
 "Peanuts, The Popular Protein" (Elanco Div., Eli Lilly and Co.); "Women with a Message", "Aircraft Accidents", "Weather Eye of the Navy" (U.S. Navy); "Horizontal Laminar Air Flow System", "Titanium" (Zimmer, U.S.A.); "Customer Relations" (Gulf Oil); "Vacation Farms", "Farm Recreation", "Land Use", "Estate Planning", "Direct Cut Silage", "Embryo Transplants in Cattle", "Corn Comes to the Prairies" (Deere & Co.); "The Capital of the Country" (Production Credit Assoc.); "The Political Animal" (Ginn, Division of Xerox); "Human Values in New Construction" (General Electric); 15 Educational Films (Centron Educational Films).

LIBRARY FILMSTRIP CENTER

3033 Aloma, Wichita, KS 67211
 Phone: (316) 682-5925
 Violet Priestley, Owner-Producer-Director
 Thelma Gatley, Marketing Manager

Services: Complete services for sound filmstrips, or motion picture production including location services, photography, art, processing sound recording for tapes, cassettes, and phonodiscs. **Facilities:** Dealer for: Color-sound filmstrips, all DuKane products, projectors, recorder—Pulser, lens, lamps, head sets, speakers, etc. Pixmap cabinets for cassettes, tapes, filmstrips, phonodiscs, tables, book carts, Black stereo screen in wall or tripod.

RECENT PRODUCTIONS AND SPONSORS
 "The Shape of Satie, Form and Analysis I & II", "General Shop Safety", "Introduction to Oxyacetylene Welding", "Oxyacetylene Safety and Set Up", "Oxyacetylene Cutting Techniques", "Brazing and Soldering", "Introduction to Electric Welding", "Electric Arc Welding Vocabulary", "Electric Arc Welding and Cutting", "Electric Welding Safety and Setup", "Mig Welding", "Tig Welding".

LIBRARY FILMSTRIP CENTER

3033 Aloma
 Wichita, Kansas 67211
 Phone 316-682-5925

Presents
 COLOR-SOUND
 FILMSTRIPS IN ART
 LANGUAGE ART
 LIBRARY SCIENCE
 PURE SCIENCE
 SOCIAL STUDIES
 VOCATIONAL
 TECHNICAL

Under Production:
 METRIC and WELDING SERIES
 FREE CATALOG

MARSH FILM ENTERPRISES, INC.

Box No. 8082, Shawnee Mission, MO 66208

Organization 1969
 Marsh, R. Marsh, President

Services: Production and distribution of elementary-level educational 35mm filmstrips. Sound available LP Record or 45. Facilities: Emphasis on timely service. Will custom produce to special requirements.

RECENT PRODUCTIONS AND SPONSORS
 "You Come to Cape Jr. High," "There's a New You Comin'," for girls (Fourth Grade); "How to Make Less of Yourself" (Weight Control for Jr. High); "Bulls 'n Bears" Introduction to the Stock Market (Jr. High).

MINNESOTA

COUNTRYMAN-KLANG, INC.

905 Park Ave., Minneapolis, MN 55404

Phone: (612) 332-2538

Date of Organization: 1956

Thomas C. Countryman, President

Floyd A. Klang, Exec. Vice-President, General Manager

James Sugimura, Vice President, Head of Still Dept.

Services: Producers of industrial, educational, sports, sales, sales training, TV commercials multi-media theatrical presentations and filmstrips. 16mm and 35mm and advertising sales photography. Facilities: 4500' stage, animation, Mitchell, Arriflex, dollies. Lighting and sound equipment for studio or location. Complete recording with Nagra. Four Magna sync interlocks and multi-channel mixing. Music library and producers services.

RECENT PRODUCTIONS AND SPONSORS
 Motion Pictures: "The Great Performers", "Match 'Em Up", "Dealer's Choice", "Make It Your Business" (Toro Co.); "A New Dimension in Pipe Protection", "Growing Together", "Step Lightly - Canadian English", "Attention Pietron" (3M Co.); "Glasspar - Class of '74", Larson '74 - A Very Good Year" (Larson Industries); "Cattle Country" (Cargill, Inc.); "Doin' It" (U.S. Navy); "Gel-Gasket" (Permatex Corp.); "Spin Flash" (Nu Pro Corp.).
 Slide Films: "Nobody Hates A Profit Hog", "Dairy Tech - Series 1-10", "Feeder Meeting", "Why Nutrena", "Person to Person-Dealer" (Cargill, Inc.); Multi-Media: Larson Industries. TV Commercials: "Blue Cross - Swimming", "Blue Cross - Hospital", "Blue Cross - Baby" (Darcy McManus Ad.); "Glasspar - 3 for 1973 and 3 for 1974; Larson 1973 - 3 - Larson 1974 3 (Larson Industries); "Take It From Me", "Tired Man Christmas Present" (Toro Mfg./Ogilvy & Mather).

CREATIVE CENTER, INC.

500 Times Building, Minneapolis, MN 55401

Phone: (612) 338-6971

Date of Organization: 1969

Robert D. Fuller, President

Marilyn Kogen, Exec. Producer, Motion Picture Production

Bruce Clark, Producer

Bob Griggs, Vice President, Sales

James Pearson, Equipment Sales & Rental

Bruce Clark, Vice President Production

Services: Audio-visual and motion picture producers. Facilities: Total audio-visual and motion picture production facilities (including offices, scripting, photography, recording, slide duplication, screening and editing rooms). Complete facilities for sales meetings, multi-media plus equipment sales and rental.

RECENT PRODUCTIONS AND SPONSORS
 Motion Pictures: "The Bemis Story" (Bemis Co., Inc.); "Miracle Melt", "Toaster Sandwiches" (Borden, Inc.); "Scotchguard" (3M); "One Step to the World" (Air Wisconsin); "All That Jazz" (Fox Grocery). Audio-Visual Productions: "Employee Training" (Smiths Management Corp.); "Wild, Wild West Spectacular" (Super Valu); "A Day with Nancy Ann" (Schnuck Markets); "Discovering Yourself" (First Bank System); "The Choice is Yours" (Kroger); "The Better Way" (3M); "Plant Tour" (Tyler Refrigeration Div., Clark Equipment Co.); "Supermarc Training Series" (The Pillsbury Co.). Sales Meetings: "When You're Hot . . . You're Hot" (The Pillsbury Co.); "Horizon: \$1 Billion" (Wetterau); "Star Trek" (Motorola).

LOW & ASSOCIATES, INC.

200 West 79th St., Minneapolis, MN 55420

Phone: (612) 884-7524

JIM MCGOVERN & ASSOCIATES

934 Hampden Avenue, St. Paul, Minn. 55114

Phone: (612) 644-3882 and 644-2501

Date of Organization: 1969

Jim McGovern, President-Scripting, Production

Patricia McGovern Brissette, Musical Commercial Dir.

Dwayne Brissette, Art Director

Thomas McGovern, Original Musical Scores

Services: Fully conceptualized film scripting, storyboards, research direction and production for industry, commerce, government, institutions and political candidates. Original lyrics and music for commercials. Facilities: Use production facilities of major film studios.

MULTIMEDIA, INCORPORATED

715 Florida Ave. South, Minneapolis, MN 55426

Phone: (612) 544-7272

Date of Organization: 1968

Paul Clements, Production Manager

Terry Smith, Creative Director

Services: Complete services from script-writing through production of Motion pictures, slidefilms, filmstrips, TV and radio commercials, and multimedia presentations. Still photography, art, copy, and recording services. Facilities: Studio; 16mm double system sound camera system, location and studio recording, lighting, automated multi-projector presentation equipment, still photographic equipment, copystand.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "The Meat People" (Red Owl/Howard Cox & Assoc.); "Test" (Bernard Productions); "A Reason for Change" (Fed. Intermediate Credit Bank); 7 Medical Films (Single Concept Films); "Scuba Safari" (Go Mexico). Multi-media: "World Trade Symposium", "Kodak Close-up" (Eastman Kodak); 1973 National Sales Meeting "Top Secret" (Josten's); "One at a Time" (American Yearbook Co.). Slidefilms: "Coming of Age in Small", "Advertising Information Assignment" (Eastman Kodak); "International Marketing" (Tennant); "Teller Training" (1st National Bank of Mpls.); "Quality Education" (Minn. Dept. of Educ./Split Infinite). Filmstrips: "The Snyder Story" (Snyder Drug Stores/Howard Cox & Assoc.). TV Commercials: Red Owl Stores, Snyder Drug Stores (Howard Cox & Assoc.); Dayton-Hudson Properties (Midland Assoc./Sielfaff, Herder, Grawert); Shakey's Pizza (McCauffrey).

NORTHWEST TELEPRODUCTIONS, INC.

4455 West 77th Street, Minneapolis, MN 55435

Phone: (612) 927-4084

Branch Office: 230 East Ontario, #2405

Chicago, IL 60611 Phone: (312) 644-3914

Date of Organization: 1969

Robert Mitchell, Vice President & General Mgr.

James Heuton, Asst. General Mgr.

David Herman, National Sales Mgr.

Services: Producers of industrial programming, sales and skill training, internal corporate communications, videocassette software, TV commercials, entertainment programming. Facilities: Fully-equipped two-inch broadcast quality color videotape production facilities. Large and small production studios; multi-camera and single camera location units; set design and construction; lighting; audio; full-time permanent crews. Production in studio or on location—also closed circuit pickups for meetings and conventions.

REID RAY FILMS, INC.

2269 Ford Parkway, St. Paul, MN 55116

Phone: (612) 699-1393

Date of Organization: 1910

Howard H. Gelb, President

Robert H. Winter, Director of Production

Dennis Anderson, Sales Manager

Donald A. Anderson, Sound Consultant/Engineer

Russell Croft, Associate Producer

Frances Hostettler, Comptroller

Lillian Hall, Chief Accountant

Roland Watzl, Service Manager

Edward Sandstrom, Traffic Mgr.; Distribution

Services: Complete creative staff for motion picture (16mm & 35mm), TV commercial, slidefilm, and audio cassette production; related collateral; film distribution. Facilities: Arriflex, Eclair and high-speed cameras; sound stage; 4 editing rooms (16mm & 35mm); complete sound department; art & animation department; lighting department; 16mm & 35mm interlocking screening rooms.

MISSOURI

CALVIN COMMUNICATIONS, INC.

215 W. Pershing Road, Kansas City, MO

64108

Phone: (816) 421-1230

Date of Organization: 1931

Leonard W. Keck, Chairman of the Board

William D. Hedden, Vice-Chairman and

Technical Director

Donald S. Phillips, President

William M. Bowles, Vice President & Gen.

Mgr.

Larry A. Kauffman, Corporate Vice President

tion

H. Lawrence Winter, Vice President Production

James N. Hough, Vice President Laboratory

Wendel L. Graighed, Vice President Producer Services

Services: 8mm, Super 8mm, 16mm and 35mm color sales, training, educational, documentary, industrial films and TV commercials, videotape, slide film, and filmstrip production. Script to screen services and laboratory facilities. Facilities: Large sound stage with 90' x 90' x 25' cyclorama. Extensive location equipment; Ektachrome and B/W processing, Kodachrome, Eastman color positive, B/W reversal and positive release printing; Kodachrome and Ektachrome processing and quantity release printing; complete Oxberry aerial image animation; complete music facilities; sales, lease and rental of professional motion picture equipment.

RECENT PRODUCTIONS AND SPONSORS

"A Candid Look At Multiple Sales" (Brown Shoe Co.); "It Always Happens to the Other Guy", "Round Trip to Danger", "740 Grappi Skidder" (Deere and Company); "Basketball Today" (Official Sports); "Milestone", 6 TV Spots, "Which Is Which", "910 Wheel Loader", "Struggle for Power" (Caterpillar Tractor Co.); "The Workable Alternative" (Data-System); "Working at G.M. Assembly", (KC); (General Motors Corp.); "Rallying Point", "Their Voices Are Heard" (V. F. W.); "A Century of Progress" (American Angus); "Your Price Is Right - Sell It" (Dartnell); "Classroom Keyboard" (National Piano Foundation); "The Spoilers" (Chemagro); "Power Package" (Western Auto); "Explorers of the Kingdom" (R.L.D.S.); TV Spots (H & R Block).

COMMUNICO

1315 North Highway Drive, Fenton, MO

63026

Phone: (314) 938-5450

CONFLUENCE FILMS, INC.

(Formerly S. Storck & Co., Inc.)

963 Old Bonhomme Road, St. Louis, MO

63132

Phone: (314) 993-0272

Date of Incorporation: 1966

Pierre Vacho, Producer/Editor

John Camie, Director/Cameraman

Lorna Robnett, Production Manager

Services: Production of reality films . . . Feature, documentary, educational, industrial, Corporate image and political. Production of videotape programs. Production of political TV and radio spots. Sub-contracted film editing. Facilities: Complete location production equipment, writing, directing and editing facilities.

RECENT PRODUCTIONS AND SPONSORS

Motion Picture: "A Day For Missourians" (Gov. Christopher Bond).

EDWARD H. GOLDBERGER PRODUCTIONS

1210 Tamm Avenue, St. Louis, MO 63139

Phone: (314) 647-7112

Date of Organization: 1946

Edward H. Goldberger, Producer-Cameraman

E. Fred Miller, Cameraman, editor

Services: Motion pictures for documentary, newsreel and public relations; 16mm kinescopes (off/air) of local television programs. Facilities: Equipped for studio and location filming. 16mm, 8 super, filming, incl. continuous cartridge Super 8mm production 8 projection. Five cameras with full complement of lenses. Mobile phone service.

RECENT PRODUCTIONS AND SPONSORS

New Technique hospital operation tables (Affiliate/Kifa Assoc.); Johns Mansville, insulation installation at UE UPI-TN (news reel coverage representative); plus various custom footage produced for clients and other producers, as a part of their production requiring local footage, etc.

HARDCASTLE FILMS

7319 Wise Avenue, St. Louis, MO 63117

Phone: (314) 647-4200

Date of Organization: 1930

Richard R. Hardcastle, Jr., President

J. H. Hardcastle, Producer

G. A. Gaus, M. L. Warner, Assistant Producers

Lambert Kainman, Director

Services: Production of sound motion pictures, slidefilms, TV documentaries and commercials in b&w and color; advertising, sales

promotion, public relations, and training films for business, civic and religious organization; local coverage or completion service. **Facilities:** 35mm & 16mm Arriflex, Auricon Pro 600, magnetic, Eclair; sound stage, Nagra, Amplex recorders; editing rooms, Moviola; portable lighting equipment for location production.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Forever A Beginning", "The Batcher" (Chromalloy American); "Granite City Steel" (Fleishman Hillard); "Wizard" (St. Josephs Institute); "Welcome" (D'Arcy); "The Plastic Years" (KSD-TV); "A Personal Choice" (A.I.M.). **News Releases:** U.P.I.-TV, NBC-TV, KSD-TV, Darreen McGaven Enterprises, Fleishman Hillard. **Test Spots:** Purina, Countryside, Anheuser-Busch. **TV Spots:** Missouri Tourism, Chromalloy American.

NEBRASKA

CHAPMAN/SPLITTER, INC.

1908 California St., Omaha, NE 68102
Phone: (402) 348-1600

Date of Organization: 1960

Services: 16/35mm motion pictures. TV industrial & VTR. Multi-media shows. Complete sales meetings. TV Commercials. **Facilities:** Editing rooms and studio.

RECENT PRODUCTIONS AND SPONSORS
TV Commercials: Union Pacific; Farmland Industries; Mutual of Omaha. **Multi-Media:** Elanco Agchem National Sales Meeting; Elanco Animal Products National Sales Meeting; Elanco National Distributor Sales Meeting. **Films:** American Cyanamid; Valmont Ind. & Northwestern Bell Telephone.

NORTH DAKOTA

BILL SNYDER FILMS, INC.

Studio: 1419 1st Ave. S., Fargo, ND
Mailing Address: Box 2784, Fargo, ND 58102

Phone: (701) 232-6500

Date of Organization: 1956

Bill Snyder, President
John McDonough, Vice President
Norm Selberg, Art Director

Services: Motion picture production, slidefilm and slide production, Audiscan production, Educational film production. TV Commercials, film completion services. **Facilities:** Arriflex, Eclair, Eyemo and Cine-Special cameras. Magnasync 16mm recording and 3 channel mixing and equalization. Nagra and Perfetone recording and transfer. Music library, animation stand, company owned aircraft. Sound stage, still department.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "IYC Golf" (National Assoc. of Insurance Agents); "Bobcat Scramble"; "Hydrostatics and the Melroe Bobcat"; "The Big Edge"; "Let's Do It"; "Tree Handling with Melroe Bobcat" (Clark Equipment Co., Melroe Div.); "Steiger Tractor 73" (Steiger Tractor Co.). **TV Commercials:** Otter Tail Power Co., Clark Equipment Co., Melroe Div., Steiger Tractor Co. (Flint Adv.); Snowy Bleach, Capitol Federal, Coral Gables Federal (Colle & McVoy Adv.). **Slidefilms:** "Let's Talk About Fire" (Firefighters Foundation); "Home on Range" (Father Cassidy's Home). **Multi-Media Presentations:** "The Bad Lands" (Self); "Listen to the Grass" (N.D. State Extension).

WISCONSIN

MOYNIHAN ASSOCIATES, INC.

1717 S. 12th Street, Milwaukee, WI 53204
Phone: (414) 645-8200

Date of Organization: 1966

Paul J. Moynihan, President/Director Prod.
Jane Farley, Vice-President/Creative Director

Donald J. Gorzek, Chief of Cinematography
Services: Communications team; script research, development; complete studio and location film, slide, videotape production; cinematography, sound; unit management; film, sound, videotape editing; scoring, composing; also development of ancillary graphics for communication "packages"; consultants in marketing, film distribution; experts,

cold weather photography. **Facilities:** Complete motion picture, sound, videotape production and editing equipment; Auricon, Arriflex, Moviola, Moog, Nagra, studio, etc.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "World of Walker" (Tenneco); "Camembert and Brie" (Bongrain-Gerard Cie); "Very Early Warning" (Compagnie Generale de Radiologique Cie.); "See You Lighter" (TOPS Club, Inc.); "Aqualoop" (Leisure Products, Inc.); "Tamarack Trails" (Burkhardt Assoc.); "Merry Wand, Dribbly Rain" (Milwaukee Public School System). **TV Spots:** "Nutrition" (American Cereal Institute); "Milk, Nature's Own" (American Dairy Assoc.); "Home Is Your Castle" (Anchor Savings and Loan); "Responsibility" (Marshall Smith & Assoc.); "Aqua Action" (Leisure Products, Inc.); "Testimony" (State of Wisconsin); "Early Detection of Breast Cancer" (CEW, Inc.).

OMEGA PRODUCTIONS INCORPORATED

711 West Capitol Drive, Milwaukee, WI 53206

Phone: (414) 374-7900

Date of Organization: 1965

Ervin L. Penkalski, President

Earl Dawson, Production Assistant
Services: Complete motion picture production services, including scripting and design. **Facilities:** Sound stage (30' x 36') and insert studio, Eclair 16 and 35 and blimped Arriflex cameras, Colortran Hydraulic Crab Dolly, Complete, location equipment. Two editing rooms. 16 and 35 Moviola machine. Sound facilities include recording studio, Nagra recorder and Magnasync four-channel interlock with complete mixing capabilities.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "GE Dualung" (General Electric Medical Systems); "Wayne Care is With You All the Way" (Allied Mills); "Personnel Orientation" (J. C. Penny Co.). **TV Commercials:** Northridge/Southridge Banks (Robert S. Bleck); First Federal Savings of Wisconsin (Page Schwessinger); Anchor Art, International Guarantee Corp.

PARKE-RANDALL PRODUCTIONS

Division of Parke-Randall Corp.

1375 S. 72nd St., Milwaukee, WI 53214

Phone: (414) 476-9760

SWANSON PRODUCTIONS, INC.

625 N. Milwaukee St., Milwaukee, WI 53202

Phone: (414) 271-8774

Date of Incorporation: 1966

Robert W. Swanson, President
Ronald G. Johnson, Vice President
Elizabeth Swanson, Secretary
Karl Gengler, Treasurer

Hal Francke, Sales Manager

Services: Production of industrial motion pictures, sales firms, commercials for TV etc. **Facilities:** Motion picture center with sound stages, offices, projection, recording and editing facilities.

RECENT PRODUCTIONS AND SPONSORS
"You'll Earn It" (Cuna Mutual Insurance Soc.); "Their Whole World In Your Hands" (United Fund - 1973 Campaign); "Once a River" (Citizens for Menomonee River Restoration); "Falk Serves" (Falk Corp.); "The Significant Difference" (Bucyrus Erie Co.); "Year of Crisis" (National Rural Electric Co-op); "Wines of Bordeaux" (Wine Film Society); "Ceramore" (A. O. Smith Corp.); "Life Insurance as a Career"; "Three Quick Selling Ideas"; "Building My Career in Life Insurance"; "Power Phrases and Premium Dollars"; "Work Habits and Selling Techniques"; "Investing in Yourself to Find the Million Dollar Prospect"; "Advantages of Permanent Insurance" (Professional Selling Institute); "Wines of Germany" German Wine Information Bureau); "A Century Ahead" (A. O. Smith Corp.); 1973 commercial (Muscular Dystrophy); 5 commercials (United Fund).

OKLAHOMA

MONTY MANN COMMUNICATIONS

49 Colony West, 1420 Breckenridge Drive, Little Rock, AR 72207

Phone: (501) 375-5561

Services: Producers of motion pictures; filmstrips; slide presentations; television, radio and screen commercials; color photography; audiovisual materials for sales meetings, trade shows, lobbies; scenarios and scripts; music and sound effects; jingles. **Facilities:** Motion picture and still cameras; sound recorders; editing equipment.

ARIZONA

AZTEC FILM PRODUCTIONS, INC.

2307 East Broadway, Tucson, AZ 55719

Phone: (602) 623-4389

Ken Byrnes, President

James Bowman, Vice President

Services: 35mm, 16mm production, reduction from 16mm to Super 8. **Facilities:** Complete motion picture equipment, editing facilities, sound facilities, etc.

RECENT PRODUCTIONS AND SPONSORS
"Angel Fire"; "Your Mountain" (Baca Grande Corp.); "Waterwood" (Horizon Corp.); "Move Closer to Your World" (KPHO-TV); "Hard Talk" (McCulloch).

RUNNING PRODUCTIONS

500 East Birch Avenue, Flagstaff, AZ 86001

Phone: (602) 774-2923

Date of Organization: 1969

John Running, Owner

Services: Producer of 16mm motion pictures and 35mm sound film strips, mostly for educational media. **Facilities:** Offices, studio, editing room, and all facilities for the production of 16mm films and 35mm sound film strips.

RECENT PRODUCTIONS AND SPONSORS
Filmstrips: "From Hide To Sole", "The Justice Game", "The Rules", "We the People", "Innocent Until Proven Guilty", "The Stakes" (Warren Schloot Productions). **Motion Pictures:** "Living In The Southwest States", "Living In The Mountain States" (Coronet Instructional Media); "Wheel Thrown Pottery" (Running Productions). **TV Commercials:** Southwest Forest Industries.

SWARTWOUT FILM PRODUCTIONS

6736 E. Avalon Dr., P.O. Box 476, Scottsdale, AZ 85252

Phone: (602) 945-8496

Date of Organization: 1965

Kenyon Swartwout, Partner

Charles Swartwout, Partner

Services: Business, documentary, educational and public relations motion pictures and filmstrips, integrated instructional and promotional packages. Art and animation service. Casting and talent services. **Facilities:** 16mm Arriflex, Bolex and Bell & Howell cameras; 35mm Arriflex camera; 1/4 inch tape and 16mm magnetic sync sound recording equipment; 16mm and 35mm interlock projection facilities; multi-channel 16mm dubber. Complete sound stage.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "This Particular Paradise" (Golden Valley Land Co.); "Trash Collection" (Reuter, Inc.); "Product Cutting" (Armour-Dial Corp.); "Pagosa" (Eaton International Corp.); "The Inn Thing" (Motorola, Inc.). **TV Commercials:** Cudahy, Brown & Hoeye Chevrolet, Villa De Paz, Blue Cross/Blue Shield, United Bankers Adv., McCormick Ranch, United Bank.

TEXAS

A-V CORPORATION

2518 North Boulevard, P.O. Box 66824, Houston, TX 70006

Phone: (713) 523-6701

Date of Organization: 1945

J. C. Rebman, President

William B. Padon, Vice-President Secretary-Treasurer

William R. Fowler, Director, Medical Film Div.

J. Cazale, V.P. & Exec. Producer

Leo M. Langlois, V.P. & Exec. Producer

Services: Scripting and production of industrials, documentaries, public relations, sales promotion, training and educational films, TV commercials, filmstrips. Live and mixed media industrial shows. Sound cassette duplication. Sound stage and fully equipped staff motion picture production crews. 16mm Eastman color and Ektachrome release printing. Super 8mm and standard 8mm release printing. Processing of all Eastman 16mm reversal camera stocks. Optical and special effects printing. 16mm and 35mm animation from storyboard to film. Multiple image and aerial image photography on Oxberry animation stand. **Facilities:** All in-house equipment for the above mentioned services.

RECENT PRODUCTIONS AND SPONSORS
"Operation Hercules" (Williams Brothers); "Clean Energy" (Transco Energy Co.); "Linalog" (AMF Tuboscope); "This is Mandrel" (Mandrel Industries); "Project in Trinidad" (Badger Co.); "Geophysics Down to Earth"

See ad on next page

A-V Corp. continued

Operation "Prove-Out" (Operation "Prove-Out")
 National Maritime Research Center" (Todd Shipyards), "Training
 Sonar" (U.S. Navy).

WE DO IT ALL! IN HOUSE! IN HOUSTON!

That's why we're the largest film complex in the Southwest.

We handle 16mm, 8mm, Super 8 Optical effects, reduction printing, video film transfers, cartridge loading, and on, and on, and on.

Whatever your audiovisual problem—remember us.

And it won't be a problem anymore!



CORPORATION

P.O. Box 56824
 Houston, Texas 77006
 (713/523-6701)

CENTURY STUDIOS, INC.

4519 Maple Avenue, Dallas, TX 75219

Phone: (214) 522-3310

Date of Organization: 1968

Van C. Ellis, President

S. F. (Brownie) Brownrigg, Executive Producer/Director, Vice-President

Services: 35mm & 16mm cameras and sound equipment, editing & screening, 35mm filmstrip & slide dupe cameras, full production capabilities. Facilities: Complete air conditioned sound stage, complete sound facilities, animation dept., still photography, film strip and slide department

PRODUCERS OF BUSINESS, INDUSTRIAL AND T.V. COMMERCIAL FILMS



**CENTURY
STUDIOS**

PHONE 522-3310
 4519 MAPLE

EDUCATIONAL SERVICES, INC.
 927 North 25th Street, P.O. Box 3020,
 Waco, TX 76707
 Phone: (817) 753-6852

HALLMARK FILM PRODUCTIONS

901 South First Street, Abilene, TX 79602

Phone: (915) 677-1505

Date of Organization: 1958

Norman E. C. Nail, President

Brett Allison, Vice Pres-Radio

David Dodge, Vice-President-Production

Leslie Seres, Vice President-Post Production

Services: TV commercials; industrial, sales, training and religious motion pictures; filmstrips; radio recording. Facilities: Full Production capability for 16/35mm, complete air conditioned sound stage, recording and mixing studios, editing and art.

HOUSTON FILM CO-OP, INCORPORATED

401 Winding Road, Friendswood, TX 77546

Phone: (713) 482-3683

Date of Organization: 1973

Robert B. Cumming, President

H. Donald Wiseman, Vice President

Robert G. Bird, Treasurer

Anita H. Cumming, Secretary

Glenn R. Osborn, Assistant Secretary

Services: All 16mm, 35mm & VTR. Facilities: Basic camera, sound & editing equipment. Other facilities rented as needed.

RECENT PRODUCTIONS AND SPONSORS

References will be provided. We are brand new at press time. Under another corporate banner, the members of our team in the past four years have made 300 films for NASA 100 of these were major productions which so far have won 43 international awards.

Like Film Festivals?

Our award-winning films for you will get you there in a delightful deductible way.

Houston Film Co-Op Incorporated

P.O. Box 58932

Houston, TX 77058

713-482-7960

JAMIESON FILM COMPANY

3825 Bryan Street, Dallas, TX 75204

Phone: (214) 823-8158

KALEIDOSCOPE PRODUCTIONS, INC.

1324 Inwood Road, Dallas, TX 75247

Phone: (214) 630-2012

Justin Joseph, Executive Producer

Mike Drago, Creative Director

Marc Bockman, Marketing Director

Services: Producers of audio-visual presentations ranging from production of a single slide to elaborate multi-screen/multi-projector programs.

RECENT PRODUCTIONS AND SPONSORS

"Tenacity & Technology" (Dresser Industries); National Managers Meeting (Zales Corp.); National Bottlers Meeting (Dr. Pepper Bottling Co.); Dallas/Fort Worth Regional Airport. Audio-Visual media for computer coordinated puppet theatre at Marco Polo World (Paul Osborne & Assoc.).

KEITZ & HERNDON, INC.

3601 Oak Grove, Dallas, TX 75204

Phone: (214) 526-5268

MFC FILM PRODUCTION, INC.

5915 Star Lane, Houston, TX 77027

Phone: (713) 781-7703

PICCADILLY FILMS INTERNATIONAL CO., LTD.

715 Stadium Drive, San Antonio, TX 78284

Date of Organization: Sept. 1967

Branch Offices: Neil L. Paterson, 203 S. Second St., Mankato, Minn. 56001

Casting Agency: Standard Commercial Photography, consulting service to industry in Communication

J. Philip Knight-Sheen, President, Producer-Director

Services: Specialize in motion picture productions: industrial, t.v. commercials, educational and medical documentaries. Casting agency for out-of-city motion picture companies. Facilities: Fully equipped production studios. Film distribution centers.

RECENT PRODUCTIONS AND SPONSORS
 "Sana Fresh"; "Son of Sana Fresh" (Alamo Ad Center); "Toothkeeper" filmstrip (Den-Tal-Ez); "Bio-Medical by Products of Space Research" (NASA and Southwest Research); "Dogs and Drug Detection" (Southwest Research); "Knife Howling" (Green Giant Co.); "Letters To Myself" produced in video. Slide Presentations: "U.S. Post Office"; "The Introduction to Photography". TV Commercials: Hammond Organs; "Tempo Clothes"; Synthesizer. Production Assistance Given To: H. G. Peters Co. for "The Geneva Convention and The Medic"; "Drug Identification for the U.S. Army"; Lindy Hitchfield Productions New York for the R.O.T.C.

JIM SEYMOUR ASSOCIATES

1100 West 38th Street, P.O. Box 4821,

Austin, TX 78765

Phone: (512) 453-0450

SHULER PRODUCTIONS

6200 N. Central Expressway, Suite 216, Dallas, TX 75206

Phone: (214) 361-0380

Date of Organization: 1952

Linda Shuler, President

Robert C. Shuler, Vice President, Treasurer

Services: Multiple screen, multi-media, 35mm, 16mm, 8mm; filmstrips, TV series; education, public relations, public affairs, documentaries. Facilities: Complete facilities available. We go anywhere.

BILL STOKES ASSOCIATES, INC.

5642 Dyer Street, Dallas, TX 75206

Phone: (214) 363-0161

Date of Organization: 1965

Bill Stokes, President

Bill Zimmers, Vice President & Exec. Producer

Johnny Beasley, Vice President & Production Manager

Jim Rowley, Producer/Director

John Burton, Account Executive

Pat MacManus, Manager, A/V Services

Services: Motion pictures, TV commercials, sales meetings, sound slide films and slide presentations, complete animation, sound and filmstrip services for other producers. Facilities: 50 x 100 air conditioned sound stage; complete RCA 16 & 35mm interlock sound department; Oxberry animation stand; editing facilities with Steenbeck table. Filmstrip photography and masters, large quantity transparency production.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Love Song" (Dr. Pepper); "I'll Change Today . . . Tomorrow?" (All animation for Procter & Gamble); "It's the Other Way Around, Mr. Howard" (Wachovia Bank and Trust Co.); "The Man In Charge"; "Black Marine" (U.S. Marine Corps); "Dallas, and the Morning and the News" (Dallas Morning News); "A Way of Life Worth Living"; "The Horizons Within" (U.S. Navy); "S.S.P.U." (U.S. Postal Service); "E-Systems" (Popejoy & Fischel); "Collins Today" (Collins Radio). TV Commercials: Asarco (Clyne-Maxon); PSFS, White Cap (Weightman); Salem (Romero y Asociados de Mexico); Houston Chronicle (Rives Dyke); Pizza Hut (Noble-Dury); Borden Burgers, Southern Union Gas (Tracy-Locke); Git-n-Go, 1st Bank of Tulsa (Ackerman); Texas Power & Light (Rominger Adv.); 2001 Copybooks (Romero y Asociados de Mexico). Educational TV: "LY" (animated insert for Children's Television Workshop). Sales Meetings: "Pearls-a-Poppin'" (Pearl Brewing Co.); "Super Tom's Express" (Tom's Foods, Ltd.); "We Ain't Gonna Take It Settin' Down" (Country Club Malt Liquor). Filmstrips: "Aladin's Warehouse" (Bill Jackson Assoc.); "The New Mom & Pop's"; "President's Roundtable"; "The Big Spread"; "Planning the Minimum \$1500 Route" (Tom's Foods, Ltd.); "Accounting & Finance" (series of 54 program instructions filmstrips for Bell & Howell).

VISUAL PRESENTATIONS, INC.

1221 Round Table Drive, Dallas, TX 75247

Phone: (214) 638-5880

Date of Incorporation: 1961

Frank Boazman, President

J. Bert Rodriguez, Vice-President,

Producer/Director

Robert E. Bethard, Vice President, Director of Photography

Services: Production of TV commercials; industrial and training films; syndicated TV series; animation; slidefilms and filmstrips. Facilities: 35/16mm production facilities. Air-conditioned sound stage. Close-circuit television. Recording facilities.

WYNNE PICTURES, INC.

3905 Main Street, Dallas, TX 75226

Phone: (214) 826-7272

Date of Organization: 1970

David E. Wynne, President

Yves Vezina, Production Manager

Services: Motion pictures producers; Pre-production services; Unit managing; Multi-screen slide presentation computerized on Spindler-Sauppe unit.

RECENT PRODUCTIONS AND SPONSORS North Texas Commission; Buccaneer Slacks; Surf Park; Peter Wolf & Assoc.; Terpsichorean Club of Dallas; Leisure & Recreation Concepts.

NEW MEXICO**BANDELIER FILMS, INC.**

2001 Gold Avenue S.E., Albuquerque, NM 87106

Phone: (505) 242-2679

Established: 1955

Robert Stevens, President

Allan Stevens, Vice President

Services: Animated and live-action TV commercials; Documentary, Medical and Training films (16mm and 35mm); Audio visual dept.; 12,000 square foot stage—Oxberry Animation stand—16mm editing and interlock facilities—theater viewing room—complete producer's services.

COLORADO**BARBRE PRODUCTIONS, INC.**

(A Division of Combined Communications Corp.)

1089 Bannock Street, P.O. Box 5667, Denver, CO 80217

Phone: (303) 266-3601

Alvin G. Flanagan, President

Edwin C. Metcalfe, Vice President & Genl. Mgr.

Jim Phelan, Producer-Director
Ken Rase, Post Production Supervisor
Drew Suss, Sound Dept. Supervisor

Services: Complete 16/35mm film production, plus color VTR production. Producers of motion pictures, TV Commercials, specials and programs. Sales, documentary, PR, educational and medical films. Complete services. **Facilities:** Complete studio, sound stage, theater, editing and tiling, animation stand. Arriflex-Eclair, Nagra sync systems. 16mm/35mm interlock, film recording. Ampex tape recording. 16mm Mauer Eclair cameras. 16/35mm Arriflex cameras. Color cameras, high band color videotape recorders, film islands.

RECENT PRODUCTIONS AND SPONSORS **TV Commercials:** Red Baby (Frye-Sills Adv.); Columbia Savings & Loan, Master Charge (Tracy-Locke); Wood Bros. Homes (Woodmar Corp.); Witkin Homes, Urban Investment Co./The Lakes (Sam Lusky Assoc.). **TV Specials:** "Decision to Serve" (Denver Police Dept.). **Sales Presentation:** Combined Communications Corp.

BROYLES, ALLEBAUGH & DAVIS, INC.

MOTION PICTURE & VIDEOTAPE DIVISIONS
7901 East Bellevue Avenue, Englewood, CO 80110

Phone: (303) 771-5230

Date of Organization: 1966

Bob Geddy, Manager/Creative Director

Stewart Iskrow, Producer/Marketing Director

Robert J. Belton, Associate Cinematographer

Evelyn Richie, Business Manager

Dick Kinard, Audio Director

Steve Dock, Video Director

Services: Documentary & industrial motion pictures, TV commercials, 1/2" & 1" videotape production, 3/4" color cassette videotape production, radio commercials, multimedia and slide shows. Complete production from script to screen. **Facilities:** Creative, scripting, art and marketing departments; screening and editing rooms; sound recording/editing studio; mag transfer and interlock; videotape production studio (non-broadcast).

RECENT PRODUCTIONS AND SPONSORS **Motion Pictures:** "The Falcon, Prince of Birds" Broyles, Allebaugh & Davis, Inc.). **TV Commercials:** "Circus", "Father's Day" (Jet-X Corp.); "Spring Premiums", "Activities" (Midland Federal Savings); "Rampart", "Ceiling Tile" (Johns-Manville Corp.). **Videotape Programs:** "Ross vs. Hurts" (Continuing Legal Education in Colorado, Inc.); "Belt Preventive Maintenance", "Materials Handling Hose", "Sales Service Function" (Gates Rubber Co.).

C.V.D. STUDIOS

1630 Chambers Road, Aurora, CO 80011

Phone: (303) 341-5600

Date of Organization: 1970

Charles Sellier, Producer

Paul Fieberg, Assoc. Producer

Richard Erdman, Senior Director

Robert Wolper, Head Cinematographer

James Conway, Post Production Supervisor

Services: Producers of motion pictures, theatrical and TV programs, and TV commercials. **Facilities:** Two complete sound stages, two complete CECO-mobiles, screening and editing rooms, complete film studio facility.

RECENT PRODUCTIONS AND SPONSORS **Motion Pictures:** "Brothers O'Toole", "Navajo Coyote", "Pieces of Eight", "Wellspring", "The Synar Calculation", "Futures".



• A major recognized company with two huge sound stages, a CECOMobile for location shooting, two screening rooms, and complete post-production facilities.

• Complete Super 8, 16 mm and 35 mm service from script to screen.

• Industrials, Commercials, full-length feature films.

CVD STUDIOS CENTER

15460 East Batavia Drive

Aurora, Colorado 80011

(303) 341-5600

MARSHALL FABER PRODUCTIONS

1310 Estes, Lakewood, CO 80215

Phone: (303) 237-1501

Date of Organization: 1963

Marshall L. Faber, Producer

Services: Complete motion picture production in 35 and 16mm, theatrical or non-theatrical films, industrial, training, sales, fund raising, educational films and television commercials. Specialists in political television spots and food commercials. Originators and producers of 2 1/2 D animation technique. Location specialists for western atmosphere spots using cattle, cowboys, mountain scenery. Offer producer services in all production facets including consultation services on Super 8 release. SAG signator.

J P I DENVER

1420 Larimer Square, Denver, CO 80202

Phone: (303) 623-0167

Date of Organization: 1959

Jack E. Carver, President

James Thompson, Secretary Treasurer

Ron Anderson, Director of Productions

Mary R. Wolff, Director of Syndication

Services: Motion pictures, TV films and commercials (live & animated); live shows; meeting presentations; still photography; sound recording. **Facilities:** Creative, writing and art departments; animation; 16mm and 35mm production; studio or location sound recording; editing and interlock; still photography.

RECENT PRODUCTIONS AND SPONSORS **Motion Pictures:** "Caballeros y Caballeros (USIA). **TV Commercials:** Pheasant Run, May D & F (Grossman & Bartholomew); National Ski Patrol, Canadian Ski Patrol (Colle & McVoy); American Electric Power (Hanley-Miller); Ohio Edison, Cleveland Electric (Meldrum & Campbell); Boettcher & Company (JPI); Iowa Power (Fultz, LaCasse & Greenlee); Tuscon Gas & Electric (Waller & Assoc.); Broadmoor (JPI).

STAN PHILLIPS & ASSOCIATES

2245 West 30th Avenue, Denver, CO 80211

Phone: (303) 433-3873

PRODUCTION HOUSE, INC.

4150 Fox Street, Denver, CO 80216

Phone: (303) 433-3334

SUMMIT FILMS, INC.

538 East Alameda, Denver, CO 80209

Phone: (303) 744-1319

Date of Organization: 1961

Date of Incorporation: 1964

Roger C. Brown, President

Barry Corbet, Vice President

Services: Producers of motion pictures and commercials for government, industry education institutions, and television, specializing in sports adventure films and documentaries. Work has been completed in remote locations under severe weather conditions. 16mm & 35mm sound/color, black & white. **Facilities:** Maintains complete production facilities, owning all the equipment necessary to produce technically sophisticated films.

CALIFORNIA**SAN FRANCISCO****MARVIN BECKER FILM-MAKER**

2111 California St., San Francisco, CA 94115

Phone: (415) 567-2160

Date of Organization: 1952

Marvin E. Becker, Owner

Ann Becker, Secretary-Treasurer

Services: Consultation and production of industrial, documentary, public relations, sports and educational motion pictures and slide-films; TV program material and commercials. Special Assignments. **Facilities:** 16/35mm production equipment, sound recording, multi-channel dubbing, music and effects library, cutting rooms, animation stand, interlock projection.

BONANZA FILMS

Agriculture Building, The Embarcadero, San Francisco, CA 94105

Phone: (415) 956-5660

Date of Organization: 1972

Jerry Kingsley

Rolf Forsberg

Les Goldman

Services: Production of live action and animated educational, industrial and entertainment films and TV commercials. **Facilities:** Screening and editing rooms. **RECENT PRODUCTIONS AND SPONSORS** "Casual Ties, Casualties" (Pyramid Films, distributors); "The Cosmic Bicycle".

THE FILM WORKS

75 Lansing, San Francisco, CA 94105

Phone: (415) 433-1277

Date of Organization: 1967

Thomas F. Hall, Exec. Producer

Mike Cerre, Producer

Frank Sacks, Producer

Robin Pryor, Creative Dir.

Services: Creative production of communication tools, from script through finished products, serving business, education and television. **Facilities:** Complete production services for any audiovisual project.

RECENT PRODUCTIONS AND SPONSORS **Sales Films:** Safeco Insurance Co./Seattle, California Brandy Advisory Board, Union Carbide Sevin. **TV Commercials:** KHJ Radio/L.A., Security Savings and Loan, Dean Witter. **TV Specials:** J. W. Thompson/Detroit.

FILMS FOR INFORMATION

190 California Avenue, Palo Alto, CA 94306

Phone: (415) 328-6516

Date of Incorporation: 1959

Paul B. Rich, President

M. L. Rich, Secretary

Ralph B. Chandler, Vice President

Manuel Urquiza, Director

Services: Complete or partial services for audio-visual presentations: planning, writing, production, distribution for all types of motion pictures and filmstrips, including industrial, educational, documentary, training, public relations, sales promotion, TV commercials. **Facilities:** Sound stage, animation 16-35mm production equipment.

RECENT PRODUCTIONS AND SPONSORS "Stem" (Addison-Wesley Publishing Co.); "Parcel Post Subsidiary" (United Parcel Service); "Florida Peppers", "Florida Radishes" (Foudrinier Kraft Board); "Select-A-Form", "Pacific R Series" (Pacific Press & Shear); "Investors Meetings" (Fox & Carskadon Financial).

Gerald L. Karski, President, Gen. Manager
Harold A. Zell, Vice Pres. in Chg. of Prod.
Services: Industrial, commercial and public
relations films; special announcement and
advertising trailers for theaters, business.
Spot commercials. Facilities: Sound recording,
editing, screening room, 16mm & 35mm color
laboratory, art department.

Philip Schwartz, Production Mgr.
Richard Chasen, Editor
Stephen Halbert, Sound
Tracey Smith, Traffic
Sally Cruikshank, Animator
Branch Office: 5533 Sunset Blvd., Holly-
wood, CA 90028
Phone: (213) 466-4309 TWX: 910-321-3060
Services: 35/16mm commercial productions,
TV programs, industrial & documentary films,
videotape, sound record, dubbing, mixing,
KEM & Moviola editing, location services.
Facilities: Full lab service, 35/16mm inter-
lock screening facilities. Sound stage.

VIDEO NEWS INC.

420 Taylor Street, San Francisco, CA 94102
Phone: (415) 441-3332

VISTA PRODUCTIONS, INC.

371 Fifth Street, San Francisco, CA 94107
Phone: (415) 982-4180
Date of Organization: 1959
Richard M. Fowler, President
Florence H. Fowler, Vice President &
Exec. Producer
Robert Scott, Supervising Editor
Denis McNicoll, Camera
Mary Lou Larson, Office Manager
Shari Adams, Production Manager
Services: Producers of motion pictures, sound
slidefilms, television programs and spots,
multi-media presentations, out of town pro-
ducer support. Facilities: Complete produc-
tion facilities for all audio-visual media.
RECENT PRODUCTIONS AND SPONSORS
"Lights! Camera! Lettuce!" (Western Iceberg
Lettuce, Inc.); "MBA-On The Move" (MB As-
soc); "ITEL Diary" (ITEL Corp.); "Budget Pre-
sentation" (UBAC); "Flecto TV Spots" (Mc-
Cann Erickson); "California's Wine Wonder-
land" (Wine Institute).

SAN FRANCISCO AREA

BRAVURA FILMS

2259 Old Middlefield Way, Mountain View,
CA 94040
Phone: (415) 969-2130
Date of Organization: 1969
John R. Armstrong, Partner
Robert Kalsey, Partner
Riley McLaughlin, Music Director
Services: Complete live-action and animated
motion picture production; music and effects
compositions and products; record produc-
tion; radio spots. Associated with: MPM
Products, Ltd., Via Borgognona 26, Roma,
Italia, tel: 686.722. Facilities: Staff, record-
ing studio, sound stage, art, animation and
editing depts; equipment.
RECENT PRODUCTIONS AND SPONSORS
"Ortherne", "Gardens of San Simeon", "The
Professionals" (Chevron Chemical Co.); "Mak-
ing Mountains Into Meadows" (IDL, Inc.);
"Commitment to Quality" (Blue Shield of
California); "Ballard Campaign Documentary"
(Robert Hahn); "Luis Palau" 10 shows (Over-
seas Crusades, Inc.); Radio Commercials
(Psykinetics, Inc.).

LOS ANGELES AREA

ANIMEDIA INC.

13107 Ventura Blvd., Studio City, CA 91604
Phone: (213) 981-6540
Date of Organization: 1970
Bern Wolf, President
Muriel Wolf, Vice President-Treasurer
Robert Keilly, Secretary
Chris Bushman, General Manager
Jesse Kirshenbaum, Creative Production Di-
rector
Marija Jursic, Art Director
Services: Producers of motion pictures, video-
tape, filmstrips, theatrical and TV programs,
educational and industrial films. Facilities:
Complete facilities for entire audiovisual me-
dia
RECENT PRODUCTIONS AND SPONSORS
"Hawaii Expo '74" (Toyota Motor Sales, USA,
Inc.); "Hubert The Rainmaking Hippopotamus"
(Animated pilot); "RV-2, A Toyota Vi-
sion", Sesame Street animated segments;
Jack LaLanne animated commercial; twenty
three sales training, service training, mer-
chandising and product knowledge filmstrips.

See Ad on next page

FURMAN FILMS

3466 21st Street, San Francisco, CA 94110
Phone: (415) 282-1300
Date of Organization: 1st 7
William A. Furman, President & Producer

Services: Creation and production of motion
pictures and sound tracks; original music
compositions. Facilities: 16mm and 35mm
color and black and white editing fa-
cilities, interlock, recording studio.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Imperial Savings" (The Wy-
man Co.); "Swimming Pool Fun" (Kransco
Mfg.); "Dry Cleaning" (California Dept. of
Consumer Affairs); "KW-620 Shaftwall Sys-
tem" (Kaiser Gypsum Co.). Slide Films: "A
Sense of Direction" (Safeco Insurance Com-
panies). Music Productions: Jantzen; Oregon
Saw Chain; VIP's Restaurants; "Circus"
"American Graffiti" (Universal Pictures).

IMAGINATION, INCORPORATED

443 Jackson St., San Francisco, CA 94111
Phone: (415) 433-5480
Date of Organization: 1950; Inc.: 1960
Michael Felix, President
Jeffrey Hale, Executive Vice President
Walt Kraemer, Creative Director of Sound
Division

Jeffrey Kahan, Production Manager
Services: Production of theatrical, television,
industrial and educational motion pictures.
Animation and live action, creative television
and radio commercials, film strips, scripting
original musical production. Facilities: Com-
plete animation and graphic art equipment;
16mm and 35mm motion picture and editing;
interlock projection; recording and mixing
studio.
RECENT PRODUCTIONS AND SPONSORS
TV Commercials: Chrysler Corp., Fotomat
Corp., Blue Cross/Blue Shield (Ross Roy);
Payne Air Conditioning (Ayer/Jorgensen/Mac-
donald); Singer Air Conditioning (Meltzer,
Aron & Lemen). TV Programming: Sesame
Street animated segments (Children's TV
Workshop); Mental Health Association. Radio
Commercials: Chrysler Corp. (Ross Roy); Fotoma-
t Corp., Roos/Atkins (Wyman); Michigan
Bell (Ross Roy).

MEDION INCORPORATED

1239 Polk Street, San Francisco, CA 94109
Phone: (415) 776-3440
Herbert F. Decker, President
Alma Taylor, Vice President

Services: Creation and production of theat-
rical, non-theatrical and television motion
pictures, including features, documentaries,
sponsored shorts, political films, commercials
and scripts. Facilities: Producing, writing, di-
recting and research staff, 16/35mm produc-
tion, editing, camera, sound and lighting
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Fillmore" (Twentieth Cen-
tury Fox); "The Idea of America" (Dept. of
the Interior); "Their Special Needs" (ACTION,
Washington, DC); "This Most Singular Coun-
try" (National Park Service, Dept. of the In-
terior); "To Begin A Child" (Dept. of Health,
Education and Welfare); "People of Washing-
ton" (Dept. of the Interior); Jack Daniels 1972
Senatorial Campaign Film; "Who Cares"
(State of Ohio, Bureau of Drug Abuse)

J. C. MORGAN FILM PRODUCTIONS

World Trade Center, San Francisco, CA
94111

Phone: (415) 392-5271
Date of Organization: 1969

J. C. Morgan, Producer-Director

Services: Creation and production of motion
pictures and slide films for theater, television,
industry, education & government. Facilities:
Complete services in both San Francisco &
Hollywood
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Corporate Safety Film"
(Formost-McKesson); "Best of the West 1973"
(American Advertising Federation). Public
Service Films: "The Ups and Downs of Diet-
ing", "Proteins" University of California).
Commercials: "Panty Hose" (Safeway Stores).
Special: "Coverage of the 2nd National Pine-
apple Cooking Classic" Featurettes and Docu-
mentaries (Coverage in Hawaii (Allen and Bar-
ward)

MOTION PICTURE SERVICE COMPANY

5 Hyde St., San Francisco, CA 94102
Phone: (415) 673-9162
Date of Incorporation: 1935

ROY NOLAN FILMS

65 Gate 5 Road, Sausalito, CA 94965

Phone: (415) 332-2440

Date of Organization: 1966

Roy Nolan, Producer-Director

John Pitcairn, Business Mgr.

Bob Gumpertz, Prod. Mgr.-Assoc. Producer

Tim Metzger, Production Assistant

Jim Tichy, Sound Engineer

Services: Motion picture production. Location
Services: Photography-Sound and unit man-
aging Will assemble crews props sets, etc.
Facilities: Complete motion picture equip-
ment—Eclair cameras, Nagra Recorders—
editing facilities, Moviola, Keller. Dubbing &
Interlock as well as sound transfer equip-
ment
RECENT PRODUCTIONS AND SPONSORS
"Haina Hou" (Fibreboard Corp.); "A Review
of the National Commission Report on Mari-
juana"; "GI Joe Meets Barbie Doll" (Roy
Nolan Films); "Bladex" (Shell Chemical);
"Silverado 60 sec TV Spot" (AMFAC)

PRODUCTION HOUSE, INC.

665 Harrison Street, San Francisco, CA
94107

Phone: (415) 956-4330

Date of Organization: 1965

Jack Burney, Writer/Producer

Richard Bell, Production Manager

Peggy Bennett, Production Assistant

Barry Siegel, Soundman/Editor

Elizabeth Jouan, Administrative Assistant

Brian Ramsey, Marketing Manager

Services: Producers of motion pictures, slide
films, theatrical and television programs and
audio-visual presentations. Facilities: Offices,
screening and editing rooms and all facilities
for production of film, tape, theatrical and
audio-visual media. 45'x45' sound stage and
complete sound recording and mixing facili-
ties including 16-track. Original musical
scoring.

RECENT PRODUCTIONS AND SPONSORS
"The Water Plan" (Environmental Protection
Agency); "The Drug Memo" (Production
House, Inc.); "Help At Hand" (Small Business
Administration); "You've Come A Long Way,
Baby" (Quick Frozen Foods); "Biography of
A Breakthrough" (Design News); "Renewal"
TV spots (USDA Forest Service); "Drug Memo
Introduction" (Fireman's Fund Insurance Co.);
"California Jaycees in Action" (California
Jaycees); "The Involved One" (Resor, Ander-
son, Hermansky and Musson Advertising
Agency); "Dominance" (EDN Magazine); "The
Now Leader" (Electric Light and Power Maga-
zine); "How Safe?" story treatment (Atomic
Industrial Forum).

JOHN ROBERT PRODUCTIONS

186 Francisco Street, San Francisco, CA
94133

Phone: (415) 392-8408/563-7299

Date Organized: 1969

John Edward Robert, President

Henrietta G. Matta, Executive Producer

Services: A total film production house. De-
velopers and producers of motion pictures
and scripts for industry: Public relations and
television. Multi-media presentations con-
verted to film. Worldwide location filming.
Complete 16mm production rentals includ-
ing equipment; sound stage; front projection
reflex system. Complete post-production &
production services. Facilities: Studio with
sound stage; narration booth; completely
cordless filming equipment; Eclair NPR with
crystal sync; Nagra 4.2 L with crystal sync,
with various microphones included Sen-
heisser, Electrovoice and cordless mike sys-
tems. Music Library. Colortran lighting and
front projection reflex system. Editing room.
All above, also, available for rental. Cordless
mike systems available for lease or purchase.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "On Site Safety Meetings"
(United Safety Services); "Ecology" (PG&E-
1973); "Queen of the Dark Chambers" (Chi-
nese Christian Mission); "Jack Aronson's
MOBY DICK" 90 minute TV Special-1973).
Scripting: "Pirate Alfred", "Customer Serv-
ice".

SNAZELLE FILMS, INC.

155 Fell Street, San Francisco, CA 94102

Phone: (415) 431-5490

TXW: 910-372-6532

E. E. Gregg Snazelle, President

Janet Mercer, Vice President

Whitney Green, Production Coord.



the
finest in
audio-visual
communications
and multimedia
creations.

animedia inc ENTERTAINMENT/
INDUSTRIAL/
EDUCATIONAL
FILMS
FILMSTRIPS
AND SLIDES.
13107 ventura boulevard
studio city, california
91604 • 213 981-6540

ATLANTIS PRODUCTIONS, INC.
850 Thousand Oak Blvd., Thousand Oaks,
CA 91360
Phone: (805) 495-2790
Date of Organization: 1952
J. Michael Hagopian, President
Services: Provides for sale, educational,
16mm films.

BFA EDUCATIONAL MEDIA
(A Division of Columbia Broadcasting
System, Inc.)
2211 Michigan Ave., Santa Monica, CA
90404
Phone: (213) 829-2901
Lloyd O. Otterman, Vice President and General
Manager
Rex Malcolm, Director of Product Develop-
ment
George F. Wilson, Director of Research and
Planning
John A. Morgan, Jr., Executive Producer
Services: Editorial and production supervision
(for industry) of public relations training films
and AV materials for business and industry.

LEM BAILEY PRODUCTIONS
7934 Santa Monica Blvd., Los Angeles,
CA 90046
Phone: (213) 654-8197
Date of Organization: 1953
Lemuel J. Bailey, President
John R. Reeve, Exec. Vice President
Bernice Davis, Secretary-Treasurer
Jean Bartel, Vice Pres. Foreign Relations
Services: Motion picture production, full edit-
ing services, Stock film library, foreign con-
sultation service, motion picture consultant.
Facilities: Motion picture production, all
phases.

STEPHEN BOSUSTOW PRODUCTIONS
1649 Eleventh Street, Santa Monica, CA
90404
Phone: (213) 394-0218
Nick Bosustow, President
Stephen Bosustow, Managing Director
Penny Bergman, Public Relation Coordi-
nator
Sam Weiss, Supervising Director
Services: Producer and distributor of educa-
tional films, films for business and industry,
sound filmstrip sets, programming for tele-
vision. Facilities: Studios, cameras, record-
ing, animation facilities, offices.
RECENT PRODUCTIONS AND SPONSORS
"Profits—You Must Be Out of Your Cotton
Pickin' Mind" (Motorola); "The Legend of
John Henry"; "The Legend of Paul Bunyan";
"The Cave".

BRAVERMAN PRODUCTIONS, INC.
8961 Sunset Blvd., Los Angeles, CA 90069
Phone: (213) 278-5444
Charles Braverman, President
Jerry Kramer, Vice President
Gary Rocklen, Editorial Supervisor
Mark Krenzien, Post Production
Services: Producers of motion pictures, com-
mercials, television documentaries, theatrical
films and TV programs. Facilities: Offices,
double and composite screening room, edit-
ing rooms including KEM editing tables and
16mm & 35mm movieolas, production equip-
ment includes Eclair, Nagra, lights, etc.
RECENT PRODUCTIONS AND SPONSORS
"History of Atlantic Records" (Atlantic); "So-
lent Green" (titles & montages, MGM); "Dil-
liger" (titles & montages AIP); "History of
the Beatles" (ABC TV); "A&M News on the
Move (A&M Records); "History of the Navy"
(U.S. Navy); "Accomplished Women" (Brav-
erman Prods.); "Groucho" (TV); "A Treatable
Condition" (USAF); "Peterson Action Maga-
zines" (Peterson Publications).

CASCADE PICTURES OF CALIFORNIA, INC.
6601 Romaine St., Hollywood, CA 90038

Phone: (213) 463-2121
TWX No. 910-321-3928
Date of Incorporation, 1948
Illinois: 233 E. Erie St., Chicago, 60611,
Phone: (312) 337-6686, Margaret O'Brien,
Midwest Sales Mgr.
Vaughn Paul, President
Roy Seawright, Senior Vice President
William Sterling, Vice President, Dir. of
Sales/Marketing
Ron Seawright, Educational & Industrial
Div.
Services: Complete creative staff for the mo-
tion picture production of TV Commercials,
industrial, educational technical and public
service films starting from script to final
prints: Facilities: Air conditioned studios,
offices, conference rooms, with all film pro-
duction facilities on premises. Five stages,
recording and dubbing rooms, 16/35/70mm
(6 track) projection rooms; complete 16/
35mm cameras; editorial, animation and
sound department.
RECENT PRODUCTIONS AND SPONSORS
AT&T, Humble Oil, HEW, Lakeside Toys, Trane
Co., Small Business Administration.

R. B. CHENOWETH FILMS
1860 E. North Hills Drive, La Habra, CA
90631
Phone: (213) 861-9909
Date of Organization: 1955
Robert B. Chenoweth, Producer
Gloria Chenoweth, Producer
Services: Motion pictures and slidefilms for
industry, school and television. Production
services. Facilities: Complete production fa-
cilities for motion picture and slidefilm pro-
duction.
RECENT PRODUCTIONS AND SPONSORS
"What Price Security?" (Weiser Co.); "L 1011
Air Conditioning System" (Lockheed-California
Co.); "From 16 to 60" (Merit Films); "IORS
Air Bag Tests" (Agabian Assoc.).

COMMUNICATIONS GROUP WEST
6335 Homewood Ave., Hollywood, CA 90028
Phone: (213) 461-4024
Date of Organization: 1969
Sidney Galanty, President
Dick Stein, Executive Producer
Services: creative and production—concept
to finished production. 35mm, 16mm cor-
porate, sales, documentary, educational, film-
strips, multimedia, training, distribution. Fa-
cilities: Editing rooms, sound stage, screen-
ing room.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "If the Shoe Fits" (Capitol
Research); "Creativity: Spirit of Architecture"
(Red Cedar Shingle & Handsplit Shake Bu-
reau); "In Production" (National General
Corp.). TV Spots: "Magic Window" (Wham-O);
"Minimum Wage Laws"; "Contract Compli-
ance" (U.S. Dept. of Labor).

CORPORATE PRODUCTIONS
6063 Sunset Blvd., Hollywood, CA 90028
Phone: (213) 466-4326
Date of Organization: 1971
Bill Loudon, President
Dick Ridgeway, E.V.P.
Services: Complete business communications
services. Motion picture production facilities
which include 50' x 100' sound stage and
capability for world-wide location shooting.
Specialists in institutional filming for cor-
porate, public relations, and sales purposes
with collateral experience in slide presenta-
tions and audio cassettes. Facilities: Asso-
ciate Company: Paisley Productions, televi-
sion commercial production.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Big Sky of Montana" (Big
Sky of Montana, Inc.); "Faces & Places"
(Foremost-McKesson); "Their Reasons Are
Their Own" (Mobile Homes Mfrs. Assoc.);
"People in General #4" (General Telephone
Co. of Calif.); "Carte Blanche" (Carte
Blanche); "Beech King Air" (Beech Aircraft
Corp.); "Safeco Corporate" (SAFECO Insur-
ance Companies).

CP
CORPORATE
PRODUCTIONS
INC.

6063 Sunset Boulevard
Hollywood, California 90028

CALLY CURTIS COMPANY
1111 North Las Palmas Avenue, Hollywood,
CA 90038
Phone: (213) 467-1101
Date of Organization: 1965
Cally Curtis, President
Milton Robinson, Production Mgr.
Bill Holmes, Editorial Supervisor
Tom McHugh, Director of Photography
Connie Davis, Treasurer
Services: Industrial, education, training, sales
film, TV commercials. Facilities: Research,
script writing, editing, casting . . . produc-
tion, insert stage and film distribution.
RECENT PRODUCTIONS AND SPONSORS
Sales Films: "A Matter of Self" (Zenith Radio
Corp.); "Mini-Chopper Sales Film" (Trid "N
True Toys); "Lassie and Her Friends" (Cham-
pion Valley Farms); "Defense, Defense"
(Jerry Kramer Production); "The Working
Woman" (Robert Drucker & Co. Production).

DATA/FILMS
2626 Temple St., Los Angeles, CA 90026
Phone: (213) 385-3911
Date of Organization: 1960
Charles (Cap) Palmer, Executive Producer
David Bowen, Quality Control
Iona Harrison, Manager
Services: Sales company for release-prints
of Parthenon Pictures. Production company
8mm "Data/Films" for instruction, skill,
training, and sale aids. Facilities: Operates
as an affiliate of Parthenon Pictures, Holly-
wood.
(See listing of Parthenon Pictures—Holly-
wood)

DIMENSION FILMS
733 N. La Brea Ave., North Hollywood,
CA 90038
Phone: (213) 937-3506
Date of Organization: 1962
Gary Goldsmith, President
Edward Schuman, Vice-President
Services: Writing and production of docu-
mentary and educational films. Facilities:
Offices and editing rooms.

F-M MOTION PICTURE SERVICES
733 N. Highland Ave., Los Angeles, CA
90038
Phone: (213) 937-1622

JERRY FAIRBANKS PRODUCTIONS
826 North Cole Avenue, Hollywood, CA
90038
Phone: (213) 462-1101
Date of Organization: 1929
Branches: Washington, D.C. 22024; 1245
Fourth Street, S.W. Phone: (202) 554-
4823. Col. Richard F. Fender (ret.), Rep-
resentative
Jerry Fairbanks, Exec. Producer
Leo S. Rosencrans, Creative Director
Robert A. Roark, Exec. Assistant
Services: Sponsored films for business/indus-
try, colleges, universities, government; edu-
cation films for classroom instruction; fea-
ture motion pictures for theatrical release;
film and tape shows for television. Facilities:
Full studio facilities; sound stage; 16-35
camera units including Multi-Cam process;
16mm, 35mm and magnetic sound recording
and re-recording; editing; opticals; blue
screen, film and music libraries; animation,
and music staffs.

FILM COMMUNICATORS
5451 Laurel Canyon Blvd., North Holly-
wood, CA 91607
Phone: (213) 766-3747
Ray Jewell, President
Jack Meakin, Supervisor of Production
Mrs. Addie Stober, Office Mgr. Exec. Sec.
Rafael Elortegui, Film Control
Services: Complete film production services
on all types of non-theatrical motion pictures;
slide films, filmstrips and TV commercials;
separate production services—editing, up-
dating existing films, music and sound ef-
fects scoring and maintaining client film
libraries. Separate division for sales and
rental distribution of educational and train-
ing films. Facilities: Complete modern of-
fices—client conference room equipped with
Siemens 16mm interlock projector—shipping
department—storage facilities—4 completely
equipped editing rooms including 3-16mm
movieolas—complete photographic equipment
including NPR Eclair sync camera, 3 addi-
tional cameras, Mole-Richardson Quartz in-
door-outdoor lighting equipment adequate
for 60' x 100' area—Nagra recorder with
related sound equipment.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "String Around Your Finger"
(U.S. Navy); "Fire . . . Code 3" (No Spon-
sor). Slide Films: "Safe Driving of Fire Ser-
vice Vehicles"; "Time—Enemy or Ally?" (Fire
Dept. Training Assoc.). Distribution: "Heli-
copter Sling Loads" (Forest Service USDA);

... 3 Filmstrips on food ...

FILMFAIR COMMUNICATIONS

10900 Ventura Blvd., Studio City, CA 91604
Phone: (213) 877-3191

... 3 Filmstrips on food ...

Services: Live action and animation films, for education and industrial accounts. **Facilities:** Two stages, complete editing rooms, animation cameras

FINE ARTS FILMS, INC.

11632 Ventura Blvd., Studio City, CA 91604
Phone: (213) 980-3034

Date of Organization: 1958

John Wilson, President

Stevens Glick, Treas. Burr Fredricks, Sec.

RECENT PRODUCTIONS AND SPONSORS

"Refinery" (Exxon); (Peckham); "Right To Read" (Univ. of Texas)

FLAGG FILMS, INC.

11071 Ventura Blvd., Studio City, CA 91604
Phone: (213) 985-5050

Date of Organization: 1946

Don Flagg, President

Anne Flagg, Vice President

Steve Glick, Treasurer

Ethel Taylor, Office Manager

Services: Business films; motion picture and tape production, training films; TV commercials; 35mm color, 16mm color; super 8mm color with sound. **Facilities:** Insert stage; production offices; cutting rooms; projection rooms

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Anita's Quest" (Maytag); "Corrosion of Metals" (U.S. Navy); "Cox Town 1973" (L. M. Cox Mfg. Co.); "Radar/Computer Tracking" (Litton Data Systems); "Aerobatics in Action" (Smithsonian Institute).

G. N. PRODUCTIONS INC.

1019 N. Cole Ave., Hollywood, CA 90038
Phone: (213) 463-5693

Date of Organization: 1966

Gabor Nagy, President

Services: Complete production of educational, training, public relations, sales, television and theatrical films. **Facilities:** Full production facilities editing rooms, sound recording and insert stage/room.

GRAPHIC FILMS CORP.

3341 Cahuenga Blvd., West Hollywood, CA 90068

Phone: (213) 851-4100

Production Stage: 8210 Lankershim Blvd., North Hollywood, Calif.

Phone: (213) 851-4100; 768-2238

Date of Organization: 1941

Lester Novros, President

George Casey, Vice President

Colin Cantwell, Dir.-Animation

James Connor, Live Action

Stephen Pouliot, Writer/Director

Sera Skoll, Office Manager

Services: Complete in-house personnel for live-action and animated films, including production and projection facilities for 70mm spherical formats—360° and 175°.

RECENT PRODUCTIONS AND SPONSORS

"U.S. Navy, Yesterday, Today and Tomorrow" "MK 45 Fore & Aft" (U.S. Navy); "Mars—The Search Begins" (Jet Propulsion Lab and NASA); "Ecosphere" (Portland General Electric in conjunction with Walter Lander Assoc.); "Voyage to the Outer Planets" (Reuben H. Fleet Space Theater).

HANNA-BARBERA PRODUCTIONS

3400 Cahuenga Boulevard, Hollywood, CA 90068

Phone: (213) 851-5000

Date of Organization: 1947

Cliff Weake, Vice President Industrial Film

Div., Headquarters @ Taft Broadcasting

Co., Cincinnati, OH 45219 513-421-1750

Rosa M. Sutherland, Vice President & Exec

Carl Urbano, Dir. & Assoc. Producer

...

Durrell Crays, Writer and Director
Donald G. Schumacher, Regional Mgr., 20 North Wacker Drive, Chicago, IL 312-236-7441

Donald Urban, Account Exec., Headquarters @ Taft Broadcasting Co., Cincinnati, OH

Services: Live-action and animated Industrial, Education and TV Commercial films. **Facilities:** Modern Hollywood studio, complete with sound stages, editing, dubbing and animating facilities.

RECENT PRODUCTIONS AND SPONSORS

Motion Pictures: "Freedom 2000" (Chamber of Commerce of the U.S.); U.S. Air Force Reserve; "Smoganza" (Environmental Protection Agency); "Energy Dilemma" (Amoco Oil Co.). **Sound Slide Films:** Quaker State Oil (6) Sears, Roebuck (2).

HARRIS-TUCHMAN PRODUCTIONS, INC.

7511 N. Highland Avenue, Hollywood, CA 90038

Phone: (213) 936-7189

Date of Organization: 1950

Ralph G. Tuchman, President

Fran Harris, Vice President/Creative Director

Services: Creative writing, planning, for motion picture production and/or sound filmstrips for sales, training, public relations, sales talks on film, sales meetings. Live action and animation. **Facilities:** Staff writers and artists; fully equipped stage; all editing facilities for 35mm and 16mm; animation department, projection; music library.

RECENT PRODUCTIONS AND SPONSORS

Filmstrips/Sound: "Grand Slam" (Star-Kist Foods, Inc.); "Sell Smarter—Sell Charter" (NACA); "Audio-Visual Training" (Merritt Corp.); "Understanding The Defibrillator"; "Safe Use of Defibrillator"; "Safe Use & Care of Pacemaker" (Proprietary materials owned and marketed by HTP, Inc.).

JOHN J. HENNESSY MOTION PICTURES

900 Palm Ave., South Pasadena, CA 91030
Phone: (213) 682-2353

John J. Hennessy, Pres./Exec. Producer

Harold H. Marquis, Vice-Pres/Manager Education Films

J. E. R. McDougall, Vice-Pres/Producer-Director

William Heffner, Production Manager

Barry O. Gordon, Technical Consultant

Peter Matulavich, Writer-Director

Judi Venable, Office Manager

Services: Producers of industrial, documentary, sales promotion, public relations, training, educational motion pictures; TV commercials and programs; sound slidefilms; sales and promotion of educational films. **Facilities:** Creative department; camera, sound, lighting, editing, projection equipment.

RECENT PRODUCTIONS AND SPONSORS

"Mexico: Tomorrow Today" (Ocean Garden Products and Productos Pesqueros Mexicanos); "Respond" (Office of Emergency Services); "Career Enlisted" (U.S. Navy); "More Than Shelter" (U.S. Marine Corps); "Fun and Games" (Montgomery Ward); "Anatomy of a Tire" (Goodyear Tire and Rubber Co.).

We welcome the client who seeks award winning quality in the fields of Documentaries, Business and Training films.

**John J. Hennessy
Motion Pictures**

The well established company with ideas, talent and technical abilities that meet and match the pace of today's world.

900 Palm Avenue
South Pasadena, Calif. 91030
213-682-2353 or 682-3611

INTERNATIONAL MEDIFILMS, INC.
3491 Cahuenga Blvd., Hollywood, CA 90068
Phone: (213) 851-4555

Date of Organization: 1965

Gerald Price, President

Services: Award winning industrial and educational film production and distribution. Full production including concept for TV commercials, medical films, sales films. **Facilities:** Full production and distribution facilities.

RECENT PRODUCTIONS AND SPONSORS
"Project Hope", "Aftermath Viet Nam", "Samoa" (American Society of Plastic & Reconstructive Surgeons); 3 Major TV Commercials.

FRANK JONES/ASSOCIATES

2906 West Olive Avenue, Burbank, CA 91505
Phone: (213) 842-7422

Date of Organization: January 1970

Frank W. Jones, President

Edmond M. Stevens, Associate

Services: Offering a total production service in all phases of film or filmstrip production, from script to final release print. With special technical capabilities to serve the industry in areas such as film and filmstrip breakdown, coordination of lab and recording work, slide mounting and imprinting, as well as all other phases of marketing preparation. Also provides a complete translation and dubbing service. **Facilities:** Equipped for all areas of film production and release preparation, with special equipment adapted to the unique needs of slide and filmstrip producers.

STACY KEACH PRODUCTIONS

5216 Laurel Canyon Blvd., North Hollywood, CA 91607

Phone: (213) 762-0966—877-0472

Date of Organization: 1948

Stacy Keach, President

Mary Keach, Vice President

Andrew Davis, Exec. Sec.

Frankie Newton, Asst.

Marilyn Malone, Asst.

Robert Mulqueen, Production Manager

Services: Motion picture, stage, filmstrip, radio, and television productions for industry and education. **Facilities:** Production needs for any size production.

RECENT PRODUCTIONS AND SPONSORS

"Let's Drink to That" (The Squirt Co.); "Silver: For Your Profit and Protection" (Pacific Coast Coin Exchange); "Introducing Monex International" (Monex International); "Western's Champagne Spirit" (Western Airlines); "Attaka—Indonesia's Offshore Oil Bonanza"; "West Venture" (Union Oil Co. of California).

GENE LESTER PRODUCTIONS

12642 Ventura Blvd., Studio City, CA 91604

Services: Complete film production services on all types of non-theatrical motion pictures, slide films, filmstrips and TV commercials; separate production services—editing, updating existing films, music and sound effects scoring and maintaining client film libraries. Separate division for sales and rental distribution of educational and training films. **Facilities:** Complete modern offices—client conference room equipped with Siemens 16mm interlock projector—shipping department—storage facilities—4 completely equipped editing rooms including 3-16mm moviolas—complete photographic equipment including NPR Eclair sync camera, 3 additional cameras, Mole-Richardson Quartz indoor-outdoor lighting equipment adequate for 60' x 100' area—Nagra recorder with related sound equipment.

RECENT PRODUCTIONS AND SPONSORS

"A Guide For the Swinging Tourist" to be released in May 1974.

LOU LILLY—FILMS/WEST, INC.

518 North La Cienega Blvd., Los Angeles, CA 90048

Phone: (213) 659-0024

Date of Organization: 1952

Lou Lilly, Executive Producer

Jack Perrin, Comptroller

Roy Deets, Production

Carol Slavis, Casting

Services: Educational Films—TV Commercials and programs for television. **Facilities:** Offices, cutting rooms, camera equipment.

RECENT PRODUCTIONS AND SPONSORS

"When You Grow Up" and "Health Wreckers"

LYCEUM PRODUCTIONS

P.O. Box 1226, Laguna Beach, CA 92652

Phone: (714) 494-0747

Date of Organization: 1968

Mark Pines, President

Larry Harmon: Vice-President

Services: Produce 35mm sound filmstrips for use in libraries and schools. **Facilities:** All facilities for 35mm film production.

RECENT PRODUCTIONS AND SPONSORS

Filmstrips: "Energy and the Earth" Series; "Antarctica: The White Continent" Series; "The World of Innerspace" Series; "ZooFari" Series; "Mexico: Images & Empires".

PARTHENON PICTURES

2625 Temple Street, Hollywood, CA 90026
Phone: (213) 385-3911

Date of Organization: 1954

Charles (Cap) Palmer, Executive Producer

David Bowen, Producer-Director

Audrey Kaczinski, Associate Producer

Services: Films for business and education; TV documentaries. **VIDICOM-8** Division markets "Private Eye" mini projector, makes short films for 8mm release. **Facilities:** Sound stage with offices, craft rooms, and projection theater adjoining. Full professional equipment in camera, sound, lighting, editorial and projection; 35 mm and 8mm. Access to all Hollywood resources.

RECENT PRODUCTIONS AND SPONSORS
"Bob & Carol & Ted & Janice", "Revolution in Relevance" (Calif. Dept. of Education); "What's Under Your Hood?" 2nd Edition (Aims-Cahill); "The Good Life" TV & radio commercial series (Community Colleges); "We Gotta Save Joe's Bar & Grille" (Screenplay, J. J. Hennessy Motion Pictures); "Cop-In" (Self-funded for DATAFILMS Distr.).

PEN COMMUNICATIONS, INC.

2376 Westwood Blvd., Los Angeles, CA 90064

Phone: (213) 474-6573

Date of Organization: 1969

Grant C. Ross, President

Pat Ambrose, Producer

Judy Ross, Client-Contact

Services: Writers, directors and producers of slide presentations, film, filmstrip, audio tape, video tape and multi-media. **Facilities:** Offices, screening room, editing, quadraphonic tape facilities.

RECENT PRODUCTIONS AND SPONSORS
"Be Yourself and Sell", "We're in Your Hands" (Baskin-Robbins); "American Jewish Committee/Utilities—A Symposium" (Southern California Gas Co., Southern California Edison Co., General Telephone Co., American Jewish Committee); "Regent Fiji: A Legend Since 1974" (Associates of Fiji); "Give Someone a Present" (TV commercial—Macom Products); "Women's Championship Tennis" (Jack Jones & Assoc.); "We've Got it All" (West Assoc./Teledyne Laars).

PLAYHOUSE PICTURES

1401 N. LaBrea Ave., Hollywood, CA 90028

Phone: (213) 851-2112

Date of Organization: 1952

Adrian Woolery, President

Ted Woolery, Producer

Jim Pabian, Director

Services: Production of live action and animated industrial, educational and entertainment films and TV Commercials. **Facilities:** Complete creative and production staff for 16/35mm color and B&W films story through release point.

PURPOSE FILM CENTER

2625 Temple Street, Los Angeles, CA 90026
Phone: (213) 385-3913

Date of Organization: 1968

Charles Palmer, Executive Producer

Audrey Kaczinski, Promotion Mgr.

Services: Remaking and adapting sponsored films for print sale and rental, specializing in business subjects and youth sports. (See complete listing under Parthenon Pictures)

RIVIERA PRODUCTIONS

6610 Selma Avenue, Hollywood, CA 90028
Phone: (213) 462-8585

Date of Organization: 1953

Branch Office: 340 Westmoor, Brookfield (Milwaukee). Phone: (414) 782-8815. Robert Zens, Midwest Representative.

F. W. Zens, Executive Producer

Leif Rise, Associate Producer

Cliff Bertrand, Associate Manager

Services: Complete motion picture production from script to final prints for industrial, educational, public relations, advertising, sales, medical, religious, technical, theatrical motion pictures; TV programs and spots. **Facilities:** Executive office; studios; editing rooms; projection room; sound recording and mixing. Location equipment, musical and sound effects library.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Deep Love", "A Taste of Hell", "Smashing the Crime Syndicate", "Retreat From Kiska", "Blood Cult", "Deathhead Virgin".

ROCKET PICTURES, INC.

1150 W. Olive Ave., Burbank, CA 91506

Phone: (213) 849-6078

Date of Incorporation: 1943

Dick Westen, President

John Russo, Exec. Vice President, Sales

Don Bartelli, Vice-President, Production

Services: Creators and producers of ready-made and custom made communications for

business and industry, advanced and adult education. Areas include recruiting, training, selling, public relations. Media utilized: filmstrips, records, tapes, motion picture, manuals, booklets, charts—from idea thru completion. **Facilities:** Own building with shooting stage, art, writing, camera, editing, and distribution facilities under one roof.

RECENT PRODUCTIONS AND SPONSORS
"Wouldn't It Be Easier?" (Herbert Hawkins Realtors); "Which Is Better?" (Investors Diversified Service); "Supervisor Training In Human Relations" (Better Management Methods); "Creative Selling", "How To Sell Residential Property", "How To Create Salable Residential Listings" (Better Selling Bureau).

F. K. ROCKETT PRODUCTIONS, INC.

5451 Laurel Canyon Blvd., North Hollywood, CA 91607

Phone: (213) 985-1090

Date of Organization: 1924

Thomas H. Cole, President

Dixon Q. Dern, Secretary & Treas.

Jay Loughrin, Executive Producer

Ben Loughrin, Production Manager

Tom Berwald, Promotion Manager

A. P. Price, Sales Mgr.

Dorothy Green, Op. Mgr.

Services: Motion picture and filmstrip production services from scripts to answer prints. Live action & animated TV commercials. Specializing in public service, sales and training, and educational films for industry and government. **Facilities:** Equipped for all phases of film production.

RECENT PRODUCTIONS AND SPONSORS
"How the West Was Lost" (Shureline Central); "Flight Research" (White Assoc.); "It Never Ends" (Pacifica Media); "The Living Desert" (Dart Industries). **Commercials:** Jack LaLanne, KPGE-TV.

ROUNDTABLE FILMS, INC.

113 N. San Vicente Blvd., Beverly Hills, CA 90211

Phone: (213) 657-1402

Service: Producer & Distributor of management training films, 16mm.

JACK ROURKE PRODUCTIONS

3805 W. Magnolia, Burbank, CA 91505

Phone: (213) 845-3709, 849-4911

Date of Organization: 1946

Jack Rourke, President

Bill Hagens, Vice President

Merle Kinney, Production Manager

Henry Edwards, Publicity & Promotion

Services: Complete or partial service for 16 and 35mm audio-visual productions; idea development, planning to completion; documentaries, TV commercials, TV "specials", etc. **Facilities:** Equipped for writing photography, editing, music scoring, sound recording & dubbing; 16 and 35mm screening rooms and sound stage.

SALENGER EDUCATIONAL MEDIA

1635 Twelfth Street, Santa Monica, CA 90404

Fred Salenger, President

Services: Producers and distributors of management training films and packages for business and industry.

RECENT PRODUCTIONS AND SPONSORS
"Theory X & Theory Y: Two Sets of Assumptions in Management", "Management Theory Jungle", "How to Fail in Managing Without Really Trying".

ROBERT SANDE, INC.

10894 Willow Crest Place, Studio City, CA 91604

Phone: (213) 980-3635

Date of Organization: 1958

Robert L. Sande, President, Executive Producer

Katherine Sande, Vice Pres., Secretary

Services: Creators, producers of films for business, Advertisers, education, entertainment. Second unit services for Eastern Prod.

SUTHERLAND LEARNING ASSOCIATES, INC.

8425 W. Third, Los Angeles, CA 90048

Phone: (213) 655-2822

Date of Incorporation: 1943

John E. Sutherland, Chairman of the Board

Dan E. Weisburd, President

Jack Ferrucci, Alan P. Sloan, Saul Jacobs, Vice Presidents

Services: Complete production of live-action and animation films sound filmstrips, text materials from research and script development through release printing, multimedia systems. Industrial, documentary, public relations, sales promotion and educational films. **Facilities:** Complete 16mm and 35mm live action and animation production and editing equipment.

RECENT PRODUCTIONS AND SPONSORS
"The Kingdom of Could Be You" (U.S. Office

of Education Bureau of Occupational and Adult Education); "Bilingual Multimedia Learning System" (San Antonio Independent School District); "The Most Important Person" (Office of Child Development, HEW); "Digitalis Therapy" (ROCOM Div. Hoffmann-LaRoche Inc.).

TELLET COMMUNICATIONS CORPORATION

8831 Sunset Blvd., Hollywood, CA 90069

Phone: (213) 652-8100

Branch Office: 153 East 57 Street, New York, N.Y. 10022

Phone: (212) 355-4335

Date of Incorporation: 1973

John A. Ettlinger, President

Erma Holmes, Comptroller

Robert Ellis, Producer-Creative Director

Robert Ernst, Supervising Editor

Charles Heinen, Audio Supervisor

Earl Scott, Still Photography & Design

Services: Motion pictures and videotapes for industry. **Facilities:** Video-Tape: Thirty-five foot Freuhauf trailer, fully air-conditioned with 30' long parallel on top. Diesel tractor. Mobile unit contains two Phillips PC70 cameras. All special effects. Colortran lighting kits. Two Ampex 2000 tape recorders. 16MM: Shipping and inspection equipment. Harwald solid state 16mm automatic film inspector. Holmes 35mm projectors, 16mm Siemen Magnetic and optical double-system projectors, two Bell & Howell Film-O-Sound 16mm projectors, two Simplex 35mm theatre projectors complete with Ampex sound system and scope lenses, Ampex—1/4" or 1/2"—microphones. Arriflex and Beaulieu 16mm cameras with sync lock. Audio: Separate sound studio with Ampex 2/4/mono. Echo limiters, equalizing. Tape and disc mastering assembly. Editing: Full 16mm/35mm Moviola editing equipment. Sound editing equipment.

RECENT PRODUCTIONS AND SPONSORS
Golden State Reality Fund; American Title Insurance Co.; Dart Industries; Tenneco Inc.; Vita-lean Co.; Albers-Carnation Co.

See Ad on page 52

UNIVERSAL COMMERCIAL-INDUSTRIAL FILMS

100 Universal City Plaza, Universal City, CA 91608

Phone: (213) 985-4321

Date of Organization: 1968

Branch Office: New York City and Washington, D.C.

William N. Burch, President

Bruce Green, Producer-Director

Joanne Roberts, Production Manager

Stephen Judson, Post Production Mgr.

Services: The production of 35mm, 16mm and multi-media presentations for business and government as well as the complete planning of sales meetings and conventions. **Facilities:** The facilities of Universal City Studios.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Race of Sails" (IBM); "A Word of Difference" (Amway Corp.); "Great Lakes Country" (Discover America Travel Organizations); "Together in Blue" (U.S. Air Force Academy); "Annapolis: The First Year" (U.S. Naval Academy); "World of Technicolor" (Technicolor Corp.); "USAventure" (U.S. Army).

UNIVERSAL LEARNING SYSTEMS

Affiliate of Hollywood Animators

7401 Sunset Blvd. Hollywood, CA 90046

Phone: (213) 876-1190

Date of Organization: 1955

William F. Selleck, Owner & Executive Producer

Jean M. Selleck, Owner & Associate Producer

Services: Complete production facilities, animation and live action, 16mm, 8mm motion pictures and TV commercials; 35mm and 16mm sound slidefilms. Advanced capabilities in programed training. **Facilities:** Complete motion picture and still photographic, lighting and editing equipment; special effect rig, miniature revolving stage.

RECENT PRODUCTIONS AND SPONSORS
Filmstrips: "Lens Layout and Markup for Edging" (Bausch & Lomb); "Operation, Maintenance and Repair of Various Types of Equipment" (Eastman Kodak Co.); "Laboratory Techniques for Casting Gemini II Metals" (Kerr Mfg. Co.); "Setup and Operation of Office Equipment" (Xerox Corp.); "People and Performance" (Gulton Industries); "Report to the Board" (Heritage Dental Laboratories); "Centri-Esthetics Techniques" (IPCO-Nobilium).

GEORGE VAN VALKENBURG PRODUCTIONS

5060 Hood Drive, Woodland Hills, CA 91364

Phone: (213) 346-4472

George Van Valkenburg, Writer/Exec.

Producer

Services: Development and marketing of ultra-small sound projectors; (Private Eye and Informer). Production of Super 8 Learning Packages (multiple cartridges); self-funded and custom production for sponsors. **Facilities:** Sound stage, titling stage, offices, full equipment for sound recording and transfer, photography editing. See listing for Parthenon Pictures, Hollywood.

VIDICOM-8 INFORMATION SERVICES
2625 Temple St., Los Angeles, CA 90026
Phone: (213) 385-3911
Date of Organization: 1969
Charles Palmer, In Charge
Services: Development and marketing of ultra-small sound projectors; (Private Eye and Informer). Production of Super 8 Learning Packages (multiple cartridges); self-funded and custom production for sponsors. **Facilities:** Sound stage, titling stage, offices, full equipment for sound recording and transfer, photography editing. See listing for Parthenon Pictures, Hollywood.

VISUALS UNLIMITED
(Doug George Associates)
1133 N. Cole, P.O. Box 38040, Hollywood, CA 90038
Phone: (213) 462-2480
Date of Organization: 1954
Herbert J. Huffman, President
Ernestine E. Huffman, Office Manager
Bertil I. Carlson, Vice President
Stephan D. Marsteller, Repair and Service
Services: Motion pictures; slidefilms; slides; sales and meeting presentations; presentation equipment rentals and sales. **Facilities:** Slide & filmstrip duplicating; art; recording & tape duping. LaBelle & DuKane sales & service.

RECENT PRODUCTIONS AND SPONSORS
Parkwood Recreation Systems; 8-Training Films Continental Security Guard Services; GTX-400 General Telephone; A & E Plastic Show Off; Compusearch Systems; LAPD Security Management.

JERRY WARNER & ASSOCIATES
8615 Santa Monica Blvd., Los Angeles, CA 90069
Phone: (213) 655-4884
Date of Organization: 1952
Jerry Warner, President/Exec. Prod.-Dir.
V. M. Warner, Vice-President/Treasurer
John C. Thiele, V.P. Production
J. H. Phillips, Marketing Director
Ted Allen, Camera Dept.
Douglas Robertson, Editorial Dept.
Douglas Smart, Production Mgr.
Services: Planning, writing and production of industrial and sponsored motion pictures; TV commercials: live staging for industry, sales meetings, pageants, programs and government films. **Facilities:** Film, videotape sound stages, rehearsal stages, studio staff planning and creative writing departments, prop department, casting service, cameras, lighting, location equipment, transportation, special effects, recording scoring and dubbing, laboratory, editorial services.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Mr. A & Mr. W" (J. Hungerford Smith); "Dollars & Sense" (Hertz/Baldue & Bradley); "Meet Mammals" (IHQ); "NBC Attack"; "The Pressures On"; "Frogman Departure" (U.S. Navy); "Conservation '73 (Dept. of Interior).

WEXLER FILM PRODUCTIONS, INC.
801 North Seward Street, Los Angeles, CA 90038
Phone: (213) 462-6671

JACK WILLIAMSON
MOTION PICTURE PRODUCTION
426-31st Street, Newport Beach, CA 92660
Phone: (714) 675-4271
Date of Organization: 1962
Jack Williamson, owner
Services: Motion picture and film strip production; writing; transfer; recording; equipment sales. **Facilities:** Offices, theater with interlock projection, ge. shop.

RECENT PRODUCTIONS AND SPONSORS

"L.N.G." (El Paso Natural Gas Co.); "Jet Seal" (Chevron Asphalt); "Installette" (Pacific Telephone)

OTHER SOUTHERN CALIFORNIA CITIES

COPLEY PRODUCTIONS
7776 Ivanhoe Ave., LaJolla, CA 92037
Phone: (714) 454-0411
Date of Organization: 1956
Branch Film Libraries: 434 West Downer Place, Aurora, Ill. 60506, Phone: 312/892-9465. Mrs. Helen Hansen: 313 So. 6th St., Springfield, Ill. 62701, Phone: 217/544-5711. John L. Satterlee.
Distributor: Oxford Films, 1136 N. Las Palmas Ave., Hollywood, CA 90038. Phone: (213) 461-9231.
G. Howard Matson, Jr., Producer-Manager
Frank L. Willey, Edit. Supr., Assistant Mgr.
Jay D. Skidmore, Head Cameraman
Bill Leavenworth, Sound Engineer
Services: Production of industrial, documentary, sales promotion, public relations, training, educational motion pictures and sound slidefilms, specializing in newspaper operations. **Facilities:** Complete production facility includes 16mm camera equipment; 35mm slide camera; 16mm magnasync recording and re-recording equipment; interlock projector; lighting equipment; fully equipped editing room; shooting stage; film distribution and maintenance equipment.

RECENT PRODUCTIONS AND SPONSORS
"Politics & Youth" (Oxford Films); "The United Way" (United Way of San Diego County); "Bicentennial: St. Augustine"; "Bicentennial: Washington, D.C." (Copley Productions).

JAMES CULP PRODUCTIONS
3043 Dana Street, Berkeley, CA 94705
Phone: (415) 658-7000
Date of Organization: 1973
James S. Culp, President
Sandra Nichols, Director-Production/Editing
Todd Flinchbaugh, Director/Animation
Ed Dudkowski, Director/Video Division
Services: Producers of film and video productions for business, education, television. **Facilities:** Flexible with production requirements. Includes: table and bench film and tape editing, 11 lb. color broadcast video camera and backpack recorders, animation stand, etc.

SCOPE PRODUCTIONS, INC.
P.O. Box 5515, Fresno, CA 93755
Phone: (209) 268-0251
Date of Organization: 1966
Robert Beeching, President
Brian Wilhite, Vice President
P. McKim, Secretary/Treasurer
Christine Wilhite, Film Sales
Services: Complete motion picture production service, including scripting, training film, TV commercials, documentaries, TV series, multi-media design and production. **Facilities:** Design and staff training program design and implementation. Film editing, motion picture production, offset printing, graphics Black and White still photo lab.

RECENT PRODUCTIONS AND SPONSORS
"Money Maker"; "The System" (Kilner Industries, Inc.). Two short selling films describing the function and use of a computerized wall-framing system "KG-770".

ROGER TILTON FILMS, INC.
241 West "G" St., San Diego, CA 92101
Phone: (714) 233-6513
Date of Incorporation: 1954
Branch: 6640 Sunset Blvd., Hollywood, Calif. 90028. Phone: (213) 467-3191.
Roger Tilton, President
Phillip R. Rosenberg, Vice President & Gen. Mgr.
Jerry Watkins, Editor
Harvey Webber, Director of Photography
Joyce Cohen, Bookkeeper
Services: Motion picture and filmstrip production, TV commercials; government and industrial films: live action and animation. **Facilities:** 60' x 60' sound stage, offices, editing rooms, theater (16/35mm), 16/35mm cameras, 100 K lighting, standing sets, full

sweep cyc. vehicles.
RECENT PRODUCTIONS AND SPONSORS
Series of 88-Orientation and Recruiting Films (U.S. Navy); "Garden Isle" (Space Theatre); Series of Learning Films (U.S.N. Education); Familyland, Arizona (Teawell Adv.). **TV Commercials:** Ford, Dodge, Mazda.

IDAHO

TRI/MEDIA COMMUNICATIONS, INC.
P.O. Box 5124, Boise, ID 83705
Phone: (208) 376-4088
Tom Hotchkiss, President
Loren V. Gallagher, Vice President
RECENT PRODUCTIONS AND SPONSORS
Boise Cascade Homes; Kyme Radio Station; "Suzanne" Frech Language (Living Language Films); Greater Boise Chamber of Commerce; Southwest Forest Industries.

OREGON

NORTHWESTERN INCORPORATED
MOTION PICTURES & RECORDINGS
611 S.W. Hooker St., Portland, OR 97201
Phone: (503) 224-3456
Date of Organization: 1953
Robert M. Lindahl, President
Sheldon Goldstein, Vice-President
Services: Sponsored films for industry, TV commercials and programs, sound slide films, multi media presentations with digital programmers, still photography, scripts, storyboards, animation, titling, scoring. **Facilities:** 16mm and 35mm photography, stills, Dynalens image stabilizer system remote trucks, lighting, cutting rooms, animation stand and camera, music and effects library, 5 channel interlock projection system. Recording 16mm or multi channel to 8 track.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "The Foresters"; "Shape of Things to Come" (Georgia Pacific Corp.); "The Watch" (Northwestern Inc.).

WASHINGTON

MARVIN ALBERT/FILMS!
1003 Lenora, Seattle, WA 98121
Phone: (206) 682-4442
Date of Organization: 1968
Marvin Albert, Writer/Producer/Director
Services: Concept, research, writing, production, directing, photography, editing, sound and consulting services for motion picture and television producers. **Facilities:** Editing studio, Eclair 16mm equipment, Nagra, Arriflex and Moviola.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Safeco 25th Anniversary Film" (Cinematographer Robert Pauline Productions); "The Other Guy" (St. Regis Paper Co.); "Ancestor's Trail" (Tom Beemer Productions); "Maggie Lind: History & Legends or The Kuskokwims and Life in the Bethel Area" (C.E.D.C. Sky River). **TV Commercials:** Criminal Justice Awareness Project 10 TV Commercials (KING-TV); "Ecology" (Ned Bloch Productions); "Future Shock" (Seattle Zoo).

CAMERON FILM PRODUCTIONS COMPANY
222 Minor Avenue North, Seattle, WA 98109
Phone: (206) 623-4103
Date of Organization: 1955
Richard W. Cameron, President-Producer
R. Scott Cameron, Assoc. Producer
Donald Egerstrom, Chief Cameraman
Virginia Cameron, Office Mgr.
Services: 16mm and 35mm sales, advertising, public relations and training motion pictures; shorts. All services from initial research to final utilization. **Facilities:** 16mm and 35mm cameras; 16mm and 35mm animation and stop-motion camera. Magnasync and 1/4" pulse sync sound systems for studio or location. 2500 sq. ft. shooting stage; Studio; screening room; 16mm and 35mm editing equipment; dubbing equipment with optical and mag. playback; 16mm sync magnetic interlock equipment.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "This Is Washington" (University of Washington, Dept. of Sports Programs); "Trees and People" (Simpson Timber Co., Seattle); "The North Is Green" (Simpson Timber Co., Ltd., Hudson Bay Sasc., Canada); "Six Going On Seven" (Seattle Supersonics); "Double Taper Chipper Center" (Stetson Ross Mfg. Co.); "Snow Motion"

(Freedom Skis for Ski Acres); "Ryan (ASAP/State of Washington, Dept. of Motor Vehicles); "Warn Winches" (Seattle Advertising Agency).
Slide Films: "How About a Light", "Selling Light Fixtures" (Thurman Industries); "Automatic Investment Service", "Direct Inquiry System", "One Chance", "In-Touch", "5% Savings" (Seattle First National Bank. **Commercials:** "McDonald's Drive-Ins" (Ballard and Cannon Agency).

COFFIN & COMPANY, INC.

619 East Pine Street, Seattle, WA 98122
 Phone: (206) 325-5920

Date of Organization: 1966
 James L. Coffin, Producer
 Larry G. Nelson, Associate Producer
 Janine Graves, Animation Camera
 Fred Griffin, Designer
 Diane Solvang, Art Director
 Debbie Round, Artist
 Jenny Workman, Xerography
 Mary Eggertsen, Office Manager

Services: Animated and live action motion pictures and filmstrips; underwater photography, illustrations, animation xerography, multi-media productions, 3-dimensional displays, laser projections and aerial photography; still photography. **Facilities:** Complete animation capability, including 16mm Acme system animation stand with Acme camera. Computer calculated camera moves. Live action capabilities. Complete editing facilities. Xerox produced animation cels. Complete titling equipment, tape dispensing facilities.
RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Welcome To Portland" (State of Oregon); "Cycloidal Curves" (Carl B. Allendoerfer); "Battle Cries" animation film; "Call on Us" Live Action (Pacific Northwest Bell). **Multi-Media:** "Equal Employment Opportunities" (Pacific Northwest Bell); National Urban League Slide Presentation (Seattle Urban League). **Model Photography:** Safeco, Pacific Northwest Bell. **Commercials:** "Long Distance" (Pacific Northwest Bell). **Product Design and Magazine Ads:** J-Ro Industries, Inc. **Titles:** Pal Productions, Marvin Albert, Know Productions, Sundance Lodge, Enterprise Productions, Rarig Film Service, Ned Block Productions, Jack Frost, Northwest Media, Cole and Weber, Off-Shore Productions, R. J. Paulive, Inc., Jim Lawless, Alaska Film Studios.

NORTHERN FILMS

Box 98—Main Office Station, Seattle, WA 98111

Phone: (206) 282-6362
 Date of Organization: 1952
 Louis R. Huber, President
 Lydia M. Huber, Vice President
 Helen Bertram, Secretary

Services: Educational, promotional and public relations motion pictures, 16mm color and B&W. **Facilities:** Bell & Howell, and Eastman motion-picture cameras; Hasselblad, Rolleiflex and Contax still cameras; wide assortment of lenses; field-operations truck; Magnasync recorder, multi-channel sound editing; high-fidelity tape recorders; music and sound-effects libraries.

RECENT PRODUCTIONS AND SPONSORS
Motion Pictures: "Mud Village", "Sunken Land", "Dig for the Past", "Indian Forever", "Historic Geography" (Education Div. of Northern Films).

HAWAII

CINE-PIC HAWAII

1847 Pacific Heights Road, Honolulu, Hawaii 96813

Phone: (808) 533-2677
 Date of Organization: 1947
 George Tahara, Producer
 Lloyd Stone, Michael Dougherty, Writers
 Teri-tai, Sound
 Tiki George, Music Editor

Services: Complete 16mm production for motion pictures and TV.

Facilities: ARRIFLEX M, BL, Nagra 4.2 Crystle Sync, Magna Tech pick-up recorder, 6 interlock dubbers, Omega pick-up recorder & dubbers; Stock shots; Music library & effects; Animation.

RECENT PRODUCTIONS AND SPONSORS
 "Da Kine Sandbox" (Model Cities Program); "Hawaii Invites You" (Hawaii Visitors Bureau); "Giftgiving Rituals of Old Hawaii" (Nat. Park Service); "First Federal" TV series (Peterson, Inc.); "Hawaii's Own Hilo Hattie" (Milici Agn.); Panasonic Micro Oven (Myers Agency); "Boyhood of Kamehameha" (Hawaii Bankers Assoc.); Animated TV Loves Bakery (Richardson Seigle, Inc.).

CANADA

AGINCOURT PRODUCTIONS LTD.

1550 McCowan Rd., Agincourt, Ont.
 Phone: (416) 291-9111

CANAWEST MASTER FILMS LTD.

815-17 Avenue S.W., Calgary 3, Alberta
 Phone: (403) 245-2266

Date of Organization: 1955

David Mintz, President
 Robert Willis, Vice-Pres., Film Director
 Marc Le Poole, Cinematographer

Services: Motion picture and sound film strips for industry, education and tourism. Television commercials, live-action and animated. **Services to independent producers. Facilities:** Auricon Super 1200, Arriflex, Beaulieu, Bolex, Cine Special cameras; art and animation department; editing and cutting rooms, full lighting; recording and dubbing.

CHETWYND FILMS, LTD.

10 Banigan Drive, Toronto 17, Ontario
 Phone: (416) 421-8820

JACK CHISHOLM FILM PRODUCTIONS LIMITED

Ste. 102-4 New Street, Toronto 5, Ontario
 Phone: (416) 925-2281

Date of Organization: 1956

J. J. Chisholm, B.S.A., President
 M. di Tursi, M.A., Secretary-Treasurer
 M. Baker, Librarian
 J. Davie, C.A., Director

Services: Industrial, educational motion pictures, extensive stock shot library. Two million feet of 16mm original color—Five million feet feature. **Facilities:** Complete editing facilities—location camera—sound equipment.

CRAWLEY FILMS LIMITED

19 Fairmont Avenue, Ottawa, 3, Ontario.
 Phone: (613) 728-3513

Date of Organization: 1939

Telex: 053-3662

Branch Offices: Box 580, Station 'F', Toronto. Phone: (416) 929-3337; H. Taylor, Mgr.; Box 458, Westmount 215, Montreal, Que., Phone: (514) 933-3642; H. E. Strub, Mgr. Associated Laboratory Company: Graphic Films Limited, 19 Fairmont Ave., Ottawa 3, Ont. Phone: (613) 728-3513

F. R. Crawley, C. A., President
 Graeme Fraser, Vice President
 Thomas Glynn, Vice President Special Projects

William O'Farrell, Vice President, Production

Paul Harris, Creative Director

Glenn Robb, Laboratory Manager

Services: Motion pictures and slidefilms for Canadian and United States industry, government, education and television; plus recording, editing, animation and extensive laboratory services for producers, independent cameramen, 10 Provincial governments and other organizations from coast to coast. **Facilities:** 42,000 sq. ft. studio buildings, 40-acre studio lot, two sound stages and two recording studios. 21 cameras: Mitchells, Maurers, Bell & Howells, Arriflexes, Cine-Specials and Newman-Sinclair; blimps, dollies, 375,000 watts of lighting equipment, with generator and transformer station; RCA 35mm and Maurer 16mm Optical recordings; 1 12-channel and 1 6-channel re-recording theatres; Stancil-Hoffman 35/16mm magnetic recording; Magna Tech 3 track pick-up, and Stancil-Hoffman 35/16/17.5mm mag. recording; Nagra/Ampex/Rangertone and Stellavox 1/4" recorders; all Zenon 16/35 projection facilities; animation department with Saltzman stands; engineering development facilities; 35/16mm laboratory; casting files; music library; trucks and trailers, electronic service dept., and stock shot library.

RECENT PRODUCTIONS AND SPONSORS
 "Watching Wild Wings" (Ducks Unlimited); "Sticks and Holes and Anything Round" (Aluminum Co.); "Le Comportement De L'Enfant C'Est Vous" (Carleton University); "L'Energie En Marche" (Brinco); "The Rowdyman" (Canart Films); "Hudson '70 Phase VIII" (Atlantic Oceanographic Laboratories); "A Matter of Job Protection" (Letter Carriers Union); "Oil Pollution in Ice Infested Waters" (National Film Board); "Better Ways for Doing Work", "Who Does What to What", "Road Map to Less Effort", "Counting What Counts", "Make Fewer Motions", "Take Fewer Steps", "Where Do You Go From Here" (General Electric); "Churchill Falls (Churchill Falls Corp.); "Visual Problems in Flight" (National Film Board); "Preventive Dentistry" (Dept. of National Defense); "Judging Elementary Figures" (Canadian Figure Skating

Assoc.); "Logan Lake" (Rio Algom Mines Ltd.); "An All Season Marine Terminal" (Foundation Co. of Canada); "Opportunity: New Brunswick" (Government of New Brunswick); "Picture Canada" (Kodak Canada); "Names & Fix-It Series" (Ontario Educational Communications Authority); "Handicapped" (Transportation Development Agency); "Separation of Aircraft" (International Civil Aviation Organization); "Reader's Digest" (Reader's Digest Assoc. (Canada) Ltd.); "Moosehead" (Moosehead Breweries); "The Bay" (Hudson's Bay Co.); "Produce" (Steinberg's Ltd.); "Firefighters" (International Assoc. of Firefighters); "Scarborough" (Scarborough Civic Centre); "Orienteering" (Silva (Sweden) Ltd.); "National Frontier" (Dept. of National Defense); "Texaco Retailer" (Texaco Canada Ltd.); "Rio Lisbon" (Rio Algom Mines); "Young Reflections" (Westwood Pharmaceuticals); "Anik" (Telesat Canada Ltd.); Mandarin versions of films for Canadian Pacific and Swift; TV spots for Canadian Highways Safety Council; Dept. of National Health and Welfare; Canada Safety Council; Hudson's Bay Company; Clarke Dairy; Bayshore; T.B. & Respiratory Disease Assoc.; Treble Clef; Metropolitan Toronto Conservation Authority; V.O.N.; Department of National Defense.

See Ad on page 41

ROBERT J. MEYER PRODUCTIONS

32 Tweedsmuir Ave., Dundas, Ontario

Phone: (416) 628-8314

Date of Organization: 1958

Robert J. Meyer, Producer, Writer, Editor

Services: Motion pictures for industry and commerce, government. Multi-Media Slide shows, filmstrips. **Facilities:** Creative department; studio, titles; 16mm production equipment; sound recording.

MOTION PICTURE CENTRE LIMITED

10 Banigan Drive, Toronto, Ontario

Phone: (416) 421-8820

Date of Incorporation: 1953

G. S. Kedey, President

Norah Kedey, Secretary/Treasurer

Services: Motion pictures and slidefilms for TV, industry, sales promotion, staff training, religious, travelogues and public relations use. **Facilities:** Arriflex cameras, Magnasync and Ampex recording equipment, editing, writing, screening facilities.

RECENT PRODUCTIONS AND SPONSORS
 "Hinterland Who's Who 1973 (NFB); TV Promos (Can. National Institute for Blind); "Urban Transport" (Ministry of Transportation and Communication); Shell International (Environmental film); Oxford Film Unit (Scientific films).

LEW PARRY FILM PRODUCTIONS LTD.

1759 Capilano Road, North Vancouver, BC

Phone: (604) 988-2755

Date of Organization: 1947

L. M. Parry, President-Producer

E. H. Parry, Secretary-Treasurer

R. J. G. Richards, Solicitor

Services: Motion picture production, industrial, films, feature films, television programming, packaging. **Facilities:** Offices and studio.

RECENT PRODUCTIONS AND SPONSORS
 "The Power and the People" (B.C. Hydro); "Knight Street Bridge", "Kootenay Adventure" (B.C. Government).

WESTERN FILMS LIMITED

757 St. Mary's Road, Winnipeg 8, Manitoba, Canada

Phone: (204) 253-0064

Date of organization: 1964

G. T. Henning, Pres.

E. F. Henning, Vice President

G. T. Brazzell, Sec. Treas.

Ben Matilainen, Chief Cinematographer

Ed Smith, Production Manager

Bob Lower, Senior Editor

Services: 8mm, 16mm, 35mm Motion ptx, TV films and TV commercials, live & animated. **Facilities:** Creative dept., animation, sound recording mixing studio, producers services & professional rentals.

RECENT PRODUCTIONS AND SPONSORS
 "Manitoba Winter" (Man. Dept. of Tourism); "Anniversary City" (Canadian Breweries); "D. C. Line" (Atomic Energy of Canada); "Project Transformer" (Manitoba Hydro).

BELGIUM

SOFEDI-FILMS

147 Avenue de l'Hippodrome, 1050 Brussels, Belgium

Phones: 49.74.53; 47.10.03; 47.28.77

SWEDEN

FORBERG FILM AB

Klubbvagen 5, S-182 31 Danderyd, Sweden
Phone: (08) 755 26 60

Telex: 113 43 Forberg S

RECENT PRODUCTIONS AND SPONSORS
"Introduction to AGA" (AGA); "The Starch Process" (Alfa Laval); "Industrial Environment" (BAHCO); "Our Company" (Esseltepac); "The Chain Saw" (Husqvarna); "Take Off-73" (Rank Xerox); "Saw Chains and Guide Bars" (Sandvik); "This is YTONG" (YTONG).

INDIA

ASIA TELEFILMS

No. 1-10-86, Ashoknager, Hyderabad-20, India

Phone: 36112

D. M. Sapra, MA, FRES, Chairman
S. Rashma, Executive Director

RECENT PRODUCTIONS AND SPONSORS
"The Glamour of Bangles" (Audio-Visual School); "Look Younger Aspect of Yoga"; "Digestive Troubles & the Yoga Regime" (S. V. Institute); "The Perennial Fascination of Some Textiles Motifs"; "Correct Posture of Padmasan"; "The Ease & Glamour of Indian Hair-styles"; "Yoga Postures for Sound Sleep".

SINGAPORE

CATHAY KERIS FILM PRODUCTIONS PTE. LTD.

532-D, East Coast Road, Singapore 15
Phone: 415544

RECENT PRODUCTIONS AND SPONSORS
Addforce Adv.; Advertising Assoc.; Advertising Consultants; Argus Adv. Agency; Cathay Adv.; Central Design; Clover Assoc.; Godwin Coombs; Grant Adv. International; Graphic Adv.; IAP and Ace Adv.; Lash-Compton Adv.; Leo Burnett; Lintas; McCann-Erickson; Ogilvy and Mather; USP Needham SE Asia; Allied Chocolate; BBC-TV, London; Central Office of Information, London; Cheshire Foundation in SE Asia; Family Planning and Population Board; Housing and Development Board; Independent Television London; International School; Ministries of Education, Environment, Health and Labour; Port of Singapore Authority; Public Utilities Board; Safety First Council; Sharikat Gula NS; Sports Promotion Board; United Malayan Banking Corp.; Wellcome Foundation.

JAPAN

EDUCATIONAL FILM EXCHANGE, INC.

6-7 Ginza 6-Chome, Chuo-ku, Tokyo, Japan
Phone: (571) 9355

RECENT PRODUCTIONS AND SPONSORS
"Health Examination of Three-Year-Child"; "Fellow Feeling"; "Knowledge on Process Food" (Social Science); "Culture and History of Kyoto" (General Education) "People's Living—In Lowland and Plateau" (Geography: Primary School).

INTERNATIONAL MOTION PICTURE CO., INC.

Hattori Bldg., Takaracho 2-6, Chuoku, Tokyo 104, Japan

Phone: (03) 563 1341

Cable IANMUTSU Tokyo

Telex: J2 6219

RECENT PRODUCTIONS AND SPONSORS
Japan Screen Topics (Ministry of Foreign Affairs, Japan); Oze Park Live Forever (Japan Trade Center, JETRO); Tokyo Conference (Japan Air Lines); Kawasaki (Toyo Wharf & Warehouse Co.; Shurei Island (Coca Cola Japan).

IWANAMI PRODUCTIONS, INC.

2-21-2 Misakicho, Chiyodaku, Tokyo, Japan
Phone: Tokyo 262-3551

RECENT PRODUCTIONS AND SPONSORS
"Cornucopia" (Nichiro Gyogyo Kaisha, Ltd.); "Mitsubishi Makes Marine Structures" (Mitsubishi Heavy Industries, Ltd.); "Understanding Japan" (Japan Pen Club); "Motority of the Biliary Tract" (Hirotsaki University); "A Technical Revolution In Shipbuilding" (Ishikawajima-Harima Heavy Industries, Co., Ltd.); "New Giant in Australia" (Ishikawajima-Harima Heavy Industries, Co., Ltd.); "Steam Turbine Generator for Tampico Power Station of Comision Federal De Electricidad, Mexico" (Tokyo Shibaura Electric Co., Ltd.).

reference shelf

Super 8 Catalog

FAIRCHILD CAMERA & INSTRUMENT CORP. has issued a new catalog of Super 8 projectors offered by the company with notices on advantages of the Super 8 format. Free. 75 Mall Dr., Commack, N.Y. 11725.

Editing Equipment

KEM ELECTRONIC MECHANIC CORP. issues a news letter describing new techniques in editing on the KEM horizontal editing table. Free. 225 Park Ave., South, New York, N.Y. 10003.

Film Catalog

ASSOCIATION-STERLING FILMS has new catalogs of rental/sales and free loan 16mm films available for distribution to adult groups and educational institutions. Free. 866 Third Ave., New York, N.Y. 10022.

Filmmaking

CINEMA PRODUCTS CORP. publishes a 16-page booklet, *Cinema Perspectives*, featuring articles on documentary filmmaking, crystal sync technology and post-production practices. Free. 2044 Cotner Ave., Los Angeles, Ca. 90025.

Sound Filmstrip Maintenance

DUKANE CORP. has produced a sound filmstrip which describes general maintenance of filmstrip projectors. Sections on cleaning aperture, lens, condenser, replacing lamp, pulley belts, etc. 92 frames, 15 minutes audio. \$7.50. 2900 DuKane Dr., St. Charles, Il. 60174.

Training Films

NATIONAL EDUCATIONAL MEDIA has released a 1974 catalog of motion pictures designed for training in the Hotel/Motel, Food Service industries. 15250 Ventura Blvd., Sherman Oaks, Ca. 91403.

Production Equipment and Techniques

NORELCO TRAINING AND EDUCATION DIV. has a new 14-chapter manual covering all details on "Creating a PIP Presentation". \$16.95. 35 Abbett Ave., Morristown, N.J. 07960.

PAILLARD INC. has issued a new 24-page catalog of Bolex 16mm cameras, lenses, motors, accessories, etc. Free. 1900 Lower Rd., Linden, N.J. 07036.

3M COMPANY'S VISUAL PRODUCTS DIV. has a new 24-page brochure on organizing and producing narrated slide presentations. Free. Dept. V2-37, Box 33686, St. Paul, Minn. 55133.

Film Treatment

INTERNATIONAL FILMTREAT has a new Damage Control Chart which illustrates what causes film damage and how damaged film can be fixed. Free. 733 Third Ave., New York, N.Y. 10017.

picture parade

Continued

"Textile in the Making" is a step-by-step tour of a modern textile plant, made by the South Carolina ETV Network for the American Textile Manufacturers Association. Distribution is by Association-Sterling Films.

Diversified Hercules Corporation is providing an inside look at its worldwide operations in "Where There's a Need . . . There's Hercules," a new film showing the staggering number and variety of its products. H. G. Peters is the producer. Modern Talking Picture Service distributes to 16mm audiences, as well as to financial and investment groups.

Flint Laboratories has contracted with Strovink Films, Wading River, N.Y. for a new film designed to be shown to nurses on the application of enzymes as adjunctive therapy in the treatment of wounds and ulcers.

Campbell Museum Film Documents Great Soup Tureens

A new film, *Artistry in Tureens*, showing how soup tureens were fashioned in the early 1700s, in ceramic and silver, has been released by the Campbell Museum, of Camden, N.J.

The film, produced by Charles Barker Films, of London, gives an account of the meaning and significance of the craftsmen who created soup tureens and was commissioned by the museum to promote a fuller understanding and appreciation of the potter's art, as well as the skill of the silversmith.

Filmed in Great Britain and Germany, the picture records the diversity of the subject, mirroring the character and taste of Great Britain, as well as Germany during the 1700s; the materials and techniques employed, the forms and patterns, and the craftsmen associated with them.

The film will be available without charge to museums, groups, organizations, libraries and schools from Modern Talking Picture Service.



Craftsman at work on replica of Nymphenburg Porcelain tureen in new Campbell Museum film.

technical reports

Getting that Perfect Strike on Film Every Time

by RON OFFEN

When Gilbert Altschul Productions in Chicago took on the assignment of producing the *Learn to Bowl . . . Plus* program for the National Bowling Council (NBC), they knew they were putting their reputation on the "lane" as far as production problems were concerned. After all, the dual-purpose marketing tool for bowling center proprietors—designed to both recruit new bowlers and keep existing ones—was going to be a total multi-media software and hardware package. Additionally, they were to produce all the copy and creative design for the promotional and printed materials. These manuals, brochures and posters would aid the proprietor in marketing and conducting the program.

With such a comprehensive project, there were bound to be a number of hurdles to overcome. One of the biggest challenges of the program was that it not only had to teach new bowlers how to bowl, it also had to instruct experienced bowlers on how to bowl better. That means getting strikes consistently in quest of that perfect game score of 300.

The problem was how to capture on film the action of getting that "perfect" strike again and again. Lucky or sloppy strikes wouldn't do. To really show the viewer how to get strikes consistently, the needed strikes had to be perfect hits.

It all seemed easy enough beforehand. Just get the right pro. And let him do his stuff in front of the camera. Sure, it may involve a few takes and some wasted footage; but once it was on film, a perfect strike could be shown many times over in the nine sound filmstrips and seven motion pictures that were planned.

A special advisory committee was organized by NBC. It included representatives from Brunswick Corporation and AMF, two of the major producers of bowling equipment. Each of these companies tapped the services of a professional bowler—Bill Bunetta of AMF and Doris Porter from Brunswick—both were ready and able to lend their expertise and advice. Bunetta had a great record in competition. Ms. Porter offered similar credentials.

It appeared, at first, to be merely

a matter of setting up the cameras and lights and letting the pros show their talent.

When it came to involving a bowling center, setting the equipment and getting the bowlers going; the Chicago producers discovered that the easy way was not going to be that obvious. First of all, the pin decks at the end of each lane have automatic pinsetting equipment mounted directly above them. Since the original plans called for shooting from a high angle to show the progress of the ball and its movement through the pins, attempts to film from above proved impossible. Yet, this was by far the best angle to demonstrate just what happened during a strike.

There were other problems. For example, how could the Altschul crews know when they had that perfect strike on film—when the ball hits the 1-3-5 and 9 pins at the precise impact points. Bill Bunetta could be counted on to get a high percentage of strikes with his rolls. But perfect strikes? That was another matter.

Even though the cameras could pick up a hit that left all the pins lying flat, the crew could not be immediately sure that what they had filmed was a perfect strike.

It was here that directors Bruce Colling and Dick Hereford came up with what seemed to be the solution. Putting their heads together, they decided to use a videotape camera simultaneously with the motion picture and still cameras. That way they could have instant playback to see if a re-

take would be necessary.

The whole compliment of equipment was set-up in a local bowling center. Everything was beginning to work well. But as production moved, it was realized that there were too many uncontrollable variables and undesirable features in using the actual lanes. What was needed was a simulated, controlled environment where all factors could be coped with.

In discussions with the National Bowling Council, a solution was found. It came in the form of a pin deck—a portable pin deck realistic in every detail with side boards, gutters and pin spots. Missing however was the machinery that obstructed earlier photography. The Altschul crew could now get the type of photography they wanted by controlling every known variable right on their own sound stage.

Now it was the simple task of someone delivering a bowling ball at the pins on the deck, shooting the attempt simultaneously with the motion and videotape cameras, playing the tape back, and putting the good takes into the can.

Now the only problem was that the pin deck stood 2½ feet above the ground; so bowling balls had to be thrown, rather than rolled at the pins.

The results saw bowling balls attacking the pins from above, bouncing into the middle of the deck and careening around the studio.

Faced with a staff of bowling ball bombardiers, directors Colling and Hereford conceived of a runway approach using a plank and a ladder. By mounting guide-strips on the plank, they could control the path of the ball as it rolled. By situating the plank



Altschul Productions' runway device used to film a "perfect strike" every time.

at various heights on the rungs of the ladder (thus controlling the angle of the runway to the pin deck) they could govern the speed of the ball.

Bill Bunetta directed the use of this device. Bunetta's knowledge of mathematics in bowling, enable him to determine the correct position of the runway for the ball to make the perfect strike. In addition, he positioned the ball in such a way as to give the appearance that the ball had in fact been delivered by a bowler sixty feet away.

All was well as the master bowler fixed the runway, climber the ladder and let the ball roll. The bowler turned roller watched the ball move down the runway, make a slight hook to the left as the curved guide-strips intended; and whammo!—a perfect strike—with the ball hitting just the right impact points and the pins falling in order.



Production team checks videotape instant replay of a scene they just shot.

The same device was used to illustrate a lesson discussing pin leaves due to heavy hits (missing to the left) or light hits (missing to the right), just a slight adjustment of the runway would cause the ball to make the required hit.

Of course there was never time to take chances. Even though the positions had been determined and marked, every motion picture and still photograph was backed by the videotape camera.

The videotape camera came in handy when shooting other sections in the films. When staging shots of correct delivery and follow-through with models, instant replay was used again and again. It cut down guesswork and saved important time.

Yet the greatest sense of accomplishment for the Gilbert Altschul staff came not from getting that perfect strike on film or finding ways to save time or money.

"Our biggest satisfaction," Dick Shusha, Manager of Sales and Program Development, explained, "is knowing that we produced something that is really going to help people enjoy themselves. This is a great sport. And *Learn To Bowl . . . Plus* will help a lot of people discover the fun of bowling."

Sears Roebuck's Little Filmstrip Becomes Big Screen Theatre Fare

Sears Roebuck's 120-frame in-store promotion filmstrip, *Nine Decades of Our Own Fashion History*, is now a lively 35mm movie showing on theatre screens and the transposition didn't cost a fortune, either.

Marion Gross, of Sears, faced with requests for a big screen version of her filmstrip on fashion history, based on the Sears catalog, turned the job, and a minimum budget, over to Al Stahl Animated Productions, of New York.

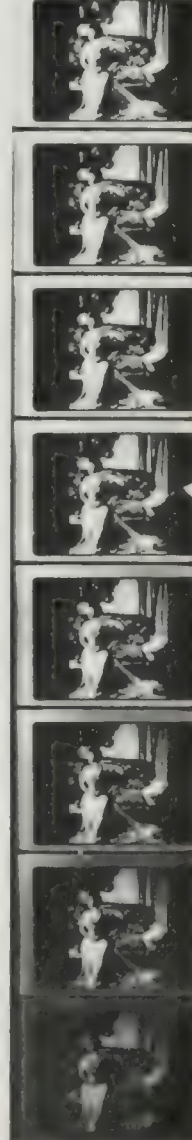
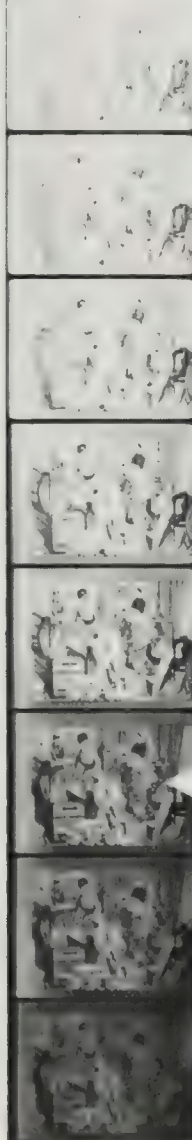
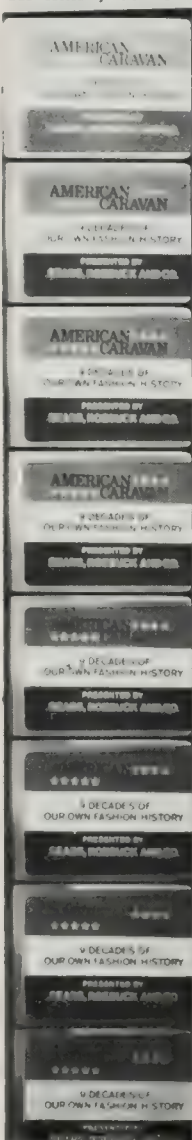
Stahl's company, which specializes in making lively moving pictures—with pans, zooms, dissolves, pop-ons, etc.—from such still materials as art, slides, filmstrips, etc. uses a specially designed computerized animation stand to perform complicated moves without lengthy and expensive set-up time.

With timed 35mm prints going for 50¢ per foot at most labs, and with nowhere near this amount of budget on hand, Stahl went back to the old

"Synex" strip, widely used by film labs before the advent of color analyzers, to bring print costs down to an acceptable figure.

What Al Stahl did was to photograph on one single 200-foot test roll of 35mm negative stock #5254 each of the 120 frames of the filmstrip with eight different exposures in half-stops from f2.8 to f9. A one-light "Synex" strip positive print was obtained, and the best exposure for each series of frames was notched and noted.

Then, during production of the 28-minute 2520-foot motion picture on the animation stand, exposure were regulated to conform to the notched strip. Another one-light daily, exposed at the lab (AC Lab, N.Y.) exactly the same as the "Synex" strip was produced at the going rate of 11¢ per foot. This resulted in an impressive saving of \$832.80 per 35mm print, yet the quality is excellent. Sears is also using 16mm versions of the same film.



"Synex" strip made from Sears filmstrip indicates notched correct exposures for movie filming (l-r) as f4, f6.3 and f4.5. Resulting one-light print was most satisfactory, and economical to produce

training methods

Better Get Ready for Metrification: It's Coming Fast

Some of American industries, such as the pharmaceuticals, have already adopted the metric system of measurements as standard. Others, such as the automotive industry, have indicated that conversion from feet, inches and the other ancient English measurements will not be far off.

A massive training program will be necessary to provide the nation's work force with the basics of the new system. It has begun in earnest in many school systems, and is starting in some industries.

One series of films on the Metric System designed to meet this need is now available from a New York producer/distributor, Victor Kayfetz Productions. Each of the two films in the series are available in 16mm and Super 8 color/sound, and run approximately 12½ minutes in length. Both are also available in videocassette formats. In addition, there are twelve 4-minute color Super 8 captioned film loops which can be used with the longer films as reviews and tests on the metric measurements.



Metric System training films meet industrial need.

The *Metric System* films offer a brief history of the evolution of systems of measurement from ancient times to the modern Metric System. The advantages of a universally accepted measuring system are cited and the benefits of the use of decimal calculating in the Metric System and the prefixes for multiples and sub-multiples are visually demonstrated.

The films also show comparisons between English and Metric lengths, weights and volumes—the yard versus the meter, the ounce versus the gram, the quart versus the liter and so on.

A woodworking plan is shown and Metric lengths are measured and marked. Metric weights and volumes

are also discussed and explained in the two films. Applications of Metric weights for medicines and chemical formulas are illustrated and the cubic length basis for Metric volume and the basic unit of the liter (cubic decimeter) are defined.

"The Metric System: Part I and Part II" color/sound films, film loops and color video-cassettes may be purchased from Victor Kayfetz Productions, Inc., 295 W. 4th St., N.Y., N.Y., or through selected dealers in the U.S. and Canada. A catalog on "The Metric System" films and other educational films is available free upon request from the production firm.

New Training Materials:

Red Auerbach, a salesman as well as coach, knows how to develop men to their fullest potential, as he demonstrated with his Boston Celtics basketball team these many years. He shows how he does it in two new films designed for showing to groups of salesmen. "Sell—Like in Celtics" and "Sell—with Personality" show National Basketball Association games in action, with such stars shown as Cousy, Russell, Chamberlain along with the world-famous Celtics. Films are available from **Association Instructional Materials**, 866 Third Ave., New York, N.Y. 10022.

A rare study of exterior flame spread in a 31-story reinforced concrete building is contained in a new film, "High Rise Building Fire". Fire-fighting and helicopter rescue operations are vividly pictured, illustrating some of the problems involved in rescuing 500 occupants trapped inside and atop a Sao Paulo, Brazil, skyscraper. Useful for fire department personnel, architects, building officials, engineers. Available from **National Fire Protection Association**, 60 Battery-march St., Boston, Mass. 02110.

"A Firm Hand" is an exercise in early intervention for problem drinking employees. It alerts executives, union and supervisory personnel to early signs of incipient problem drinking and demonstrates some promising ways of dealing with the problem. The film was produced by **Addiction Research Foundation** of Ontario in cooperation with the Government of Ontario, Gulf Oil Canada and IBM Canada. Film is for sale from **Association Instructional Materials**, New York.

How do the nine million big and not-so-big bosses in the nation's busi-

ness world get where they are? Some of the answers are contained in "Is a Career in Management for You?", a



new career guidance film released by **Counseling Films, Inc.**, 1728 Cherry St., Philadelphia, Pa. 19103, and produced by Ralph Lopatin Productions. Film is youth-oriented, encouraging them to make an early choice of career and start preparation.

Making the job more interesting is the aim of a new A-V training program produced by **Butler Associates**, 1325 West Dorothy Lane, Dayton, Ohio 45409. The program, "All-Employee Training," designed to counter apathy, consists of seven sound slide presentations, workbooks, posters and self-teaching guides.

Rowan and Martin star in a funny spoof on hospital life produced by **Motorola Systems** and available from **Modern Media Services**, 1212 Avenue of the Americas, New York, N.Y. 10036. Designed to be an ice-breaker or comic relief at business meetings, "For Medicinal Purposes Only" contains a series of hilarious skits in typical "Laugh-In" style.

Six 20-minute audio tapes designed to boost a salesman's productivity by "at least 20%" are available from **Close Productions**, 2020 San Carlos Blvd., Fort Myers Beach, Fla. 33931. "The Power of Proposal Selling" series is aimed particularly at making face-to-face selling time produce sales results. Complete series is \$34.

National Educational Media, Hollywood, has released two more films in its series of training programs for the hotel/motel and food service industries, "The Bellman" and "Selling Wine and Liquor." "The Bellman" stresses that he is the employee who has the greatest opportunity for making the guest feel like a "very important person." "Selling Wine and Liquor" shows that wine service can be easy when basic rules are followed.

new products review

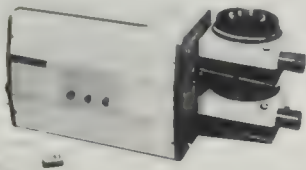
FEATURING NEW EQUIPMENT AND SERVICES

Custom Record Pressing

THOMAS J. VALENTINO, INC.—MAJOR RECORDS offers a new custom record pressing service for business, from master tape to finished product. Specifications and cost sheets are available. *Thomas J. Valentino, Jr., 151 W. 46th St., New York, N.Y. 10036.*

Slide Projection System

OPTICAL RADIATION CORP. is now marketing a totally integrated high-intensity Xenon fade/dissolve 35 mm slide projection system, the Xenographic 512. A single light source, mechanical/optical fade/dissolve mechanism and two Kodak



Ektagraphic slide projectors are utilized, having a capacity of up to 280 slides. Provides 5500 lumens light. 1-6 second fades/dissolves with exact color match, forward and reverse, automatic and remote focussing. *6352 N. Irwindale Ave., Azusa, Ca. 91702.*

Lenses

ECLAIR CORP. is now exclusive agent for Canon lenses in CA-1 mounts, including the C10 x 12 f2.2 12-120 macro zoom and the C6 x 14 f2 14-84 lens designed for Super 16 coverage. *62 W. 45th St., New York, N.Y. 10036.*

Multi-Media Theatre

CAL DUNN STUDIOS has designed a new "theatre", a self-controlled case which incorporates various combinations of slide and motion picture projectors for



single show or continuous use. Available for rental or long-term lease. *141 W. Ohio St., Chicago, Ill. 60610.*

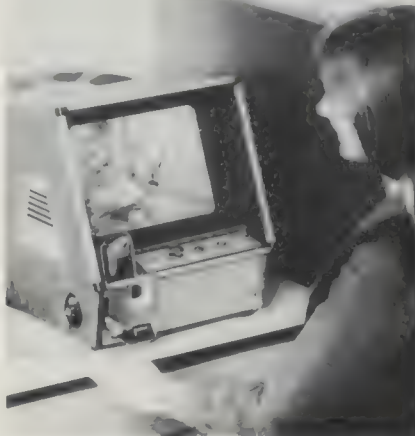
Meeting Room A-V System

CONFERENCE AND CONVENTION SERVICES has introduced a new portable projection booth designed for meeting services. Basic system consists of sound-

proof booth, complete sound system, 2 tape decks, lectern, 2 high illumination projectors, slide and 16 mm motion, a large screen, and column speakers. Attractive paneled-wood booth can be erected in one hour. Available for lease or purchase. *Box 17536, Orlando, Fla. 32180.*

Sound Filmstrip Projector

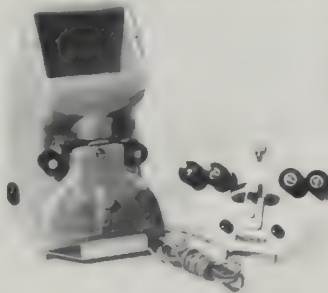
DUKANE CORP. has announced a new A-V Matic 14A285G sound filmstrip projector with solid-state circuitry. Simplified



controls include audio on/off, volume, lamp on/off, film advance, play/hold for audio and headphone outlet. Built-in 9" by 7" screen. *2900 Dukane Drive, St. Charles, Ill. 60174.*

16mm Magnetic Reader

CALVIN CINEQUIP's new 16mm magnetic reader attaches directly to the front of a Moviscop viewer without hole-drill-



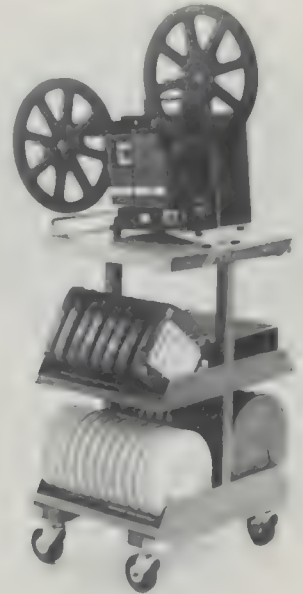
ing. Two heads with separate mix and volume controls read edge or center track and oxide up or down. \$200. *215 W. Pershing Rd., Kansas City, Mo. 64108.*

Audio Cassette Services

CUE RECORDING offers continuous cassettes in standard playing times of 3,6,10,15 and 20—minute loops as well as in custom lengths from 9 sec. to 20 minutes in 5-second increments. Pre-recorded cassettes also supplied from customer's masters. *1156 Ave. of the Americas, New York, N.Y. 10036.*

Projector Stand

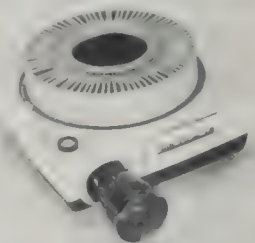
PLASTIC REEL CORP. has announced a new Modu-Line™ portable projector stand and film transport which permits



various stages of various size film containers and a specially designed formica surface for motion picture, slide or strip-film projectors. *640 S. Commercial Ave., Carlstadt, N.J. 07072.*

Slide Projector

BUHL OPTICAL COMPANY has developed a modification of the Kodak Carousel that uses a compact filament lamp for better resolution and superior



light distribution, particularly with wide-angle lenses. Improved corner to center illumination ratio, better contrast. Buhl QBC 24 High Resolution Projector. *1009 Beech Ave., Pittsburgh, Pa. 15233.*

continued on page 100

new products

continued

Lighting Equipment

BERKEY COLORTRAN has announced a 6KW Dimmer Pack System with master control for use to 20 control packs. Wide choice of output receptacles. This "big brother" will mix with smaller Dimmer Pack Systems. 1015 Chestnut St., Burbank, Ca. 91502.

Camera Accessory

COMMUNICATION ARTS INC. has introduced a new crystal sync motor control interchangeable on all motion picture cameras. Light weight, Fits Cine 60 belt. Switchable 50/60 cycles. Out of

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1847 Pacific Hts. Rd.
Honolulu, Hawaii 96813

sync warning light. Box 478, Bernardsville, N.J. 07924.

Film Inspector

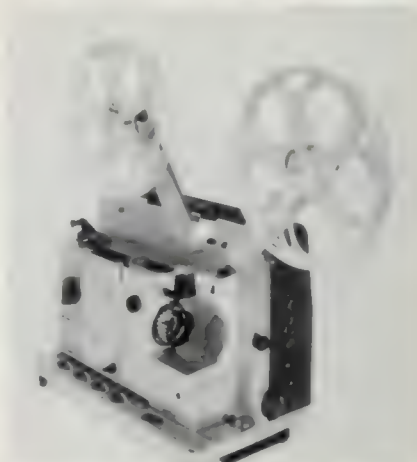
RESEARCH TECHNOLOGY INC. has introduced a new Pulsar line of electronic film inspection machines. 100% solid state. Detects slight imperfections with



light beam/transducer. Liquid film cleaning. Cruises at 1600 ft per minute. No thread loading. 8260 Elmwood Ave., Skokie, Il. 60076.

16mm Projector

AIC PHOTO, INC. has announced a new Bauer P6 optical sound projector with automatic threading, 4-tooth claw transport, 24v-250w quartz lamp with 25



hours life at maximum output. Film fail switch. 30 lbs. weight. 25w sound output, 2000 ft. capacity. \$1095. 168 Glen Cove Road, Carle Place, N.Y. 11514.

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eastern states

NEW ENGLAND

Headlight Film Service, 104 Ocean St., So. Portland, Maine.

UNICOM-Division of United Camera, Inc., Providence, R.I., Branford, Conn. (401) 467-4750 or (203) 481-2328. Randolph, Massachusettes, (617) 698-0545.

DISTRICT OF COLUMBIA

"The" Film Center, 915 12th St. NW, Washington, D.C. 20005 (202) 393-1205.

NEW JERSEY

Bergen Expo Systems, Inc., Route 46, Ford Bldg., Lodi 07644. (201) 472-1154 (212) 564-1195.

Modern Mass Media, Inc., 315 Springfield Avenue Summit, N.J. 07901 (210) 277-6300.

NEW YORK

Audio Visual Services, Inc., 2 West 45th Street, N.Y.C. 10036. (212) 661-1140. Sales, Rentals, Repairs, Recording Studio.

Colortone-Aids To Communications, Inc., 76 South Central Ave., Elmsford 10523. (914) 592-4151. Sales & Rentals

Modern Mass Media, Inc., 315 Springfield Avenue, Summit, N.J. 07901 (210) 277-6300.

Projection Systems International, 305 East 45th St., 20th Fl. N.Y.C. 10017 (212) 682-0995.

Visual Sciences, Box 599, Suffern, N.Y. 10901.

PENNSYLVANIA

Appel Rental Service, Inc., 929 Penn Ave., Pittsburgh, PA. Sales, Service, System Rentals (412) 471-0445.

L. C. Vath Audio Visuals, 449 N. Hermitage Rd., Box 137, Sharpsville 16150. (412) 342-5204.

southern states

FLORIDA

Cook Consultants, Inc., 2510 Southwest Third Avenue, Ft. Lauderdale 33315. (305) 525-3355. Also Tampa, St. Petersburg, Orlando and Miami.

Cook Consultants, Inc., 1340 West Central Avenue, Orlando, FL 32805, 841-4430, Florida WATS, 1-800-432-8233.

GEORGIA

Colonial Films, 752 Spring St. N.W., Atlanta 30308. (404) 875-8823.

midwestern states

MICHIGAN

Newman Visual Education, Inc., 400-32nd St., S.E., Grand Rapids, Mich. 49508. (616) 452-1455.

Omnicom Corporation, 3315 South Pennsylvania Avenue, Lansing 48910 (517) 393-7800.

MISSOURI

Cor-rell Communications Co., 5316 Pershing, St. Louis 63112 Equipment rental (314) 367-1111.

OHIO

Academy Film Service, Inc., 2108 Payne Ave., Cleveland 44114.

M. H. Martin Company, 1118 Lincoln Way E., Massillon 44646

Twyman Films, Inc., 329 Salem Ave., Dayton 45401.

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western states

CALIFORNIA

Photo & Sound Company, 870 Monterey Pass Road, Monterey Park 91754. (213) 264-6850.

Photo & Sound Company, 116 Natomas St., San Francisco 94105. (415) GARfield 1-0410. Other Offices: Fresno, Sacramento, San Diego

WASHINGTON

Photo & Sound Company, 1205 North 45th St., Seattle 98103. (206) ME2-8461.

Dick Durrance has joined Summit Films Division as Associate Producer . . . **Kenneth M. Mason** is now Manager, Product Programs and Research, of Eastman Kodak's Motion Picture and Audiovisual Markets Division. He was formerly Regional Sales Manager, Pacific Southern Region, and will be succeeded in that position by **Allan L. Williams** . . . **Nicholas Vracin** has been appointed Sales Manager of DeLuxe General, national motion picture laboratory organization . . . **Robert Walters** is now Director of System Engineering for Creative Communications Group, San Antonio, Tx. . . **Michael Ritt, Jr.**, has been elected Vice President—Communications of Combined Insurance Company of America, Chicago. The position was established, according to Clement Stone, Combined President, "in response to the growing importance of our Audio/Visual Communications Department"



RITT

KEANE

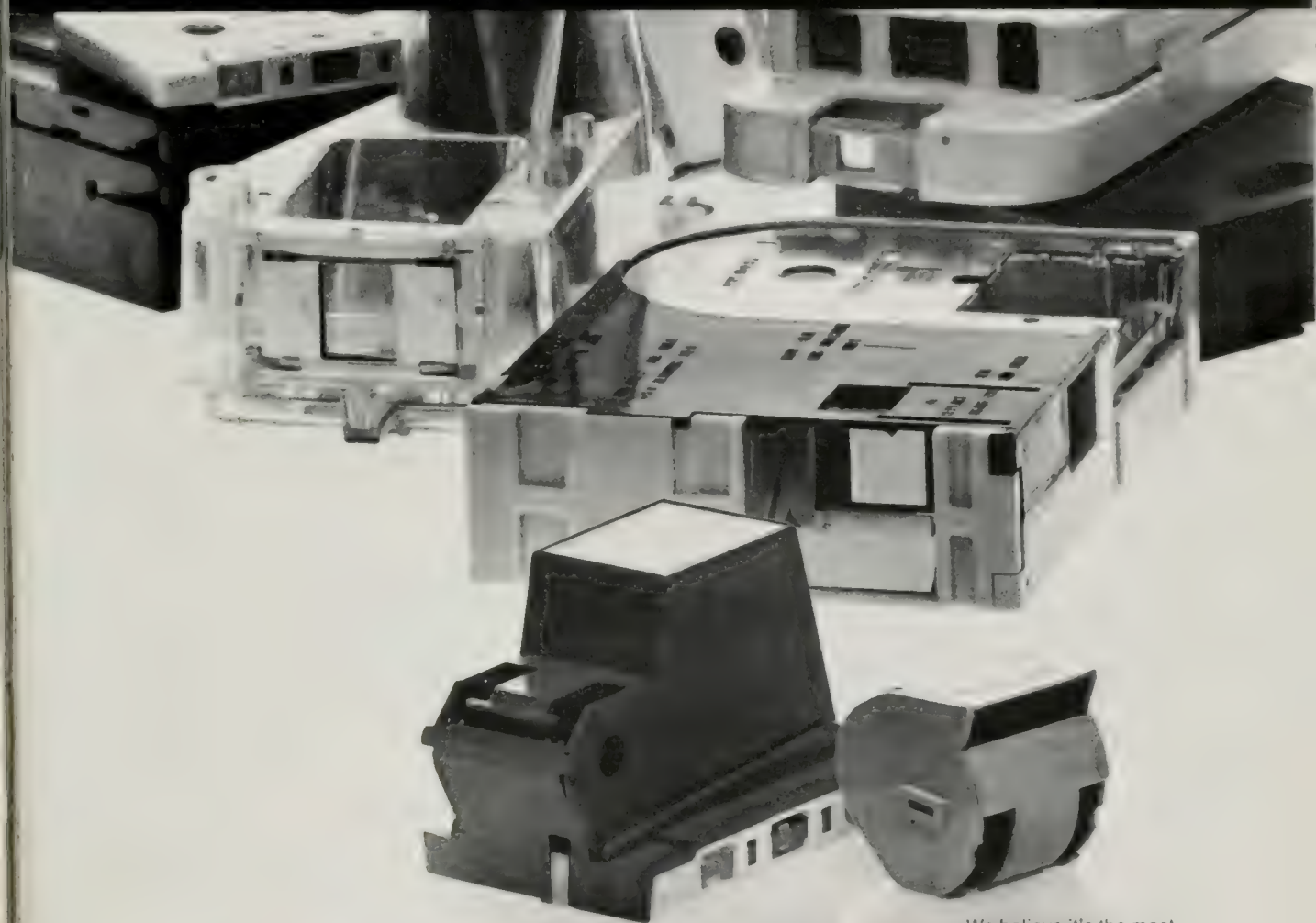
. . . **M. Peter Keane** has been appointed National Accounts Market Specialist for the Norelco Video Cassette Recorder at Philips Broadcast Equipment. He was formerly with Cartridge Television, Inc. . . **Jerry Virnig** is now Director of Motion Picture Sales at Consolidated Film Industries, Hollywood . . . **John Dennis** and **Art Clifton** have joined Fred A. Niles Communications Centers as staff writers . . . **Tom Kobayashi** has been appointed Vice President of Business Affairs at Glen Sound Company, Hollywood . . . the new manager of Association-Sterling's Los Angeles office is **Don Sathern**, formerly with the La Grange office

Stewart B. Iskow has joined Broyles, Allebaugh & Davis, Denver, as Marketing and Creative Coordinator of the Motion Picture and Videotape Division . . . **Babs Pitt**, former Ad Director for CFCF-TV, Montreal, has joined Champlain Productions, also of Montreal, as Vice President, Marketing . . . **Ronald Gavran** has joined Varicom, an audio-visual communications subsidiary of Campbell-Ewald Company, Detroit . . . **Charles Fleisher** has been appointed Account Executive of Movielab, Inc. . . **William S. Perkins** is now Marketing Director of 3M Company's Visual Products Division

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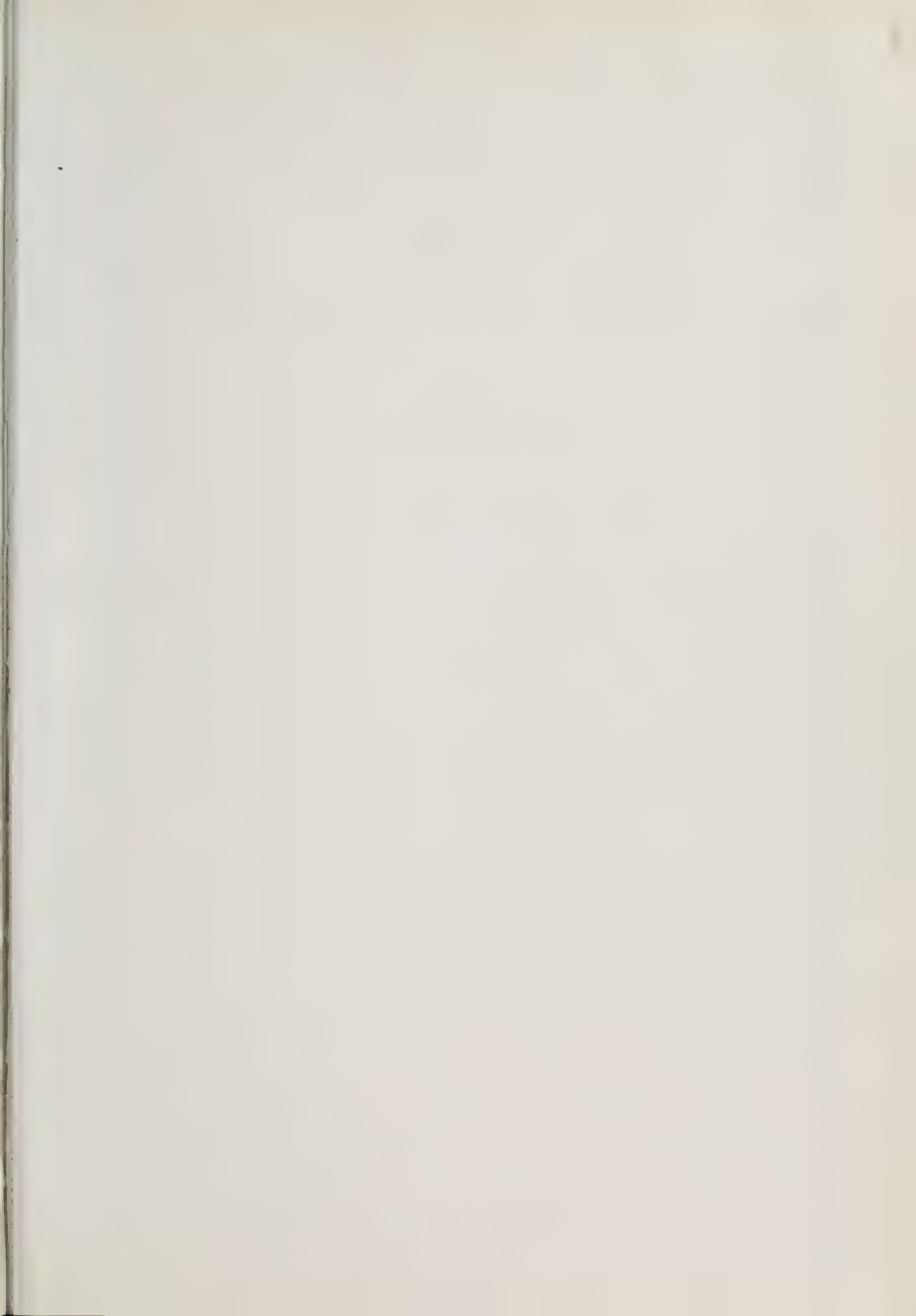
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